

International Bibliography of Carillon Music by Women, Transgender, and Nonbinary Composers

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Open Access Permalink: <http://hdl.handle.net/2027.42/153530>

Introduction

This open-access international bibliography lists published and unpublished original carillon works by over a hundred women, transgender, and nonbinary composers. The composers' birth years range from 1858 to the twenty-first century, the musical styles range from lyrical to avant-garde, and the formats range from solo to ensemble to electroacoustic. The listings are followed by two appendices. *Appendix A* lists arrangements and transcriptions, written for carillon, of music by women composed for other instruments or voice. *Appendix B* comprises an online streaming playlist of music by women carillon composers, with links to free audio and video across the web. (For general readers wishing to skip ahead, we provide the playlist links here: [SoundCloud](#) and [YouTube](#).)

We outline our research findings in the rest of this introduction, followed by the Bibliography on p. 11. We use the gender-neutral term 'carillonist,' which was formally adopted by the Executive Committee of the World Carillon Federation for its communications in 2018.

Gender inequity remains systemic and common practice in carillon concerts

We analyzed the gender statistics of all repertoire performed at the 2019 GCNA Congress (including on all Carillonneur Examination recitals) and at the 2017 World Carillon Federation Congress, the two most recent datasets available at the time of writing. Only 35% of GCNA recitals included at least one piece by a woman composer or arranger (Figure 3), while 56% of WCF recitals included at least one piece by a woman composer or arranger (Figure 4).

In total, however, only 5% of all carillon works performed at the GCNA were original compositions by women (Figure 1), and the WCF statistic was similar at 7% (Figure 2). These numbers rise slightly when both original works and arrangements written by women are counted, totaling 11% of the works performed at the GCNA Congress (Figure 9), and 22% of works performed at the WCF Congress (Figure 10). Overall, music written by men continues to dominate professional carillon conventions, with 89% of GCNA repertoire and 78% of WCF repertoire authored by male composers and arrangers. As far as we are aware, nonbinary and transgender composers authored 0% of the music in these datasets.

We also calculated the percentage of music by women that was performed by men. This dataset yielded a similarly high level of inequality, and pointed to an important mechanism by which gender inequality is reproduced. At the GCNA Congress, only 33% of the pieces composed or arranged by women were performed by men (Figure 11). At the WCF Congress, only 9% of the pieces composed or arranged by women were performed by men (Figure 12). To put it another way, an overwhelming 91% of women-authored pieces at the WCF were performed by women, and 67% of women-authored pieces at the GCNA were performed by women.

Men and women have equal access to carillon music by women composers. Yet at the international professional level of the WCF, 9 out of 10 times, the labor to equalize the representation of women composers fell on women carillonists, while the overwhelming majority of men performed all-male selections that perpetuated gender inequality. If this practice amongst male carillonists does not change, women composers will never achieve parity--unless women carillon performers rise to 50% of the global profession and play virtually only repertoire by women, an impossible scenario.

Gender analysis of all repertoire performed in recital at the 2019 GCNA Congress at Bok Tower Gardens, Lake Wales, FL (June 10-14, 2019)

Data source: The Guild of Carillonneurs in North America 2019 Congress Program Guide (Bok Tower Gardens, 2019)

- 5% of all works performed were original carillon compositions by women (4 original works by women, out of 80 compositions and arrangements performed)
- 35% of recitals included music by at least one woman composer or arranger (6 recitals out of 17 total recitals, including all GCNA Carillonneur Examinations)
- 7% of the original carillon works performed were composed by women (4 original works by women, out of 58 total original works performed)
- 23% of arrangements performed were arranged by women (5 arrangements by women, out of 22 total arrangements performed)
- 11% of all works performed were composed or arranged by women (9 compositions or arrangements by women, out of 80 total compositions and arrangements)
- 67% of works by women composers or arrangers were performed by women (6 works by women that were performed by women, out of 9 total works by women)

Figure 1

Gender analysis of all repertoire performed in recital at the XIX World Carillon Congress in Barcelona, Spain (July 1-5, 2017)

Data source: XIX World Carillon Congress Program Guide (Generalitat de Catalunya, 2017)

- 7% of all works performed were original carillon compositions by women (15 original works by women, out of 210 compositions and arrangements performed)
- 56% of recitals included music by at least one woman composer or arranger (14 recitals out of 25 total recitals)
- 12% of the original carillon works performed were composed by women (15 original works by women, out of 130 total original works performed)
- 39% of arrangements performed were arranged by women (31 arrangements by women, out of 80 total arrangements performed)
- 22% of all works performed were composed or arranged by women (46 compositions or arrangements by women, out of 210 total compositions and arrangements)
- 91% of works by women composers or arrangers were performed by women (42 works by women that were performed by women, out of 46 total works by women)

Figure 2

2019 GCNA Congress: Baseline Gender Inclusivity of Recitals

- Recitals including AT LEAST one work (original or arranged) by a woman
- Recitals without any works (original or arranged) by women

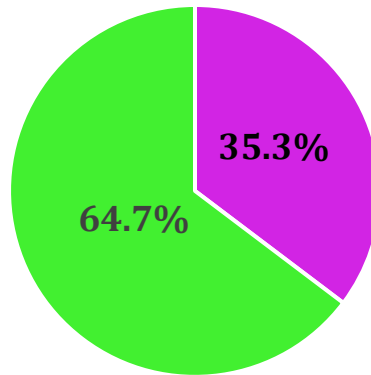


Figure 3

2017 WCF Congress: Baseline Gender Inclusivity of Recitals

- Recitals including AT LEAST one work (original or arranged) by a woman
- Recitals without any works (original or arranged) by women

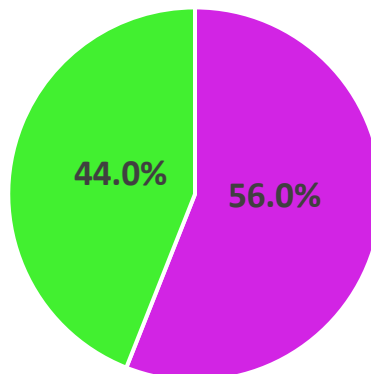


Figure 4

2019 GCNA Congress Repertoire: Original Compositions

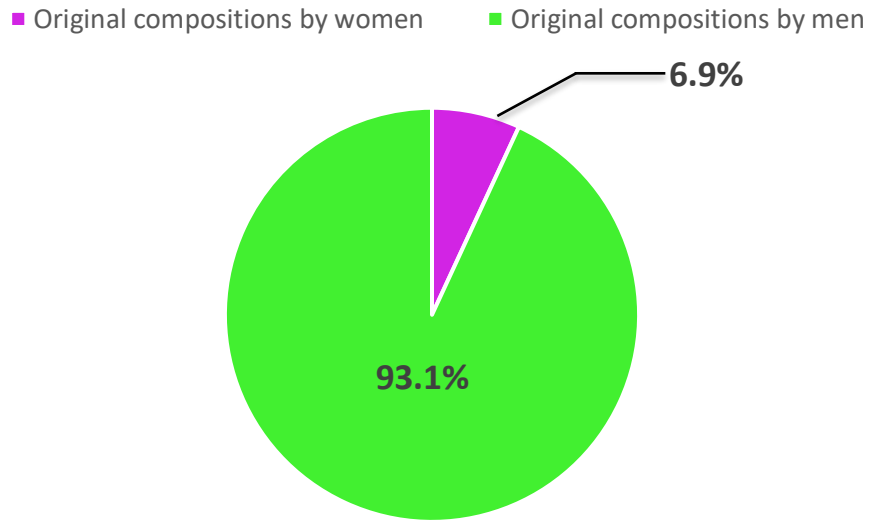


Figure 5

2017 WCF Congress Repertoire: Original Compositions

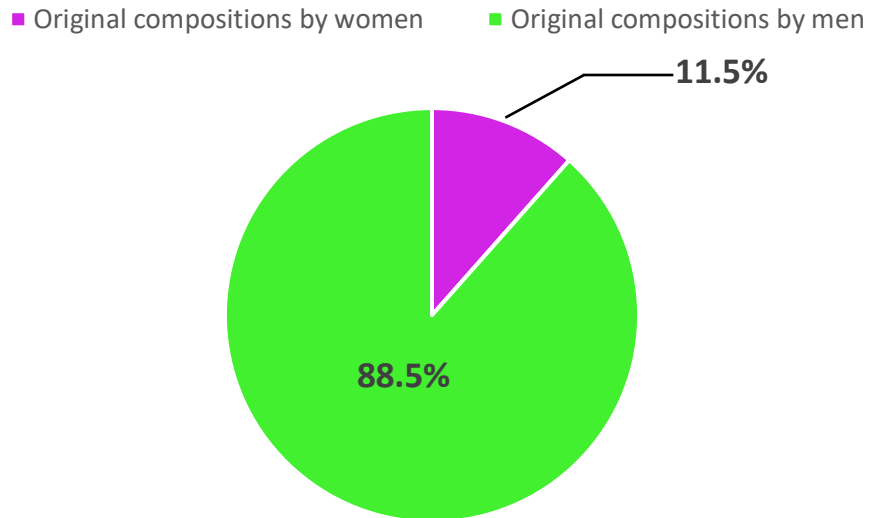


Figure 6

2019 GCNA Congress Repertoire: Arrangements

■ Arrangements by women ■ Arrangements by men

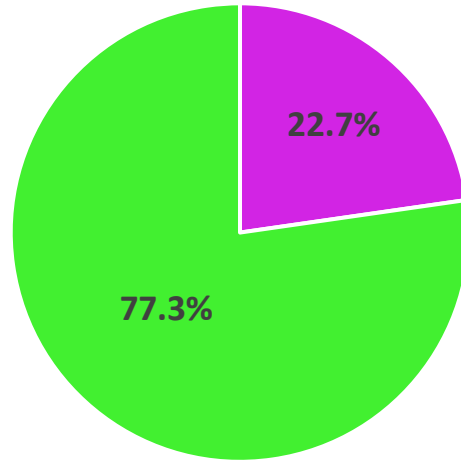


Figure 7

2017 WCF Congress Repertoire: Arrangements

■ Arrangements by women ■ Arrangements by men

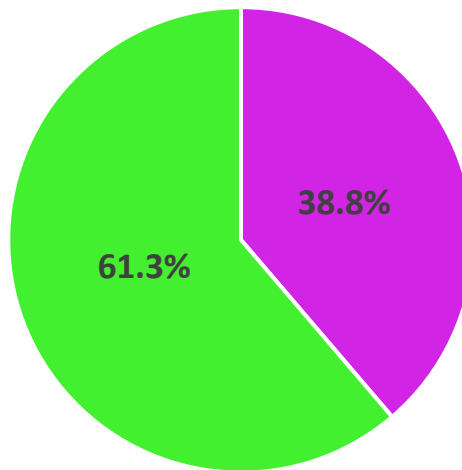


Figure 8

2019 GCNA Congress Repertoire: Aggregate

■ Total works composed or arranged by women ■ Total works composed or arranged by men

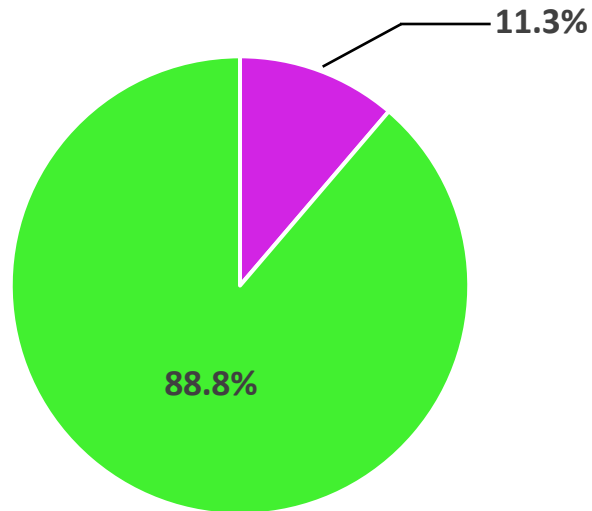


Figure 9

2017 WCF Congress Repertoire: Aggregate

■ Total works composed or arranged by women ■ Total works composed or arranged by men

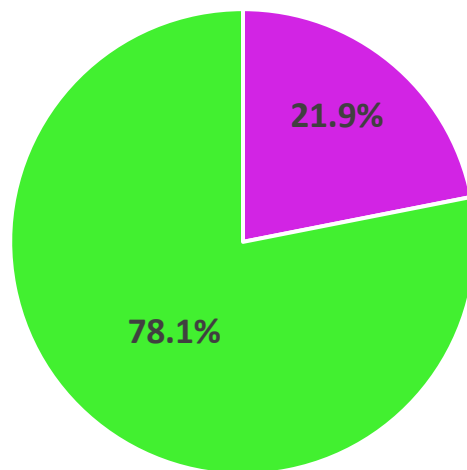


Figure 10

2019 GCNA Congress: Gender of the Performers of Music by Women

- Pieces (original or arranged) by women, performed by women
- Pieces (original or arranged) by women, performed by men

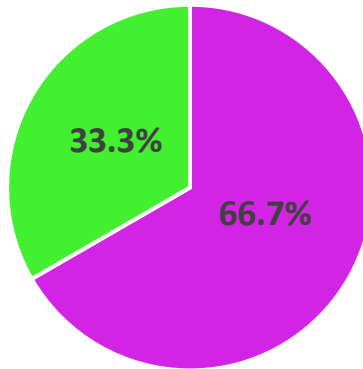


Figure 11

2017 WCF Congress: Gender of the Performers of Music by Women

- Pieces (original or arranged) by women, performed by women
- Pieces (original or arranged) by women, performed by men

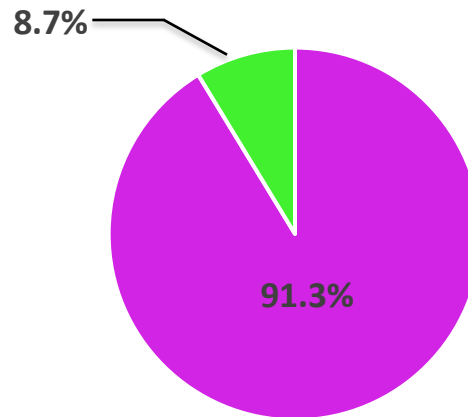


Figure 12

Gender representation can be rapidly equalized in commissioning projects when discussions of gender equity are included from initial planning stages onward

We analyzed two sets of carillon commissioning and composition competition data from North America. The GCNA Johan Franco Composition Fund has been active intermittently since 1982 in both commissioning and holding composition contests, and its complete list of commissions and contest winners is available [online](#). In total, 25% of its commissioned works were by women, and 75% of those works were published in the year 2018 (Figure 13). (At that time, the committee switched from commissioning one composer per round to commissioning four per round.)

Since the Franco Composition Contest was established in 1988, 13% of awardees who received any level of award have been women or transgender, and 66% of those awardees won in the year 2019. All first-prize winners have been cisgender males. (Figure 13)

These statistics reflect not only the broader male-dominated history of the carillon and its institutions, but also the highly statistically significant effect that increased attention to gender equity can have on the results of institutional operations. The Franco Committee incorporated active discussion of racial and gender representation into its operations starting in 2016, and worked to share contest announcements with mailing lists that reach historically underrepresented composers. The committee also mandated itself to commission at least as many women as men for the 2017-2018 and 2019-2020 commissioning cycles. Over the next 3 years, works by 5 women composers were recognized and published, a rapid increase over the period from 1982 to 2017, during which 2 works by women and nonbinary composers were published.

For full disclosure, Tiffany Ng, one of the authors of this study, has been a member of the Franco Committee since 2015.

Gender analysis of works commissioned or awarded a prize by the GCNA Johan Franco Composition Fund, 1982-2019

Data source: <https://www.gcna.org/carillon-music>

- 25% of commissioned works (4 works out of 16 total) were by women composers, with 75% of those women (3) commissioned in 2018
- 13% of contest awardees who received any level of recognition (3 awardees out of 23 total) were women or transgender, with 66% of those awardees (2) placing in 2019. All first prize awardees were cisgender male.

Figure 13

Women who broke glass (tower) ceilings

From available data thus far, Utrecht composer **Catharina Van Rennes** appears to have become the first published woman composer in 1920 with “Meidansje,” issued by the NKV and preserved in their archives (*Muziekuitgaven NKV, AUm 2*). After a gap of fourteen years, **Gladys Watkins** published her “Prelude for Bells” with the NKV. **Johanna Bordewijk-Roepman** appears to have become the first woman to publish a carillon composition with

leading Dutch publishing house Donemus in 1950, and in 1961 **Jean Miller** became the first woman to publish her carillon music in North America through the GCNA. So few women have published in Belgium that we currently have inadequate information to determine the first trailblazer, but we know that **Adèle Colson's** "Ave Maria" was published by *'t Schipke*, the alumni newsletter of the Royal Carillon School 'Jef Denyn,' in the 1980s. We welcome revisions and corrections to our data.

Some composers are represented by a single piece, and some by dozens. **Sally Slade Warner** was the most prolific, with 34 published works, not counting her trove of unpublished manuscripts in the GCNA Heritage Collection. **Olesya Rostovskaya** has composed 30 works for carillon solo and carillon plus, **Anna Maria Reverté** has composed 24 works for carillon solo and carillon plus, and **Alice Gomez** is the most prolific non-carillonist composer with 16 publications. However, both Gomez and Rostovskaya are primarily self-published, Warner circulated her unpublished arrangements through informal networks, and Reverté has published none of her works, indicating that the most prolific women have opted out of traditional publishing houses for most of their needs. As a professional composer of orchestral, chamber, and solo works, Gomez has made diverse contributions to the carillon repertoire thanks to the ongoing advocacy of carillonist George Gregory. Her output points to the extraordinary influence that one local advocate can have on carillon repertoire, regardless of the level of advocacy from service organizations or publishing houses, by introducing a composer to the carillon and commissioning and premiering her work.

How you can make a difference

The first step towards repertorial gender equity is for carillonists to learn music by women, transgender, and nonbinary composers and to make a commitment to include such music on every program. Depending on one's current repertoire, the first months of this effort may be more or less work-intensive, but as one's repertoire grows to encompass greater diversity, programming gender-balanced programs starts to happen naturally.

The second step is to commission new carillon music by women composers. One easy starting point is the [Composer Diversity Database](https://composerdiversity.com) (composerdiversity.com), where users can perform location-based searches for [living] [woman] [non-binary] composers in their geographical area. A second resource is Chamber Music America's [Composers Equity Project](https://chamber-music.org/composers-equity-project) (chamber-music.org), a database of women, gender non-conforming, and ALAANA (African, Latinx, Asian, Arab, and Native American) composers. Mind the wage gap (pay-equity.org); women, and particularly women of color and transgender people, are on average paid less than cisgender white men. Consult the NewMusicBox [Commissioning Fees Calculator](https://newmusicbox.org/commissioning-fees-calculator) as a starting point to help you determine a fair commission fee.

If you currently lack the means to commission a composer, you still have other opportunities to increase repertorial gender equity. Invite a local student composer to write for carillon and commit to premiering her/their piece on your concerts. If you are not in a position to make connections with educational programs, arrange music by a historical woman composer and share it widely. The sheet music sharing website IMSLP: The Petrucci Music Library (imslp.org) has a [list of female composers](https://imslp.org/list-of-female-composers) whose public domain works can be downloaded directly from their website.

Here, we repeat the links mentioned in this section for ease of accessibility:

- <https://www.composerdiversity.com>
- <https://www.chamber-music.org/programs/classical/grants/classical-commissioning-program>
- <https://nmbx.newmusicusa.org/commissioning-fees-calculator/>
- https://imslp.org/wiki/Category:Female_people

Help us grow this bibliography

Please contact michigancarillons@gmail.com with additions to the bibliography. We welcome original carillon works by women, transgender, and nonbinary composers, as well as carillon arrangements (created by musicians of any gender) of non-carillon works by women, transgender, and nonbinary composers.

When you contact us with suggested listings, please include as much of the following information as possible:

1. Composer's full name
2. Composer's year of birth (and death, if applicable)
3. Composer's website, if managed directly by the composer herself/themself
4. Title of work
5. Name of publisher, if applicable
6. Year of publication (or year of composition, if unpublished)
7. Instrumentation, if composed for a format other than solo acoustic carillon
8. Link to free online streaming audio or video

We do not need to receive the score, unless you have permission to send it to us.

Additional Contributors & Acknowledgements

Additional contributions were made by Audrey Dye, Lyn Fuller, Scott Allan Orr, Elisa Tersigni, and numerous composers themselves. Several biographies were used with permission from Anna Maria Reverté from the program book of the XIX World Carillon Federation Congress Barcelona (2017). Research on this open-access publication was supported in part by the University of Michigan Undergraduate Research Opportunity Program (UROP). Michelle S. Lam provided the genesis for this project.

Bibliography

Ordered alphabetically by surname

Publisher abbreviations

GCNA: The Guild of Carillonneurs in North America

ACME: American Carillon Music Editions

ACW: Association Campanaire Wallonne

NKV: Nederlandse Klokkenspel-Vereniging (Dutch Carillon Guild)

Key to symbols following selected titles

* = two-octave compass

† = three-octave compass

Alexander, Kathryn (b. 1955)

<https://yalemusic.yale.edu/people/kathryn-alexander>

- *Of Senses Steeped*, University of Michigan Open Access Carillon Scores (forthcoming)
Composed at the invitation of Tiffany Ng for the Rockefeller New Carillon Music Festival at the University of Chicago
- *Phantasmes* (for carillon with optional electronics), University of Michigan Open Access Carillon Scores (forthcoming)
Composed at the invitation of Tiffany Ng for the University of Michigan Bicentennial Fall Festival

Appledorn, Mary Jeanne Van (1927-2014)

- *Caprice*, ACME (1989)
- *A Celestial Clockwork*, ACME (1985)
- *Festive Bells, for carillon*, manuscript facsimile at Texas Tech University Libraries (2005)
- *Pot Pourri, for carillon*, in *Das Aschaffenburg Carillon Buch 1996* (Munich, 1996)
- *Sky Bells*, in *Millennium beiaard compositie bundel*, NKV (2001), also available in *Carillon 2002* from Fenwick Parva Press & Friends of the Albany City Carillon (2002)
- *Suite for Carillon*, ACME (1986)
 - A recording by Judson Maynard is available on the LP *Texas Tech Carillon* (Campana Records: CRSS 71880)
- *Tower Music*, ACME (2001)

Biography:

https://en.wikipedia.org/wiki/Mary_Jeanne_van_Appledorn

Auerbach, Lera (b. 1973)

<https://mediaresources.leraauerbach.com/>

- *Prelude, Toccata and Postlude*, Hans Sikorski (2002)

Austin, Elizabeth (b. 1938)

<http://www.elizabethaustinmusic.com/home-page.html>

- *I Felt a Funeral In My Brain*, GCNA (2008)

Baas, Danielle (b. 1958)

<http://www.danbaas.be/>

- *Ragtime*, in *Albany Carillon Book* (Albany, 1998)

Beets, Sonja (b. 1953)

<https://www.sonjabeets.eu/>

- *Had We The Wings*, Digital Music Print Belgium (Antwerp, 2008)
- *Ode Aan Traditie en Stilte*, Digital Music Print Belgium (Antwerp, 2010)

Black, Amy Michelle (b. 1971)

ablack@cdlex.org

- *Tree Modes*, Berea College (1995, out of print)

Bordewijk-Roepman, Johanna (1892-1971)

- *Praeludium en Fuga: Voor Een Beiaard Van 3 ½ Octaaf*, Donemus (1950)
- *Thema Met Variaties: Voor Een Beiaard Van 3 ½ Octaaf*, Donemus (1950)
- *Triptiek: Voor Een Beiaard Van 3 ½ Octaaf*, Donemus (1951)

Biography:

Johanna Bordewijk-Roepman was born in Rotterdam. Although she studied orchestration with Eduard Flipse, she was a self-taught composer, not hewing to any particular tradition or school. She received a government prize for her *Pianosonate* as well as several government commissions, and her husband Ferdinand wrote the libretto for her opera *Rotonde*. She composed *Moeder des Vaderlands* at the request of the Royal Singers Union for the occasion of the 50th jubilee of Queen Wilhelmina. Her output includes works for orchestra, choir and orchestra, piano, chamber music, and songs, including compositions upon request from Eindhoven Mayor Kolfshoten, and the commissioned work *Triptiek* (1951) for the Rotterdam Carillon Association.

Adapted from Donemus:

<https://webshop.donemus.com/action/front/composer/Bordewijk-Roepman%2C+Johanna>

Brackney, Laura (b. 1993)

<https://laurabrackney.com/>

- *Austin's Wind Chimes*, ACME (2016)
Commissioned by Austin Ferguson for the 78th anniversary of the Kniker Carillon at University of Texas at Austin
- *Kell's Bells*, unpublished (2017)
- *Window Garden*, unpublished (2015)

- *Windsong*, unpublished (2015)

Brandsma, Joke (1959-2017)

- *The Rhythm of Mother Earth*, Donemus (1988)
- *Twente-Suite* (1995)
 - A recording by the composer is available on the CD *De Twentse Beiaard* (2000)

Biography:

Joke Brandsma was born in Heerenveen in 1959 and started her music education in Anco Ezinga's organ classes. She went on to study organ at the Music Conservatorium in Arnhem. There she also learned to play the carillon with Gert Oldenbeuving. Later she studied at the Dutch Carillon School in Amersfoort with Arie Abbenes and Bernard Winsemius. For choir direction and choir music, she studied in Utrecht.

As a composer she worked on the Organ Book for the "491 Gezangen" collection of church music, the *Zingend Geloven* (Singing Beliefs), and the *Nieuwe Liedboek* (New Songbook). She composed, among other works, *Miserere mihi* (1979) and *Lutum fecit* (1985), two motets on Gregorian themes for five-part a cappella choir. In 2011 followed *Lorc'amor* and *Mystiek Lichaam* (Mystical Body), also for a capella. She wrote both music and text for *Van de Dolfijn en de Forel* (From the Dolphin and Trout) for choir and *Kalm is de Nacht* (Calm is the Night) for choir and flute.

On behalf of the Dutch Broadcast Foundation (NOS), she produced arrangements by Johannes and Frederik Berghuis, Delft carillonists who arranged much music in their time, including overtures, folk songs, dances, and marches. This "Berghuis repertoire" is preserved in the Delft municipal archive.

For carillon, Joke wrote the *Twente Suite* in 1995, in which she blended characteristics of the five Twente carillon towns ingeniously and with an eye for detail. Her earlier carillon composition *The Rhythm of Mother Earth* (1988) originated from the song "Zo lang er mensen zijn op aarde" by Tera de Marez Oyens. Joke devoted this work to her partner Joke Nachenius.

Adapted from *Beiaardcentrum Nederland*: <https://www.beiaardcentrum.com/en/news/1147-in-memoriam-joke-brandsma>

Chen, Carolyn (b. 1983)

- *glass umbrella**, unpublished (2015)
- *Octopus steals crab from fisherman*, GCNA (forthcoming 2021)
Commissioned by the GCNA Johan Franco Composition Fund
- *Southern vs. Northern Lion*, unpublished (2018)
Composed at the invitation of Tiffany Ng with the support of the Confucius Institute at the University of Michigan for the 2018 Lunar New Year

Chen, Chin-Chin (b. 1964)

- *Prior to Landing* (2001)

Chen, Phyllis (b. 1978)

<http://www.phyllischen.net/>

- *Hypnos*†, University of Michigan Open Access Carillon Scores (forthcoming)

Christiansen, Ann-Kirstine (b. 1965)

<http://www.carillon.dk/>

- *Circle*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon
- *Hvo ikkun lader Herren råde*, self-published (2020)
- *Lille fantasi over "Den yndigste rose," for 49 klokker (Christmas & Epiphany)*, self-published
- *Konevitsan Kirkonkellot (The Church Bells of Konevitsan)*†, self-published (2012)
- "The Oats," *A Danish Harvest Song*, self-published (2016)

Clingan, Judith (b. 1945)

- *Seasons of the Soul* (2001)
- *Four Essays for Carillon: The Summer of Assurance; The Autumn of Inquietude; The Winter of Desolation; Spring of Hope Renewed*, Carillon Society of Australia (n.d.)
Written upon invitation for the *National Festival of Women's Music*
- *A Lake for Canberra*, in the series *Australian Miniatures for Carillon* (2017)
Commissioned by the National Capital Authority. *Australian Miniatures for Carillon* was assisted by the Australian Government through the Australia Council for the Arts. The National Capital Authority acknowledges the support of the Australian National University School of Music.

Biography:

https://en.wikipedia.org/wiki/Judith_Clingan

Colson, Adèle (1905-1997)

- *Ave Maria*, reprinted in 't *Schipke*, the Bulletin of the Society of Former Students of the Mechelen School, predecessor of the Vlaamse Beiaard Vereniging (c1985) (typeset edition forthcoming on the VBV online platform Salvator)

Biography:

https://en.wikipedia.org/wiki/Adèle_Colson

Cooley, Emily (b. 1990)

<http://www.emilycooley.com/>

- *Heights*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon
- *Sicilienne*, self-published under Emily Cooley Music (ASCAP) (2018)

Cox, Cindy (b. 1961)

<https://music.berkeley.edu/people/cindy-cox/>

- *Mysterium Coniunctionis*, UC Berkeley Center for New Music and Audio Technologies (2014)

Commissioned by the UC Berkeley Campanile Centennial Committee

- Free download: <https://cnmat.berkeley.edu/content/mysterium-coniunctionis>

Cynk, Magdalena (b. 1968)

<http://www.magdalenacynk.pl/>

- *Kujawiak*, unpublished (2010)
- *Miniatura Flisacza (The raft man's miniature)*, in *Polish Carillon Book*, Polish Carillon Association & Muzeum Historyczne Miasta Gdańska (2006)
- *Mosaic*, unpublished (2010)

Davis, Elizabeth Skola (b. 1965)

<http://www.societyofcomposers.org/members/ElizabethSkolaDavis/>

- *The Spindle Whorl*, unpublished (2014)

De Ridder, Maggy

- *Torre e Colori*, in appendix of the journal of the *Vlaamse Beiaard Vereniging* (2014)

De Wilt, Beatrijs (b. 1995)

- *Aya Sofia*, in *Het Speelboek: Eenvoudige stukken voor de amateur-beiaardier*, Polak-Takao Publications (2009)

Dickinson, Ellen

<https://www.ellendickinsonmusic.com/>

- *Fantasy for Carillon and Handbells*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon
- *Songs of Hope: A Tapestry of African-American Spirituals*, unpublished (2017)
- *Southern Harmony*, GCNA (2006)
- *The well-tempered carillonist or The happy carillonneur: Warm-ups and technical exercises in all 24 major and minor keys in the form of preludes and toccatas*, Yale University Guild of Carillonneurs (2016)
- *The Yale Carillon Method*, Yale University Guild of Carillonneurs (2006)
- *Two Fanfares: Light, Verity*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon

Diemer, Emma Lou (b. 1927)

<https://www.emmaloudiemermusic.com/page/page/6385943.htm>

- *Bells Over Sydney*, GCNA (2010)
- *Bellsong*, in *Leuvens Beiaardboek* (1983)

- *Fantasy for Carillon*, ACME (2010)
Commissioned by Margo Halsted for premiere in September, 2009, at the 40th anniversary of the Storke Carillon at the University of California, Santa Barbara
- *Reflections from the Tower*, GCNA (1992)
 - A recording by Loek Boogert is available on the CD *Momentum Pacis: The Peace Palace Carillon*, Foundation Carillon The Hague (2001)
- *Three Pieces for Carillon*, GCNA (1976)

Biography:

Emma Lou Diemer holds Bachelor and Master of Music degrees from Yale University, having studied with Paul Hindemith and Richard Donovan. She holds a PhD from Eastman School of Music, as a student of Howard Hanson and Bernard Rogers. She also studied with Roger Sessions. She has collected many honors for choral works, and also writes many works for organ. She is Professor Emeritus of Music Composition at the University of California, Santa Barbara and Organist Emerita at First Presbyterian Church in Santa Barbara.

She continues to be very active as a composer and performer. She has performed recitals of her own works at Washington National Cathedral, Grace Cathedral in San Francisco, and St. Mary's Cathedral in San Francisco. Recent recordings include her *Concerto in One Movement for Organ* (with Marilyn Mason) and her *Concerto in One Movement for Marimba* (with Nathan Daugherty), both recorded with the Slovak Radio Symphony. Recent publications include various chamber, orchestral, and solo works. A major work for chorus and orchestra, commissioned by the San Francisco Choral Society, was premiered in 2005 at Davies Symphony Hall in San Francisco.

* *Three Pieces* (Level 3): *Prelude*, *Interlude* and *Toccata* (1972) were dedicated to Ennis Fruhauf (then carillonneur at UCSB), and premiered by Fruhauf Santa Barbara in 1972.

Dr. Diemer was commissioned to write another piece, *Bellsong*, for a performance by Margo Halsted at a conference on Women in Music, held at Ann Arbor, Michigan, in 1983. It is published in the *Leuven Carillon Book* (*Leuvens Beiaardboek*).

Reflections from the Tower (1989, Level 4), is also published by the GCNA.

Dowdell, Linda

<https://www.contemporarymusicaltheatre.com/content/linda-dowdell>

- *Ring Out, Wild Bells*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon

Droppers, Joanne (1932-2018)

- *Chautauqua: Day is Dying in the West*, hymn arrangement from William F. Sherwin, manuscript facsimile at Texas Tech University Libraries (1981)

- *Precious Lord, Take My Hand*, hymn arrangement from Thomas A. Dorsey, manuscript facsimile at Texas Tech University Libraries (1980)
- *We Shall Overcome*, arrangement from Charles Albert Tindley, manuscript facsimile at Texas Tech University Libraries (1986)

Duwelz, Élisabeth (1933-2010)

<http://www.enghien-le-carillon.be/elisabeth-duwelz-p731910>

- *Chanson Printanière*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Choral*, unpublished, compiled in *Elisabeth Duwelz* by Jean-Claude Molle (1967)
- *Choral à Sainte-Waudru*, unpublished, compiled in *Pièces Pour Carillon Composées Par Les Élèves De L'école De Carillon De Mons, Dirigée Par Geo Clement, De 1957 A 1968* by Jean-Claude Molle (1968)
- *Gavotte du Bailly*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Marche Pastorale*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Mélodie*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Sur le chemin des « Grands Prés »*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Thème varié*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)
- *Trianon*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)

Biography:

A pianist by training, **Élisabeth Duwelz** (1933-2010) was an educator and music professor at the Institut du Sacré-Cœur in Mons [Belgium]. She enrolled in 1962 in the Carillon School of Mons, where she graduated in 1964 with the carillonneur diploma and in 1966 with the virtuoso artist diploma. After the death of Géo Clément in 1969, the City of Mons named her co-titular carillonist of the municipal carillon, jointly with Paula Van de Wiele. She was invited to give concerts in Wallonia, Flanders, the north of France, the Netherlands, Germany, and Switzerland. In 1967, the city of Braine-le-Comte appointed her titular carillonist of its newly inaugurated instrument. She undertook the restoration and rejuvenation of the carillons of Enghien and La Louvière, silent for several years. Every Sunday, she fulfilled her passion for bells by giving in the same day concerts in Mons, Enghien, Braine-le-Comte, La Louvière, and sometimes elsewhere for ad hoc invitations.

In 1999, the carillon of La Louvière proved nearly fatal to her: falling from the upper floors of the tower, she passed two floors before hitting the rood screen behind the organ, condemning her to bed for two long months. The ensuing year of campanological inactivity did

not prevent her from resuming, with the same ardor, her long carillon career and her involvement in the association Les Montois Cayaux, for which she provided piano accompaniment at cultural shows. Appreciated by all for her honesty and sincerity, she was recognized for her strong, talented, passionate, dedicated personality as well as her great campanological contributions.

Source: ACW, translated by Tiffany Ng

Dzuris, Linda (b. 1970)

<https://www.clemson.edu/caah/departments/performing-arts/about/faculty/facultyBio.html?id=200>

- *Little Lullaby Medley*, ACME (2005)
- *Shengshui Lament*, ACME (2011)
- *Springtime Stroll*, ACME (2005)
- *Tree Sparrow's Sun Salutation*, Yale University Guild of Carillonners (2016)
Commissioned by the Yale University Guild of Carillonners for the 50th anniversary of the Yale Memorial Carillon

Biography:

Dr. Linda Dzuris relocated to South Carolina to become Clemson's first University Carillonneur in 1999 and is a Professor of Music in the Department of Performing Arts. Additionally, Dzuris is a performance instructor of the North American Carillon School. She received her B.M., M.M., and D.M.A. degrees in organ performance and church music from the University of Michigan. Carillon study was also done in Ann Arbor, Michigan, with additional study at the Netherlands Carillon School. Dzuris is a former board member and a current adjudicator of the Associate Carillonneur Evaluation Committee for the Guild of Carillonners in North America. She has been a featured guest artist in carillon concert series throughout the United States and several European countries. Original compositions and two volumes of Yiddish theatre music arranged for carillon are published by ACME.

Ehlen, Margriet (b. 1943)

- *Ignis Caritas* (2006)
 - Free download: <http://www.rhegie.com/ehlen.htm>

Elias, Ana (b. 1974)

<http://cico-thefounders.blogspot.com>

- *Fantasia D. João V*, Royal Carillon School 'Jef Denyn' (1999)
Awarded Second Prize in the 1999 Carillon Competition 'Jacques Redel' in Ghent, Belgium
- *Homage a Zeca Afonso*, unpublished (2016)

Biography:

Ana Elias is a carillonist, founder, music director, and teacher at the International Center for the Carillon and the Organ (CICO). Ana obtained her music diploma with emphasis in Piano from the Gregorian Institute of Lisbon, Portugal. She graduated with great distinction from the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium and obtained her Master of Music degree in carillon from the Lemmens Institute in Leuven, Belgium. At the Mechelen Conservatory, Ana earned her Organ diploma with great distinction. Moreover, she holds a Master of Mining and Geological Engineering degree from the Instituto Superior Técnico in Lisbon, Portugal. Ana has also been recognized with several awards, including second prize at the Queen Fabiola International Carillon Contest in Mechelen. Ana and her sister, Sara Elias, were the winners of a prize that recognizes young Portuguese people; the mission of this prize is to "give expression to potential new Portuguese values through projects that are innovative and relevant to the Portuguese society." Their project envisioned the promotion of the carillon, its music, and the art of playing it, and foresaw acquiring a traveling carillon: the LVSITANVS Carillon. Ana has played numerous recitals in her native Portugal, as well as throughout Europe, Australia, New Zealand, Russia, and the USA, and has been an invited performer and lecturer at diverse international carillon gatherings and festivals. Her carillon playing can be heard on a CD that she recorded with her sister at the Clérigos Carillon in Porto on the occasion of Porto 2001-European Capital of Culture. Together, Ana and Sara form the carillon duo Lvsitanvs®, which has the distinction of being the only such duo with two sisters as performers.

Elias, Sara R. S. T. A. (b. 1981)

<https://www.uvic.ca/gustavson/faculty/faculty/current/eliass.php>

- *Estrela: Paraphrase on a Song to St. Mary*, ACME (2005)

Evans, Sr. Joyce (1931-1994)

- *Jubilate Deo: for carillon*, ACME (1999)
- *Toccata; Jubilate Deo*, ACME (1986)

Forrest, Jill

- *Greensleeves*, arrangement, unpublished
- *Provatakya*, arrangement, unpublished
 - Recordings of both arrangements by the composer are available on the CD *Carillon and Organ: Musical Celebrations from The University of Sydney* (2002)

Fuller, Lyn (b. 1946)

- *Exit Stage Left*, ACME (2013)
Dedicated to the retirement of University Carillonist Dr. Jill Forrest AM. from the University War Memorial Carillon Sydney
- *Witches' Wake*, ACME (2009)

Biography:

Lyn Fuller is Lead Carillonist at the National Carillon Canberra, Carillon Teaching Fellow at the Australian National University School of Music, and teaches carillon at the National

Carillon. Lyn holds A.Mus.A., L.Mus.A., and T.Mus.A, studied piano at the Canberra School of Music with Larry Sitsky, presented two programmes on ABC's "Young Australia," played in the Canberra Symphony Orchestra, and began a Bachelor of Music Degree (performing). In 1994, Lyn learned carillon at the Canberra School of Music. She attended the Carillon International Summer School at Løgumkloster in Denmark and more recently in Belgium. In 2010 she was commissioned to write and perform for ANZAC recitals in Ypres and Mechelen, Belgium commemorating the centenary of the Great War. Lyn is President of the Carillon Society of Australia. She has wide experience in lecturing and demonstrating on carillon composition and presenting overseas concerts has been part of her experience. During her leadership, the National Capital Authority has undertaken an upgrade of the carillon audio and visual system allowing for a greatly varied and collaborative artistic output.

Gleason, Donna (b. 1948)

- *Prelude*, GCNA (1975)

Biography:

Donna Mendenhall Gleason was a composition major at the University of Kansas, where she studied carillon with Albert Gerken. She studied also at the University of Maryland. She is no longer associated with the carillon, but continues to be very active in music, serving as Choir Director at Redford Baptist Church in Detroit, Michigan, where she directs five choirs (including handbells). Her *Prelude* (Level 3) was written for, and performed at, her Examination Recital at the 1971 GCNA Congress at Springfield, Illinois.

Gomez, Alice (b. 1960)

<https://www.alicegomezmusic.com>

- *Air and Dance*, Creative Music Source (2007)
- *Aztlán*, Creative Music Source (2013)
- *The Bells of Cuzco*, Creative Music Source (2007)
- *Chocolat*, Yale University Guild of Carillonners (2016)
Commissioned by the Yale University Guild of Carillonners for the 50th anniversary of the Yale Memorial Carillon
- *Denise: Haitian Folk Song*, Creative Music Source (2010)
- *Femme: Haitian Folk Song*, Creative Music Source (2010)
- *Jubilant Bells*, Creative Music Source (2003)
- *Kum ba yah*, arrangement, Creative Music Source (2007)
- *Lament and Alleluia†*, ACME (1988)
- *Lando†*, Creative Music Source (2009)
Commissioned by George Gregory
- *Los Que Mueren, Nunca se Olvidan (Those who have died will not be forgotten)*, Creative Music Source (2007)
- *Oh Waly, Waly*, arrangement, Creative Music Source (2007)
- *Shaman*, Creative Music Source (2007)

- *Tango*, Creative Music Source (2007)
- *Tango for Tom*, Creative Music Source (2009)
Commissioned by George Gregory
- *Three Songs of Praise*, Creative Music Source (2007)

Halsted, Margo (b. 1938)

<https://smt.d.umich.edu/about/faculty-profiles/margo-halsted/>

- *Desert Wind*, ACME (1997)
- *Fanfare on BAEF (Belgian American Educational Foundation)*, GCNA (1997) and ACME (1983)
- *Impressions*, ACME (1990)
- *Nocturne*, ACME (1998)
- *Shepherd Boy: Echo Song*, GCNA (1970)

Biography:

Margo Halsted has been active in the carillon world for many years. She has performed in all countries with an established carillon tradition, taught over 100 students to play the carillon, consulted for eight carillon installations and three carillon renovations, and rediscovered and written about two historical carillon manuscripts. She has been a recitalist or speaker at four World Carillon Federation (WCF) meetings. She has received awards from the Guild of Carillonneurs in North America (GCNA), the WCF, and the University of California, Berkeley. Thirty of her students have passed the GCNA Examination Recital to become Carillonneur Members. She recently served as Adjunct Professor of Music at the University of California, Santa Barbara. The University of Michigan granted her Professor Emerita status when she retired after serving as associate professor and University Carillonist from 1987-2003. Her other previous carillon positions were at Michigan State University, Stanford University, and the University of California, Riverside. Halsted has earned bachelor's and master's degrees from Stanford University in music and education, a master's degree in Performance Practice of Carillon from the University of California, Riverside, and a practical diploma from the Netherlands Carillon School.

Henderson, Moya (b. 1941)

- Commissioned work to be premiered at the 2020 Canberra International Music Festival

Heremans, Sophie

- *Februari*

Hof, Mari-anne

- *Triptych: Three Studies for Carillon*, in *GeNeCo Carillon Album*, Beiaardcentrum Nederland (2011)

Huang, Liling

- *Belfry Sketches*, in *Aschaffenburg 1988*, ed. George Köppl (1995)

- *Song of the Ali Mountains*, in *Aschaffenburg 1988*, ed. George Köppl (1995)

Jackson, Yvette Janine (b. 1973)

<http://www.yvettejackson.com/>

- *Andromeda*, GCNA (forthcoming 2021)
Commissioned by the GCNA Johan Franco Composition Fund for the Associate Carillonneur Exam
- *Cannot Be (Unrung)*, for carillon and electronic track, University of Michigan Open Access Carillon Scores (forthcoming)
Co-commissioned by the University of Chicago Rockefeller Chapel and the University of Michigan School of Music, Theatre & Dance
- *Freedom is a Constant Struggle*, arrangement from Roberta Slavit, in *The Music of March: A Civil Rights Carillon Collection*, ACME (2019)

Biography:

Yvette Janine Jackson is a composer of electroacoustic, chamber, and orchestral musics for concert, theatre, and installation, and Assistant Professor of Creative Practice and Critical Inquiry at Harvard University, where she also teaches for Theater, Dance and Media. Previously a theatrical sound designer, she blends forms into an aesthetic of narrative soundscape composition, radio opera, and improvisation. She developed this style of composing as a way to pivot between creative practice and research while investigating how darkness, spatial audio, and interactivity affect the audience's engagement with narrative in electroacoustic music listening experiences. Her radio opera *Invisible People* (2013), for example, responds to homophobia in African American communities; her 2018 radio opera *Destination Freedom* (premiered at the New Ear Festival in New York City) she describes as a "meditative electroacoustic experience that places the listener in the cargo hold of a ship transporting Africans to the Americas and traverses time in search of freedom."

Jackson is a recipient of San Francisco's Dean Goodman Choice Award for Sound Design and Theatre Bay Area's Eric Landisman Fellowship. She studied music at the RD Colburn School of Performing Arts in Los Angeles, holds a BA in Music from Columbia University and a PhD in Music-Integrative Studies from the University of California, San Diego. She was the Joseph E. and Grace W. Valentine Visiting Assistant Professor of Music at Amherst College for 2018-2019.

Janssens, Liesbeth (b. 1971)

- *Dance of Dreams*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon
- *Dance of the Tower Bells*, GCNA (2009)
- *Memory (Barcarolle)*, GCNA (2004)
- *Carrousel: Variaties op een Fries lied*, in *Gronings Beiaardboek V*, Stichting Martini Beiaard (2001)

Jiang, Alison Yun-Fei (b. 1992)

<https://alisonyunfeijiang.com>

- *Pluie*, ACME (2019)
 - A recording by Ellen Dickinson is available on the CD *Ripple Effects: New Music for Carillon at the University of Chicago*, University of Chicago Rockefeller Chapel (2020)

Johnson, Jenny Olivia (b. 1978)

<https://www.jennyoliviajohnson.com/>

- *december 24, nearly midnight in honolulu*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon
- *Jan 21: Diotima's ladder (follow me as closely as you can)*, unpublished (2019)
Commissioned by the Wellesley Guild of Carillonneurs, Wellesley College
- *July 3 - A Hall of Mirrors*, GCNA (2018)

Kang, Jung Sun (b. 1983)

<https://www.newmusicusa.org/profile/jung-sun-kang/>

- *Ashti*, University of Michigan Open Access Carillon Scores (forthcoming)
 - A recording by Tiffany Ng is available on the CD *Ripple Effects: New Music for Carillon at the University of Chicago*, University of Chicago Rockefeller Chapel (2020)
- *Strike and Hum*, University of Michigan Open Access Carillon Scores (forthcoming)
- *The Carillonneur*, unpublished (2008)

Biography:

Described as “ethereal, beautiful and heartfelt,” (*Kapralova Society Journal*) composer and pianist **Jung Sun Kang**’s music seeks a balance between wild imaginations from many different cultures and a firm belief in classical music’s structural tradition.

Jung Sun’s music is recorded on the ArtistShare, Centaur, Delos, University of Chicago, and Prima Facie labels. She has received awards from Wildacres, PlySpace, Faber Residency, Kimmel Harding Nelson Center, Willapa Bay, New Music USA, British Harpsichord Society, as well as the Leonard Bernstein Fellowship from Tanglewood Music Center.

Jung Sun was born in Daegu, South Korea. Now a permanent resident of the United States, she makes New York City her home.

Kaoutzani, Maria (b. 1993)

- *Faro*, unpublished (2018)

Biography:

Maria Kaoutzani is from Limassol, Cyprus, currently based in Chicago. Color and texture are central elements in her work. She enjoys exploring how a number of instruments, no matter how diverse they are coloristically, can function as a unified entity that evolves in time.

She is also interested in the creation of musical spaces that surround the listener, where distinct layers can be heard developing and interacting with one another.

Kaoutzani's works have been performed in Europe, the US, and Latin America. Her major influences include Kaija Saariaho, György Ligeti and Tania León. She is studying towards her PhD in music composition at the University of Chicago, and she holds a master's in music theory and composition from New York University and her undergraduate degree in music from the University of York. Past collaborators include Arizona-based poet and cellist Ruth Wegner, New York-based choreographer Bridget Struthers, and Greek visual artist Nicos Kyprianou.

Kats-Chernin, Elena (b. 1957)

- *Lyrical Waltz for Bells*, in the series *Australian Miniatures for Carillon* (2017)
Commissioned by the National Capital Authority. *Australian Miniatures for Carillon* was assisted by the Australian Government through the Australia Council for the Arts. The National Capital Authority acknowledges the support of the Australian National University School of Music.
- *Velvet Moon*
Commissioned by Lyn Fuller

Biography:

Elena Kats-Chernin is an Australian composer, born in Uzbekistan, of stage, orchestral, chamber, choral, and piano works that have been performed throughout the world. She studied figure skating and music as a child, followed by music studies at the School of Music in Yaroslavl, Gnessin State Musical College in Moscow, the Sydney Conservatorium of Music, the Hochschule für Musik, Theater und Medien Hannover, and the Staatliche Hochschule für Musik und darstellende Kunst Stuttgart on a scholarship from the Deutscher Akademischer Austauschdienst. Among her honours are the Sounds Australian Award for best composition (1996), the Jean Bogan Prize (1996), the Green Room Award for best original music for dance (2003), the Helpmann Award for best original score (2004), and a two-year fellowship from the Australia Council for the Arts (2004–05, for a collaboration with Meryl Tankard). In addition, *Deep Sea Dreaming* was featured at the opening ceremony of the Olympic Games in Sydney (2000) and *Water* was featured at the opening ceremony of the Rugby World Cup in Sydney (2003). Her larger works include ballets and incidental music for state theatres in Austria and Germany, as well as collaborations with the choreographer Reinhild Hoffmann in experimental productions in Germany, Italy, Japan, and Portugal.

Kegel, Joke (b. 1960)

- *Clouds of sound I: 47 bells in open sky*, in *GeNeCo Carillon Album*, Beiaardcentrum Nederland (2011)

Korevaar, Pauline

- *Andantino*, Leen 't Hart Publications (1964)

Kruisbrink, Annette (b. 1958)

<http://www.annetekruisbrink.nl/>

- *On the Stroke of 4*, Antwerpen: Digital Music Print Belgium (2016)

Biography:

https://en.wikipedia.org/wiki/Annette_Kruisbrink

Kwiecień-Długosz, Katarzyna (b. 1978)

- *Epitaph for Pawel Adamowicz*, self-published (2019)
- *Nihil Constat*, for carillon and electronics, unpublished (2017)
Awarded Second Prize in For Whom the Bell Tolls, a composition competition in Gdańsk, Poland, for carillon and electronics synchronized with the Hevelius Fountain

Laage, Ulla (b. 1949)

- *Billede (MCMLXVI – MMXVI)*, Yale University Guild of Carilloners (2016)
Commissioned by the Yale University Guild of Carilloners for the 50th anniversary of the Yale Memorial Carillon
- *Free Variations on "Built on a Rock the Church Doth Stand"* (Kirken den er et Gammelt Hus), GCNA (2000)

Larsen, Libby (b. 1950)

<https://libbylarsen.com/>

- *Pealing Fire*, Libby Larsen Publishing & GCNA (2004)
Commissioned by the GCNA Johan Franco Composition Fund
 - A recording by John Gouwens is available on the CD *The Organ and Carillon of Culver Volume 3: A Summer's Night* (2004)

Biography:

Libby Larsen (born December 24, 1950) has created a catalogue of over 220 works, spanning virtually every genre from intimate vocal and chamber music to massive orchestral and choral scores. Her music has been praised for its dynamic, deeply inspired, and vigorous spirit. Widely recorded, including over 50 CDs of her work, Libby Larsen has established a permanent place for her works in the concert repertory. As an energetic, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a difficult, transitional time for American arts. The 2003 holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. Her works are published by ECS Music and Oxford University Press. (Biographical sketch provided by Oxford University Press.)

Larsen earned BA., M.A., and Ph.D. degrees from the University of Minnesota, where she studied with Domenic Argento, Paul Fetler, and Erik Stokes. She is in great demand as a lecturer as well as composer.

Pealing Fire (Level 4, 2004) was commissioned by the Johan Franco Composition Fund Committee, and premiered at Culver by John Gouwens at the Congress of the GCNA on June 7, 2004.

Latour, Michèle

<https://quatuorpyrgos.jimdofree.com/>

- *La boîte à musique*, carillon duet, unpublished (2005)
- *Mystère caché*, unpublished (2010)

Leahy, Mary Weldon (b. 1926)

- *Carol*, ACME (1998)
- *Elegy*, ACME (1988)
- *Nocturne*, GCNA (1964)
- *Prelude*, GCNA (1964)

Biography:

Mary Weldon Leahy attended North Texas State University. Her composition teachers included Carl Eppert, Norman Lockwood, and Gordon Jacob (in England).

* *Prelude* (1963, Level 3) is dedicated to George Gregory and was premiered by him at Central Christian Church.

* *Nocturne* (1963, Level 3) is dedicated to George Gregory and was premiered by him at House of Hope Presbyterian Church in Saint Paul, Minnesota (at the 1963 GCNA congress).

Elegy (1970), written in memory of Daniel Robins, is published by American Carillon Music Editions, Inc. *Carol* (1963) was published in the *San Antonio Carillon Book* (distributed at the 1983 GCNA Congress in Texas), now available from American Carillon Music Editions (ACME).

Leroy, Hélène (1934-1982)

- *Chant Hébraïque*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, Association Campanaire Wallonne (2017)

Biography:

Originally from Péruwelz [Belgium], **Hélène Leroy** (1934-1982) was an excellent musician, characterized by her kindness and dynamism. Her primary instrument was the violin. She was among the first students of Géo Clément at the Carillon School of Mons. After obtaining her carillon diploma, she traveled regularly to Ath in the early 1960s to bring the carillon to life at the Thursday markets. She was very familiar with the carillons of northern France, especially that of St-Amand-les-Eaux. Her repertoire was quite varied and her playing light and limber, putting into practice the principles taught by her teacher. Unfortunately she died

early, after a serious illness. Carillon composer Emile Marin held her in great regard and dedicated four compositions to her.

Source: ACW, translated by Tiffany Ng

Levy, Yael (b. 1983)

<http://www.yael-levy.com/>

- *Five Perspectives on a Bell*, in *Vijf Composities*, Beiaardcentrum Nederland (2018)

Lindquist, Ellen (b. 1970)

- *The Sacredness of Trees*, Apple Mountain Music Press (ASCAP) (2019)+
Commissioned by Nordic Music Days 2019

Llewellyn, Becky (b. 1950)

- *Merry Berri Waltz*, in the series *Australian Miniatures for Carillon*, Australian Music Centre (2017)
Commissioned by the National Capital Authority. *Australian Miniatures for Carillon* was assisted by the Australian Government through the Australia Council for the Arts. The National Capital Authority acknowledges the support of the Australian National University School of Music.

Lontie, Véronique

- *Coquelicot*, supplement to the journal *L'Organiste* 36:4 (2004)
- *Invention*, in *Œuvres de compositeurs wallons et bruxellois: écrites à l'occasion du 10ème anniversaire de l'ACW*, Association Campanaire Wallonne (2005)
- *Réminiscence Pascale (O Filii et Filiae... Victimæ Paschali)*, supplement to the journal *L'Organiste* 35:3 (2003)
- *Variations sur un Noël breton*, supplement to the journal *L'Organiste* 30:4 (1998)

Biography:

Véronique Lontie studied organ and music education at the Institut Supérieur de Musique et de Pédagogie in Namur, Belgium and obtained the *diplôme supérieur* in organ at the Royal Conservatory of Mons. She is currently titular organist at the Collégiale St. Vincent in Soignies, where she also plays the carillon. For several years, she has served as professor of carillon at the Academy of Music of Sognies. Co-founder of the Association Campanaire Wallonne, she has been a member of the foundation since that time.

Source: ACW, translated by Tiffany Ng

Los-Laros, Nan

- *Commemorate*, in *Peace Music for Carillon*, International Network of War Memorial and Peace Carillons (2020)

Macens, Ellen (b. 1991)

- *The Transfixed Walls*, unpublished (2011)
- Duet for carillon and soprano (forthcoming)
Commissioned by the National Carillon Association of Australia

Maessen, Sylvia (b. 1959)

<http://www.sylviamaessen.nl/>

- *Mini Scherzi*, in *GeNeCo Carillon Album*, Beiaardcentrum Nederland (2011)†

Miller, Jean W. (1916-1964)

- *A Merry Dance* (1962)
Written for the carillon at Colorado Women's College, first played on March 30, 1962 at an "Alumni Scholarship Concert"
- *Four Short Pieces: for two-octave carillon**, GCNA (1973)
- *Prayer for Peace†*, GCNA (1962)
- *Prelude for a Two-Octave Carillon** (1961)
- *Soliloquy*, GCNA (1962)
- *Suite for Carillon*, GCNA (1970)
- *Three Short Pieces*, GCNA (1961)

Biography:

Jean Miller lived in Colorado Springs, Colorado. Her music and records about her work were given to Colorado Women's College, now part of the University of Denver. (Information was provided by Suzanne Moulton, Music Librarian.) Further information is on file at the Anton Brees Carillon Library (The Bok Singing Tower, Lake Wales, Florida).

Jean Miller studied at Juilliard School of Music, Colorado Women's College (in Denver), and the University of Colorado in Boulder, graduating from the latter with a Bachelor of Music degree in composition in 1940. She also studied composition privately with Bernard Wagenaar, Roger Sessions, Arthur Honegger, and at the Summer School in Fontainebleau (France) with Nadia Boulanger. Additionally, she attended summer classes under Nicolas Slonimsky and Paul Hindemith. She had a strong interest in Africa and African tribal music, which led her to study anthropology at Northwestern University. She was very adept with many languages, and served as a translator for radio programs in Spanish during World War II. Most of her time was devoted to composition, which covered a wide range of musical media (concert band, strings, choral ensembles, piano, etc.). Her friend Johan Franco urged her to write for the carillon, and at his suggestion, she made contact with Ronald Barnes at the University of Kansas. During the last few years of her life, she wrote many carillon works, although sadly she never got to hear them played. She was also given a tape demonstrating the range and pitches of a carillon. (Presumably, she was also supplied with some information about how it was played.) From this scant information, she composed her works.

Suite for Carillon (1955, Level 2) contains four sections: *Rather lively, joyous* (2/4), *Rather slow, with feeling* (3/2), *Vigorous and exalted* (3/4), and *Lively and Gay* (4/4).

Three Short Pieces: *Air*, *Lullaby*, and *Chantey*; were written in 1959 and first performed by Ronald Barnes at the University of Kansas in 1960. *Air* and *Lullaby* are on Level 1. *Chantey* is on Level 4. *Air* and *Chantey* are also included in *Playing the Carillon: An Introductory Method*, by John Gouwens.

Four Short Pieces: *Prelude*, *Children's Song*, *Hoedown*, and *Toccata* (1961) are on Level 2. * *Prayer for Peace* (1962, Level 2) was written for the "Public Service of Dedication" of Whatley Chapel and the Olinger Tower (which houses the 30-bell Charles S. Hill Memorial Carillon) at Colorado Women's College.

Soliloquy (1963, Level 2) is written in the octatonic scale, and was first performed by Ronald Barnes at the University of Kansas in 1963. Barnes played it again at the dedication of the carillon at Washington Cathedral.

Other pieces for carillon (which are not published by the GCNA) include:

A Merry Dance (1962), written for the Carillon at Colorado Women's College, first played on March 30, 1962 at an "Alumni Scholarship Concert," and *Prelude for a Two-Octave Carillon* (1961).

Mishell, Kathryn (b. 1940)

<http://www.kapralova.org/kathryn mishell2.htm>

- *Spirals*, unpublished (2000)

Biography (excerpt):

American composer and pianist **Kathryn Mishell** studied piano from childhood and attended Pomona College to study music. She pursued graduate studies at the University of Kansas and at the University of Southern California where she studied composition with John Pozdro and Ingolf Dahl, and piano with John C. Perry. (Full biography available from *Grove Music Online*: <https://doi.org/10.1093/gmo/9781561592630.article.A2289108>)

Montgomery, Jessie (b. 1981)

<http://www.jessiemontgomery.com/>

- *Tower City*, GCNA (2018)
Commissioned by the GCNA Johan Franco Composition Fund

Biography:

https://en.wikipedia.org/wiki/Jessie_Montgomery

Moore, Kate (b. 1979)

<https://www.australianmusiccentre.com.au/artist/moore-kate>

- *Doodweg* (Way of the Dead), in the series *Australian Miniatures for Carillon* (2017)
Commissioned by the National Capital Authority. *Australian Miniatures for Carillon* was assisted by the Australian Government through the Australia Council for the Arts. The National Capital Authority acknowledges the support of the Australian National University School of Music.
- *For Elyse* (2015)
Commissioned by the National Carillon Association, Canberra

Murdoch, Margot Glassett (b. 1981)

<https://soundcloud.com/margot-glassett-murdoch>

- *Abgestufte Liebhaber (Graded Amateurs)*, duet, unpublished (2018)
Commissioned by Tiffany Ng on behalf of the University of Michigan School of Music, Theatre & Dance for her students to premiere at the 2018 annual meeting of the Historical Keyboard Society of North America (HKSNA)
- *The Same Things I Became*, unpublished (2016)
- *Staying/Going*, GCNA (2018)
Commissioned by the GCNA Johan Franco Composition Fund
- *Tea With: Clara, Hildegard, Pauline, Lili*, unpublished (2017)
Commissioned by Tiffany Ng on behalf of the University of Michigan School of Music, Theatre & Dance

Biography:

Margot Glassett Murdoch (b. 1981) is a composer, extended vocalist, and music theory pedagogue. After completing her Bachelor's and Master's degrees in music composition at Brigham Young University, she went on to earn a Ph.D. in composition from the University of Utah. Margot's dissertation included an analysis of Luciano Berio's *Sequenza III* and a cataloguing of extended vocal techniques. Margot has written music for student animations that won student Emmys, worked with Ensemble Aleph, Canyonlands New Music Ensemble and Flexible Music. As a vocalist, Margot performed in improvisational and experimental bands, toured with Seattle Experimental Opera and has performed as an extended vocal soloist and improviser at Salt Lake Library's 12 Minutes Max, Locust Salon, Salty Cricket Composer's Collective Mélange concerts and the Avant Garage. Margot has been commissioned by Utah Youth Symphony, Utah Opera, and in addition to teaching musicianship and theory at BYU and the U of U during her graduate degrees, she taught at Pioneer High School for the Performing Arts and online as a private music tutor. Some of her recent gigs include recording a video series on music theory topics for Musician's Toolkit and writing music for children's operas through USUO outreach program. Margot currently lives in Utah with her husband and three grade school-aged children.

Newell, Frances T. (b. 1955)

<https://www.francesnewell.com/index.html>

- *He That Believeth*, for chorus with carillon accompaniment, Fenwick Parva Press (2011)

- *Journey of the Monarch Butterfly*, GCNA (2012)
- *Mountain Flight for Peace*, ACME (2015)
- *Passion*, ACME (2016)
- *Sunset Swing!*, GCNA (2011)
- *Three Folk Dances of Nepal*, arrangements, GCNA (2013)

Ng, Tiffany Kwan (b. 1982)

<https://smt.d.umich.edu/about/faculty-profiles/tiffany-ng/>

- *Adagietto*, GCNA (2007)
- *Eternal Father, Strong to Save (Melita)*†, hymn arrangement, ACME (2019)
- Arrangements in *The Music of March: A Civil Rights Carillon Collection*, ACME (2019)
 - *O, for a Thousand Tongues to Sing*, hymn
 - *This Little Light of Mine*, by Harry Dixon Loes
 - *Woke Up This Morning (With My Mind Stayed on Freedom)*

Biography:

A “virtuoso” (*HKSNA*) in command of a range of expression from “eerie sonance” (*Diapason*) to “jumpy athleticism” (*Chicago Classical Review*), **Dr. Tiffany Ng** is Assistant Professor of Carillon at the University of Michigan, Ann Arbor. Her concert career has taken her to festivals in seventeen countries in Europe, Asia, Australia, and North America, where she has premiered over 60 acoustic and electroacoustic works, championed women composers and composers of color, and pioneered models for interactive “crowdsourced” and environmental-data-driven carillon performances. She holds a doctorate in musicology and new media from the University of California, Berkeley, a master’s degree in organ from the Eastman School of Music, an artist diploma *magna cum laude* from the Royal Carillon School ‘Jef Denyn’ in Belgium, and a bachelor’s degree from Yale.

Olson, Tawnie (b. 1974)

<http://www.tawnieolson.com/>

- *Resurgam*, Yale University Guild of Carillonneurs (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon

Ontko, Olivia Margaret (b. 1947)

compositeur32@yahoo.com

- *Cortege*, GCNA (1994)
Awarded Second Prize in the 1992 Composition Competition of the GCNA Johan Franco Composition Fund
- *Six Bagatelles*, GCNA (2012)
- *Three Dances*, GCNA (2012)

Ottaway, Helen (b. 1956)

<https://helenottaway.blog>

- *The City Sings, Part I*, unpublished (2009)
Commissioned by the Midland Arts Centre, near the Bournville carillon, as part of a ten-month project in 2009 called "The City Sings"

Özcan, Zeynep (b. 1986)

<http://zeynepozcan.net>

- Forthcoming work for carillon and electronic track to be premiered at the 2020 University of Michigan Organ Conference

Parker, Ethel Adelaide (1886-1971), also wrote under pseudonyms **Etelka d'Arba** and **Bruno d'Arba**

- *3 pieces for Carillon*, manuscript at the Royal College of Music, London
- *Cattistock Suite: Pavan, Minuet, Gigue*, autograph manuscript at the Royal College of Music, London; second manuscript copied, transposed, and edited by Percival Price in 1952 at the Library and Archives Canada
- *Images Bretonnes, for carillon (or choir)*, manuscript at the Royal College of Music, London
- *Suite sur un vieux [chant] vendéen*, manuscript at the Royal College of Music, London
- *Theme and variations*, autograph manuscript at the Royal College of Music, London; second manuscript copied and edited by Percival Price in 1938(?) at the Library and Archives Canada

Biography:

Ethel Adelaide Parker was an organist and composer. She studied organ at the Royal Conservatory of Music in London under Sir Walter Parratt from 1905 to 1909. She wrote under several pseudonyms (primarily Etelka d'Arba and Bruno d'Arba; as well as Joan d'Arba and Joan McLeod). She became interested in carillon and bell music by 1920 through campanologist William Wooding Starmer and studied performance in Bruges under Antoon [Tony] Nauwelaerts in 1921. Her studies were reputedly sponsored by a Swiss millionaire who intended to donate funds for a carillon in Geneva.

Parker, Lavinia Kell (b. 1977)

<https://www.uleth.ca/music-conservatory/lavinia-kell-parker>

- *Crawford Road*, Canadian Music Centre (2009)

Pors, Levina (b. 1962)

<http://www.levinapors.nl/>

- *Op Oude Wijze*, Edition Pors (1962)

Porter, Sarah (b. 1991)

- *Our Old Men Dream of War*, unpublished (2014)

Purrington, Hilary

<http://hilarypurrington.com>

- *Levity* (2016)
Commissioned by the Yale University Guild of Carillonneurs for the 50th anniversary of the Yale Memorial Carillon

Reverté, Anna Maria (b. 1966)

- *080413-12*, unpublished (2013)
- *25 anys, sardana per a carilló i piano*, for carillon and piano, unpublished (2001)
- *Calidoscopi*, for carillon and electronic track, unpublished (2018)
- *Campana sobre campana, Nadala-Rag*, unpublished (1997)
- *Cavallets.cat*, unpublished (2013)
- *Civada.cat*, unpublished (2013)
- *De profundis, Ram d'harmònics*, for carillon and electronic track, unpublished (2018)
- *Fantasia sobre unes nades catalanes*, unpublished (1990)
- *Força blava, Hipnòtic*, for carillon and electronic track, unpublished (2018)
- *Goig nadalenc I*, unpublished (2010)
- *Goig nadalenc II*, unpublished (2010)
- *Intermezzo sobre "El cant dels ocells" per a carilló i quartet de xeremies*, for carillon with Catalan quartet of 2 *tibles* and 2 *tenores*, unpublished (1999)
- *Joia, 30 Tones de bronze*, for carillon and tape, unpublished (2018)
- *La llegenda de Sant Jordi*, for carillon with optional storyteller and theatrical staging, unpublished (2000)
- *Laaa, Ones i gavines*, for carillon and electronic track, unpublished (2018)
- *Mijn Hert*, unpublished (2010)
- *Perfums sonors, Mil ocells*, for carillon and electronic track, unpublished (2018)
- *Petita suite per a carilló, amb veu parlada en off*, for carillon and voiceover, unpublished (2000/2012)
- *Records d'un campaner, L'hereu Riera*, for carillon and electronic track, unpublished (2018)
- *Roseta.cat*, unpublished (2013)
- *Sant Jordi, sardana per a carilló i tenora/o clarinet*, for carillon and Catalan *tenora* or clarinet, unpublished (2001)
- *Sideral*, for carillon and electronic track, unpublished (2018)
- *Tempesta*, for carillon and electronic track, unpublished (2018)
- *Tribal*, for carillon and electronic track, unpublished (2018)

Rośławska-Musiałczyk, Anna (b. 1987)

- *Impressione per carillon Rëbôk* (2019)
Dedicated to Anna Kasprzycka

Rostovskaya, Olesya (b. 1975)

Scores available from the composer upon request: olesrost@yandex.ru

- *12 Elegies*, self-published (2014)

- Recordings of the elegies in D minor, F major, and C minor by the composer are available on the CD *Душа колокола* (Soul of a Bell), self-published (2009)
- *The First Carillon Suite*, carillon duet, self-published (2011)
- *The Second Carillon Suite* (“*Old Dance Suite*”), self-published (2014)
- *The Third Carillon Suite*, unpublished (2012)
- *The Fourth Carillon Suite* (“*Suite for playing with anybody who doesn’t know how to play carillon*”), carillon duet, unpublished (2012)
- *The Fifth Carillon Suite*, unpublished (2015)
- *The Sixth Suite*, carillon duet, unpublished (2015)
- *The Seventh Suite* “*Fontaines of Peterhof,*” unpublished (2018)
- *Changing Twinkles*, unpublished (2011)
- “*Charmed Land*”: *Mystery for carillon and electronic track*, unpublished (2014)
- *La Cucaracha**, arrangement, in *Let’s Play Carillon Book 1*, self-published (2017)
- *Cycle “Звоны русской традиции” (Russian Traditional Peals)†*, self-published (2011)
- Cycle “*Rainy Songs,*” unpublished (2019)
- Cycle “*Winter Holidays,*” unpublished (2016)
- *Duet c moll*, carillon duet, unpublished (2008)
- *Echo of Rain*, carillon duet, unpublished (2007)
- *Fantasy*, for carillon and Russian traditional bells, unpublished (2018)
- *Glass Fantasy*, for the Vleuten glass carillon and electronic track, unpublished (2018)
- *Meditation*, for carillon and symphonic orchestra, unpublished (2019)
- *Notturmo*, carillon duet, unpublished (2008)
- *Pas de deux*, for carillon and symphonic orchestra, unpublished (2017)
- *Romantic Suite*, self-published (2011)
- *Serenade*, unpublished (2017)
- *St. Peter & St. Paul Belfry in St. Petersburg*, self-published (2011)
- *Swinging Bells*, unpublished (201)
- *Swiss Music-box*, self-published (2007)
 - A recordings by the composer is available on the CD *Душа колокола* (Soul of a Bell), self-published (2009)
- *Toccata*, unpublished (2019)
- *Triple Zvon for carillon at 6 hands*, unpublished (2017)
- *Two Inventions – G dur and A dur*, carillon duets, in *Karilbon*, ed. Jo Haazen, St. Petersburg State University and the Royal Carillon School ‘Jef Denyn’ (2008)
- *Two Japanese Tankas*, carillon duet, unpublished (2008)

Biography:

Olesya Rostovskaya studied piano in Anna Artobolevskaya’s class. After her studies at the Russian Central Music School, she studied with Albert Leman at the Tchaikovsky Moscow Conservatory from 1993 to 2000, specializing in composition. In 2001, she completed her specialization in organ with Oleg Yanchenko. She began playing the thereminvox in 1999 and the Russian bell tradition in 2003. In 2006, she began her studies in carillon, graduating in 2008 from Saint Petersburg State University as carillonist (the first in the world to earn the Russian

Carillon Diploma). In 2009, she graduated from the Royal Carillon School 'Jef Denyn' in Mechelen, where she studied with Jo Haazen.

Now Rostovskaya is very active as a composer, having composed for symphony and chamber orchestras, various ensembles, choir, organ, carillon, thereminvox, voice, musical theater, radio, and electroacoustic music. Her compositions have been performed in Russia, western Europe, and the USA.

Rostovskaya is also active as a performer with classical and modern repertoire and improvisations. She recorded CDs including *Soul of a Bell: Russian Carillon Music* and *What Peter the Great heard from the carillon tower*, and she made a cycle of radio programs called "Don Carillon." She has also presented on the carillon and bells at conferences and symposia, and represented Russia at two World Carillon Federation congresses. She has won numerous awards and competitions, including the Sacred Music Contest (1996), First National Young Composers Contest (1999), New Generation Music contest (2000); Massalitinov's national music contest (2005); piano improvisation contest (2006), and Russian Artiada (2010).

Rostovskaya is a member of the Russian Composers Union, the Russian Association of Electroacoustic Music, the Association of Russian Organ Art, and the Russian Carillon Foundation.

Ruiter-Feenstra, Pamela (b. 1961)

www.pamelaruiterfeenstra.com and pamela.ruiterfeenstra@gmail.com

- *Bacharabán*, unpublished
- *Belonging: A Carillon Call to Care for All*, ACME (forthcoming)
- *Enough is Enough: Never Again Sketches*, op. 163, self-published with CHI Press (2018)
 - Free download: <https://pamelaruiterfeenstra.com/compositions>
- *Healing Bells*, with Jet Schouten, self-published with CHI Press (2020)
- *Llanto de Tepuyes*, co-created with Marielba Núñez (2020)
- *Our Time: Me Too*, op. 162, self-published with CHI Press (2018)
 - Free download: <https://pamelaruiterfeenstra.com/compositions>
- *Peacemakers*, GCNA (2019)
Awarded Second Prize in the 2019 Composition Competition of the GCNA Johan Franco Composition Fund
- *Pulse 49* including "Fragmentos de Espejo" (Mirror Shards), "Memoria" (Remembrance), "Donde la Luz brilla" (Where the Light Shines), unpublished
- *Shenandoah: River of Life?*, unpublished

Sadina, Elena (b. 1970)

- *Carillon Book for Children*, 2 vols., Royal Carillon School 'Jef Denyn' (2011)

Biography:

Since 2004, **Elena Sadina** has taught carillon, piano, and harmony at the Royal Carillon School 'Jef Denyn.' She established a harmony class and handbell choir for children to build

their familiarity with bells from an early age. Sadina graduated *magna cum laude* from the Saratov State Conservatory in Russia. In 1994, she obtained the graduate diploma of the Russian Academy for Campanology. During her studies, she worked as a teacher at Saratov Music Academy and as a soloist with the State Orchestra of St. Petersburg. She graduated *magna cum laude* from the Royal Carillon School in 2003.

Sadina has won several competitions including the General Russian Campanology Competition in Jaroslav (1992) and the International Composition Competition for Carillon in Mechelen (2012). Since 2000, she has served as a visiting lecturer at Middlebury College in the United States. In 2003, she was appointed carillonneur of the city of Hulst, the Netherlands.

Adapted from the Royal Carillon School 'Jef Denyn':

<https://beiaardschool.mechelen.be/elena-sadina-2>

Smith, Angela Brownell (b. 1969)

- *Gerrydance*, in *Albany Carillon Book* (1998)

Smith, Belinda (b. 1997)

- *Illuminater*, unpublished (2017)

Steenberge, Laura (b. 1981)

<https://laurasteenbergeportfolio.com/>

- *BELLOGRAMS**, audience-interactive carillon piece, unpublished (2017)
- *Redshift*, for carillon and tape, unpublished (2018)
Commissioned by the University of Chicago Rockefeller Chapel
- *The Seer*, for carillon and tape, ACME (2020)

Steidl, Brigitta Kindler (b. 1925)

- *Children's Suite: Toy soldiers, Echos, Creole lullaby, Little bells*, manuscript facsimile at Texas Tech University Libraries (1983)

Stulgińska, Agnieszka (b. 1978)

<http://stulginska.com/en/> and agast@wp.pl

- *4 o'clock*, carillon duet, unpublished
- *Pulsar B0329+54*, for carillon and electronic track, unpublished (2011)

Szwed, Katarzyna (b. 1980)

<http://www.soundcloud.com/katarzyna-szwed>

- *The Dreams Above A City*, unpublished (2017)
Commissioned by Jeffrey Bossin

Biography:

Katarzyna Szwed was born in 1980 in Cracow, Poland and is currently living as a freelance composer and music teacher in the Netherlands. She was awarded an M.A. in composition and music theory at the Cracow Music Academy in 2006 (under the guidance of Marek Stachowski and Krzysztof Sz wajgier). In 2009 she also received an M.A. in composition from the Rotterdam Conservatory (under the guidance of Peter-Jan Wagemans and Klaas de Vries) and in 2014 she obtained a Ph.D in composition from the University of Birmingham, England. She has been awarded scholarships from the President of the city of Kraków, the Ministry of Culture and National Heritage, and Dutch Funds for Performing Arts. Her works have been performed at music festivals such as the Warsaw Autumn Festival, Schleswig-Holstein Musik Festival, Red Ear Festival in Rotterdam, and the ManiFeste of IRCAM, Paris. She has collaborated with renowned ensembles such as Nieuw Ensemble, Asko-Schönberg Ensemble, Nostri Temporis, Quartet New Generation, Österreichisches Ensemble Für Neue Musik, Silva Rerum, New Babylon, Hashtag Ensemble, Birmingham Electroacoustic Sound Theatre (BEAST) and Song of the Goat Theater. Szwed collaborates with individual musicians as well as with ensembles, also combining music with modern dance, visual art or (live) electronics and theatre.

Takao-Piastowska, Katarzyna (b. 1981)

- *Re-so-lution*, unpublished (2016)

Tajima, Yuko (b. 1947), née **Minoda**

- *Fantasy/Yuugen*, in *Japans Beiaardboek, vol. 1*, Nederlandse Beiaardschool (1997)

Biography:

Yuko Tajima graduated from the Osaka College of Music in Japan and in 1997 became the first Japanese carillonist to obtain a diploma from the Netherlands Carillon School, following study with Arie Abbenes and Todd Fair. She serves as the carillonist of the Alte Nicolai Kirche in Frankfurt am Main, Germany, and is also a carillon member of the Shumei organization in Shiga, Japan. She has performed carillon concerts and festivals in the Netherlands, Belgium, Germany, France, Denmark, Spain, Ireland, and Japan. Tajima is particularly known for successfully adapting traditional Japanese musical styles to the carillon.

Tann, Hilary (b. 1947)

<https://hilarytann.com/>

- *First Watch*, Oxford University Press (2003)

Tarlow, Karen A. (b. 1947)

- *Suite for Carillon (1989/1998)*, in *Albany Carillon Book* (1998)

Taylor, Carol Anne (b. 1966)

- *The Spanish Liturgical Year*, arrangements, GCNA (2012)

Tebbel, Janet

- *Shalom Chavarim (Goodbye, Friends)*, arrangement, GCNA (2009)

Thomas, Augusta Read (b.1964)

<http://www.augustareadthomas.com/>

- *Ripple Effects*, for 12 or more carillon players, unpublished (2018)
Commissioned by the University of Chicago Rockefeller Memorial Chapel
 - A recording of the duet version of *Ripple Effects* performed by Joey Brink and Michael Solotke is available on the CD *Ripple Effects: New Music for Carillon at the University of Chicago*, University of Chicago Rockefeller Chapel (2020)

Biography:

The music of **Augusta Read Thomas** is nuanced, majestic, elegant, capricious, and colorful—"it is boldly considered music that celebrates the sound of instruments and reaffirms the vitality of orchestral music" (*Philadelphia Inquirer*). A Grammy winner, her impressive works embody unbridled passion and fierce poetry. *The New Yorker* called her "a true virtuoso composer." Critic Edward Reichel wrote, "Thomas has secured for herself a permanent place in the pantheon of American composers of the twentieth and twenty-first centuries. She is without question one of the best and most important composers that this country has today. Her music has substance, depth, and a sense of purpose. She has a lot to say and knows how to say it—and in a way that is intelligent yet appealing and sophisticated."

Tideman-Wijers, Bertha (1887-1976)

- *Drie composities voor beiaard: Menuet; Interludium; Rondot*, Donemus (1971)
- *Kleine Suite*, in *Muziek voor Beiaard*, Donemus (1963)
- *Variaties op een oud-frans Kerstlied "Quittez, pasteurs,"* Donemus (1964)
Awarded Fourth Prize in a 1957 carillon composition contest co-hosted by the NKV and the city of Utrecht

Biography from Donemus: <https://webshop.donemus.com/action/front/composer/Tideman-Wijers%2C+Bertha>

Tsujita, Naoko (b. 1985)

- *Nocturne Dance*, ACME (2019)
Awarded an Honorable Mention in the 2019 Perpignan Sacred Music Festival composition competition
- *Bell Chant*, unpublished (2019)
Awarded an Honorable Mention in the 2019 Iowa State Carillon Composition Competition
- *Itsuki Lullaby*, GCNA (2020)
Awarded First Prize in the GCNA Sally Slade Warner Arrangements & Transcriptions Competition

Biography:

Naoko Tsujita is a performer-composer who has performed in Canada, the US, Japan, and Europe. As a marimba soloist, she has won top prizes in several competitions, including the University of Toronto Orchestra Concerto Competition and the South Japan Music Competition. Her 'Rosewood Duo' (marimba and guitar) made their debut in Vienna, Austria in 2018 at the contemporary music venue called Alte Schmiede Kunstverein for premiering six works by emerging composers in Vienna. As a percussionist, she has worked with a variety of musicians in many styles and played in the albums for JUNO-award artists, including Derek Chark and Donné Roberts.

Naoko started studying carillon in 2017 and regularly plays on the Soldiers' Tower carillon at the University of Toronto, as well as the carillon in the Metropolitan United Church in the same city. *Nocturne Dance* received a Special Jury Mention at the Perpignan Carillon Composition Competition in 2019 and was published by American Carillon Music Editions. In addition, her latest composition *Bell Chant* also received an Honorable Mention at the Iowa State Carillon Composition Competition in 2019.

She completed a Master's Degree in Music from the University of Toronto, a Bachelor's Degree in Music in Percussion Performance from Acadia University, and a diploma in music at the Oita Prefectural College of Arts and Culture in Japan.

Van de Wiele, Paula (1933-2000)

- *Chant Breton*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons* (2017)
- *Fleurs des champs*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
- *Fleurs des montagnes*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
- *Le p'tit Savoyard*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
- *Le Troubadour Autrefois*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
- *Romance Vaudoise*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
- *Rythme et Danse*, in *Sur les traces de Fernand Redouté et Géo Clément à Mons*, ACW (2017)
 - A recording by the composer is available on the LP *The Bells of Mons: authentic Belgian folk tunes and music of the streets*, CMS Records Inc. (1982)

Biography:

Paula Van de Wiele (1933-2000) studied piano at the Royal Conservatory of Mons. A typing instructor at the Athénée Jean d'Avesnes, she enrolled at the Carillon School of Mons in 1960. She earned her carillon diploma in 1962 and her virtuoso artist diploma in 1964. She then enrolled at Royal Carillon School in Mechelen, where she took classes for a year, then at the Conservatory of Music in Tourcoing, where she graduated in 1974 with the State Carillonneur

diploma, before being proclaimed a laureate of the superior course in 1975. Her campanological career was particularly eventful: co-titular carillonist of the City of Mons since 1969, titular carillonist of that of the City of Brussels since 1981, and that of Charleroi since 1986; she was co-founder of and a pivotal figure in the Association Catiau Montois et Carillons de Mons, for which she was the foremost performer of the Queen Fabiola mobile carillon, inaugurated in 1989. She gave numerous concerts in Belgium and abroad, including four tours of the United States. She participated in various radio and television programs and recorded an album of the carillon of Mons.

Secretary of the Belgian Guild of Carillonneurs, then of the Flemish Carillon Guild, van de Wiele participated in various planning meetings for the founding of the Association Campanaire Wallonne in 1994. She published seventeen editions of the *Rencontres Franco-Belges d'Amitié Campanaire*, very much appreciated by her French neighbors, with whom she had very solid and faithful friendships. With a temperament that combined joy and creativity, she made great contributions to the propagation of the carillon art in Mons, Belgium, and abroad.

Source: Association Campanaire Wallonne, translated by Tiffany Ng

Van der Weel, Heleen (b. 1947)

- *Kleine Suite*, NKV (1972)
- *Toccatine en Passacaglia*, NKV (1972)
- *Variaties over 'Gekwetst ben ik van binnen,'* NKV (1978)

Van Rennes, Catharina (1858-1940)

- *Het angelus klept in de verte: Madonnakindje*, Donemus (c1948)
- *Meidansje*, NKV (1920)
- *Zes Meiliedjes*, op. 73, arranged for carillon by John Courter (unpublished)

Biography:

https://en.wikipedia.org/wiki/Catharina_van_Rennes

Vanduffel, Ashley

- *Carillon*, unpublished (2016)
Awarded the Audience Prize in the 2016 carillon composition competition of Lommel, Belgium

Vervliet, Eveline (b. 1997)

<https://evelinevervliet.com/>

- *Hunted*, in *Vijf Composities*, Beiaardcentrum Nederland (2018)

Vitu, Elizabeth (b. 1957)

- *Christi Crux Est Mea Lux*, GCNA (2017)

Biography:

Elizabeth Vitu studied the carillon for nine years with Charles Chapman in Luray, Virginia and participated in his workshops with Johan Franco and LaSalle Spier. She pursued her carillon studies at Hollins University, which created a music degree in carillon for her, and studied with James Leland, Roy Hamlin Johnson, and John Diercks and did an internship with Milford Myhre. Upon receiving her diploma with honors, she studied for two years with Jacques Lannoy at the École Française de Carillon in Douai. Elizabeth was named assistant carillonneur of Perpignan Cathedral from 1999-2005 and was named carillonneur by Episcopal decree in 2006. She is also responsible for organizing the Perpignan International Carillon Festival, was recently appointed carillonneur in Carcassonne, and is professor of carillon at the Perpignan Conservatory of Music. In 2016, after four years of study with Koen Cosaert, Eddy Mariën, and Tom van Peer, Elizabeth received her diploma with distinction from the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium.

Vrolijk, Renske (b. 1965)

<https://www.rvsmile.com/en/>

- *America*, unpublished (2018)
Commissioned by the University of Chicago Rockefeller Chapel
- *Music Box*, for carillon and electronic track, unpublished (2008)
- *Square Prayer*, for carillon and electronic track, unpublished (2006)

Watkins, Gladys (1884-1939)

- *Barcarolle for carillon*, unpublished (1930)
- *Easter Prelude II*, unpublished (1933)
- *Ecce Salvator*, unpublished (1934)
- *Festival Prelude*, in *The Belmont Carillon Book, Volume II*, ed. Beverly Buchanan, GCNA (1991)
- *Festival Prelude*, arranged for 3-octave carillon by John Knox, in *Perth Carillon Book: Music for Three Octaves, Vol. 2*, British Carillon Society (1995)
- *Holiday Prelude*, Societas Campanariorum (n.d.)
- *Kermesse (for bells)*, unpublished (1930)
- *March - New Zealand*, unpublished, (1930)
- *Petite Monique*, unpublished (1934)
- *Prelude for Bells*, in *Vijf composities voor den beiaard*, NKV (1934)
- *Slumber Song*, unpublished (1930)

Biography:

https://en.wikipedia.org/wiki/Gladys_Elinor_Watkins

Wagenaar, Johanna (1900-unknown)

- *Kleine suite voor beiaard*, in *Utrechts Beiaardboek*, Utrechtse Klokkenspelvereniging (1971)

Wang, Jen (b. 1980)

<http://jenwang.com/>

- *Closes**, University of Michigan Open Access Carillon Scores (forthcoming)
Commissioned by Tiffany Ng on behalf of the University of Michigan School of Music, Theatre & Dance
- *Fixed Pattern of Distant Stars*, unpublished (2011)
- Arrangements in *The Music of March: A Civil Rights Carillon Collection*, ACME (2019)
 - *Buses Are A-Comin'*
 - *Ain't Gonna Let Nobody Turn Me 'Round*, spiritual
 - *Right! Right!*, by Len Chandler
 - *Good News*, spiritual

Biography:

Jen Wang is a Los Angeles-based composer. Her commissions include works for Wild Rumpus, Spektral Quartet, Talea, Rootstock, Left Coast Chamber Ensemble, Firesong, the Iktus Percussion Quartet, the UC Berkeley Chamber Chorus, Coro D'Amici, NeXT Ens, flutist Janet McKay, and carillonist Tiffany Ng; her work has also been performed by Gloria Cheng, Lucy Shelton, the California EAR Unit, Del Sol String Quartet, SoundGEAR, Onix Ensemble, the Eco Ensemble, the New Spectrum Ensemble, and the percussion ensembles of Mannes College, SUNY Purchase, and the University of California, Davis. Her installation work, *Black Cloud* (for streaming data and electronics), premiered as part of Panorama, an evening-length multi-media performance featuring choreography by Merce Cunningham and Lisa Wymore.

Jen is a 2012 recipient of a Staubach Honorarium from the Internationales Ferienkurse für Neue Musik, Darmstadt. She has held residencies at the MacDowell Colony and the Millay Colony for the Arts, and has participated in the Other Minds Composer Fellowship, the Wellesley Composers Conference, the Bang On A Can Summer Institute, the California EAR Unit Composer Residency at Arcosanti, and the MusicX Festival. Jen studied composition at Carleton College, the University of Cincinnati College-Conservatory of Music, and UC Berkeley. She is the founder and past executive director of the contemporary chamber ensemble Wild Rumpus and a past curator at the Center for New Music in San Francisco. Currently, she is an associate director of People Inside Electronics, a Los Angeles-based concert series dedicated to electroacoustic music.

Warner, Sally Slade (1932-2009)

- *Carols of the Season I, Advent and Christmas*, ACME (1999)
 - Nun komm, der Heiden Heiland
 - Gabriel's Message
 - Ratisbon
 - Gartan
 - Personent hodie
- *Carols of the Season II, Christmas and Epiphany*, ACME (1999)
 - Ding Dong! Merrily on High
 - Venite adoremus
 - O Jesulein suss

Stille Nacht
Wie schön leuchtet der Morgenstern

- *El Vito: 3 Octave version* and 4-octave version, GCNA (included in *Carillon News* no. 36, fall 1986)
- *European Hymns I*, ACME (2003)
 - Ein' Feste Burg (Martin Luther)
 - Herzlich tut mich verlangen (Hans Leo Hässler)
 - Mit freuden zart (Bohemian Brethren)
 - Ellacombe (German)
- *European Hymns II*, ACME (2003)
 - St. Patrick's Breastplate & Deirdre (Irish)
 - Laudate Dominum (C.H.H. Parry)
 - Southwell "Lord Jesus, Think on Me" (Daman's Psalter)
 - Kingsfold (English)
- *Folk Songs from the British Isles*, GCNA (1995)
 - The Bells of Aberdovey (Welsh)
 - Ye Banks and Braes O' Bonnie Doon (Scottish)
 - Londonderry Air (Irish)
- *Gilu Hagalilim*, unpublished
- *Hymn Settings for Carillon, Set 3*, GCNA (1995)
 - Rendez a Dieu
 - Canticum refectionis
 - Detroit
 - Slane
 - Love Unknown
 - O filii et filiae
- *Mo'oz Tzur: (Hanukkah)*, unpublished (1996)
- *Passacaglia on E-A-C*, ACME (1998)
- *Two Hymn Arrangements: Cranham; Jerusalem*, GCNA (2010)
- *Variations for carillon on the song Die alder soetste Jesus (The most beloved Jesus)*, GCNA (2005)

Biography:

Sally Slade Warner was Academy Carillonneur at Phillips Academy, Andover, as well as being Carillonneur at Saint Stephen's Episcopal Church, Cohasset, Massachusetts. For many years, she served as Organist and Director of Music at the Church of Saint John the Evangelist, Boston. She studied at the New England Conservatory of Music (Boston 1950-52). A member of the American Guild of Organists, she held the AAGO (Associate, 1965) and the Choir Master (1954) certificates from that organization. Her first carillon studies (1974-77) were with Earl Chamberlain (for many years the carillonneur at Cohasset), followed in 1978-79 by studies with Piet van den Broek at the Royal Carillon School "Jef Denijn" in Mechelen, Belgium. She received the Final Diploma with great distinction from the Mechelen school. At Mechelen, she studied composition with Willy Climan, Jan Hadermann, and Piet van den Broek.

* *Passacaglia on E-A-C* (Level 4) was composed to fulfill a diploma requirement at the Mechelen School. It is dedicated to Earl A. Chamberlain (whose initials provide the beginning of the theme). Since being deleted from the GCNA catalogue, this piece has been published by American Carillon Music Editions, Inc.

Warner's transcription of Handel's *Solemn Sinfonia: Entrance to Queen of Sheba* and her arrangement of Staf Nee's transcription of the *Chorus and March* from Handel's *Judas Maccabaeus* were published in 1985 as part of the Bach/Handel/Scarlatti Tercentenary Series.

Another work, *Variations on an old Flemish Song: "Die alder soetste Jesus,"* also written to fulfill a Mechelen diploma requirement, has been published by the Belgian Guild of Carillonneurs. It incorporates Gregorian Chant themes pertaining to the Blessed Virgin Mary, which provide the background for the principal tune. The piece is dedicated to the memory of Everett Titcomb, Director of Music at Saint John the Evangelist church in Boston for fifty years, and is now published by the Guild of Carillonneurs in North America.

She also made arrangements of many hymn tunes and folk songs, which are published by American Carillon Music Editions, Inc.

Wells, Jessica (b. 1974)

<https://www.jessicawellscomposer.com.au/>

- *Butterfly Waltz* (duet), Australian Music Centre (2014)
- *Moon Fire*, for carillon and electronic track, Australian Music Centre (2016)
Commissioned by the National Capital Authority for the 2016 Canberra International Music Festival, Australia
- *The Witching Hour*, Australian Music Centre (2017)
Commissioned by the National Capital Authority. *Australian Miniatures for Carillon* was assisted by the Australian Government through the Australia Council for the Arts. The National Capital Authority acknowledges the support of the Australian National University School of Music.

Whipple, Laura Hewitt (1920-2005)

- *Music for the Sewanee Carillon: Compositions and arrangements for the Leonidas Polk Memorial Carillon of the University of the South*, Sewanee (2007)

Woo, Hyo Won (b. 1974)

- *Ari Ari*, University of Michigan Open Access Carillon Scores (forthcoming)

Yoon, Bora (b. 1980)

<http://borayoon.com/>

- *SOUNDFIELDS: Celestine*, for carillon and electronic track, GCNA (forthcoming 2021)
Commissioned by the GCNA Johan Franco Composition Fund

Zhu, Julie (b. 1990)

<http://www.juliezhu.net/>

- *As Swiftly and Fading as Soon*, GCNA (2018)
Awarded a Performance Award in the 2019 Composition Competition of the GCNA
Johan Franco Composition Fund
- *Circle in Square*, in *Zwols Beiaardboek*, NKV (2017)
Awarded First Prize and Audience Prize in the 2015 Zwolle Carillon Composition
Contest

Appendix A:
**Carillon Arrangements of Music by Women, Transgender, and
Nonbinary Composers and Songwriters**

- **Bareilles, Sara** (b. 1979) and Jack Antonoff, *Brave* (2013), arranged by Tiffany Ng, unpublished
Arranged at the request of a Michigan State University sister survivor and performed by Ray McLellan at the opening of the MSU Museum exhibit “Finding Our Voice: Sister Survivors Speak”
- **Beyoncé** (b. 1981), Anthony Dent, and Mathew Knowles, *Survivor* (2001), arranged by Tiffany Ng, unpublished
Arranged at the request of a Michigan State University sister survivor and performed by Ray McLellan at the opening of the MSU Museum exhibit “Finding Our Voice: Sister Survivors Speak”
- **Bonis, Mel** (1858-1937), *Nocturne*, op. 16 (1892), arranged by Koen van Assche for mobile carillon, harp, and flute, unpublished
- **Cara, Alessia** (b. 1996), *Scars To Your Beautiful* (2016), arranged by Tiffany Ng, unpublished
Arranged at the request of a Michigan State University sister survivor and performed by Ray McLellan at the opening of the MSU Museum exhibit “Finding Our Voice: Sister Survivors Speak”
- **Dussek, Sophia** (1775-1831), *Sonata VI: Adagio*, transcribed by Roy Kroezen, unpublished
- **Giles, Imogene** (1887-1964), *Red Peppers Rag* (1907), arranged by George Matthew, Jr., unpublished
- **Gonzaga, Francisca “Chiquinha”** (1847-1935), *Balada* (1884), arranged by Rachel Barton Pine and Tiffany Ng, in *Music by Black Composers, Vol. 1: Carillon*, Rachel Barton Pine Foundation (forthcoming)
- **Gotay, Sr. Marie Seraphine** (1865-1932), *La Puertorriqueña: Reverie* (1896), arranged by Rachel Barton Pine and Tiffany Ng, in *Music by Black Composers, Vol. 1: Carillon*, Rachel Barton Pine Foundation (forthcoming)
- **Granda, Chabuca** (1920-1983), *La flor de la canela*, arr. Mathieu Daniel Polak (free download: <https://mathieudanielpolak.wordpress.com/2015/03/08/la-flor-de-la-canela/>)
- **Grande, Ariana** (b. 1993), *thank u, next* (2019), arranged by Jennifer Jasperse, unpublished
- **Jackson, Mahalia** (1911-1972), *Soon Ah Will Be Done* (spiritual), transcribed by Tiffany Ng from a live recording (unpublished)
Arranged at the request of Flint, Michigan community leaders and premiered at the opening night of the play *Flint*, written by José Casas
- **Kanno, Yoko** (b. 1964), *Flowers Will Bloom (Hana Wa Saku)* (2012), arranged by Mariko Matsue (published in 2016 by *Vlaamse Beiaard Vereniging Magazine*, free download: http://beiaard.org/old_site/Hana%20wa%20saku%202016%200601.pdf)

- **Kesha** (b. 1987), *Praying* (2017), arranged by Michelle Lam, unpublished
Arranged at the request of a Michigan State University sister survivor and performed by Ray McLellan at MSU
- **King, Betty Jackson** (1928-1994), *Spring Intermezzo* from *Four Seasonal Sketches* (1955) for piano, transcribed by Kimberly Schafer, unpublished
- **Lady Gaga** (b. 1986), *Medley of GaGa (Bad Romance, Paparazzi, Poker Face, Telephone)*, arranged by Brian Tang, unpublished
- **Laurin, Rachel** (b. 1961), *Meditation* for organ, transcribed by Andrea McCrady, unpublished
- **Lili'uokalani, Queen of the Hawaiian Islands** (1838-1917), *Aloha 'Oe* (c1878), arranged by Piet van den Broek, unpublished
- **Macky, Willow** (1921-2006), *At Christmas Time* (1977), arranged by John Randal, manuscript at the National Library of Australia
- **Payne, Deborah** (b. 1979), "In God's Hand," arranged by John Courter, AMCE (2011)
- **Perry, Katy** (b. 1984), Savan Kotecha, Max Martin, and Ali Payami, *Rise* (2016), arranged by Tiffany Ng, SMP Press (2020)
Arranged at the request of a Michigan State University sister survivor and performed by Ray McLellan at the opening of the MSU Museum exhibit "Finding Our Voice: Sister Survivors Speak"
- **Price, Florence B.** (1887-1953)
 - *Adoration* for organ, transcribed by Tiffany Ng, ACME (2020)
 - *Allegretto*, from *Short Organ Works*, transcribed by Tiffany Ng, ACME (2020)
 - *Festal March [Marietta]*, from *Short Organ Works*, transcribed by Tiffany Ng, ACME (2020)
 - *Little Melody*, from *Short Organ Works*, transcribed by Tiffany Ng, ACME (2020)
 - *Offertory*, from *Short Organ Works*, transcribed by Tiffany Ng, ACME (2020)
 - *A Pleasant Thought* (1951), from *Short Organ Works*, transcribed by Tiffany Ng, ACME (2020)
 - *Sonata in E minor, second movement*, for piano, transcribed by Kimberly Schafer, unpublished
- **Schumann, Clara** (1819-1896), *Clara Schumann: Three Piano Preludes*, transcribed by Tiffany Ng, ACME (2019)
- **Shemer, Naomi** (1930-2004) - all free downloads:
<https://www.parkbeiaard.nl/parkbeiaard/nieuwegeinse-beiaardboeken/>
 - *Al Kol Eleh*, arr. Moshé Lewkowitz in *Vierde Nieuwegeins Beiaardboek* (2012)
 - *Jerusalem of Gold*, arr. Moshé Lewkowitz in *Tweede Nieuwegeins Beiaardboek* (2012)
 - *Machar*, arr. Moshé Lewkowitz in *Vierde Nieuwegeins Beiaardboek* (2012)
- **Stadler, Monika**, *Preseli Skies* (2010), arranged by Koen Van Assche for mobile carillon, harp, and flute or marimba, unpublished
- **Weil, Cynthia** (b. 1940) with Barry Mann (b. 1939), "Somewhere Out There," double Grammy award-winning song from the film *An American Tail* (1986), arranged by Tiffany Ng, GCNA/SMP Press (forthcoming 2020)

Appendix B:
**Free Streaming Audio and Video of Carillon Music by Women,
Transgender, and Nonbinary Composers**

(Not intended to be a comprehensive resource)

Collected into platform-specific playlists:

SoundCloud: <https://soundcloud.com/umcarillons/sets/carillon-music-by-womxn>

YouTube: <https://www.youtube.com/playlist?list=PLHv8vAKoGLAhTQdKvtAbvK4f0tS9l8Rdq>

- Alexander, Kathryn: *Of Senses Steeped* ([YouTube](#))
- Blair, Elisabeth: *Mobilize* ([SoundCloud](#))
- Bonis, Mel: *Nocturne*, arr. Koen van Assche for mobile carillon, harp, and flute ([SoundCloud](#), [YouTube](#))
- Granda, Chabuca: *La flor de la canela*, arr. Mathieu Daniel Polak ([YouTube](#))
- Chen, Carolyn: *glass umbrella* ([SoundCloud](#))
- Cooley, Emily: *Heights* ([YouTube](#))
- Cooley, Emily: *Sicilienne* ([YouTube](#))
- Cox, Cindy: *Mysterium Coniunctionis* ([SoundCloud](#))
- Dzuris, Linda: *Little Lullaby Medley* ([SoundCloud](#))
- Gomez, Alice: *Lament and Alleluia* ([SoundCloud](#))
- Jackson, Yvette Janine: *Cannot Be (Unrung)* for carillon and electronic track ([SoundCloud](#), [YouTube](#))
- Jackson, Yvette Janine: Roberta Slavit's *Freedom is a Constant Struggle* ([SoundCloud](#))
- Jiang, Alison Yun-Fei: *Pluie* ([SoundCloud](#), [YouTube](#))
- Johnson, Jenny Olivia: *dec 24, nearly midnight in honolulu* ([SoundCloud](#))
- Kang, Jung Sun: *Ashti* ([SoundCloud](#), [YouTube](#))
- Kang, Jung Sun: *The Carillonneur* ([SoundCloud](#))
- Kang, Jung Sun: *Strike and Hum* ([SoundCloud](#))
- Kwiecień-Długosz, Katarzyna: *Nihil Constat* for carillon and electronic track ([SoundCloud](#))
- Lili'uokalani, Queen of the Hawaiian Islands: *Aloha 'Oe* ([YouTube](#))
- Miller, Jean, *Lullaby* ([SoundCloud](#))
- Newell, Frances: *Shiva Ratri* ([SoundCloud](#))
- Olson, Tawnie: *Resurgam* ([YouTube](#))
- Parker, Lavinia Kell: *Crawford Road* ([SoundCloud](#))
- Price, Florence: *Allegretto*, arr. Tiffany Ng ([SoundCloud](#))
- Purrington, Hilary: *Levity* ([YouTube](#))
- Ruiten-Feenstra, Pamela: *Earth Blood Reprise* ([YouTube](#))
- Ruiten-Feenstra, Pamela with Marielba Núñez: *Llanto de Tepuyes* ([YouTube](#))
- Ruiten-Feenstra, Pamela: *Mo(u)rning Call* ([YouTube](#))
- Ruiten-Feenstra, Pamela: *Our Time: Me Too* ([YouTube](#))
- Ruiten-Feenstra, Pamela: *Peacemakers* ([YouTube](#))

- Stadler, Monika: *Preseli Skies* arr. Koen van Assche for mobile carillon, harp, and marimba or flute ([SoundCloud](#), [YouTube](#))
- Steenberge, Laura: *Red Shift* for carillon and electronic track ([SoundCloud](#))
- Steenberge, Laura: *The Seer* for carillon and electronic track ([SoundCloud](#), [YouTube](#))
- Stulgińska, Agnieszka: *Pulsar B0329+54* for carillon and electronic track ([SoundCloud](#))
- Thomas, Augusta Read: *Ripple Effects* ([YouTube](#))
- Vrolijk, Renske: *America* ([YouTube](#))
- Vrolijk, Renske: *Music Box* ([SoundCloud](#))
- Vrolijk, Renske: *Square Prayer* ([SoundCloud](#), [YouTube](#))
- Wang, Jen: *Ain't Gonna Let Nobody Turn Me Round* ([SoundCloud](#))
- Wang, Jen: *Closest* ([SoundCloud](#))
- Wang, Jen: *Fixed Pattern of Distant Stars* ([SoundCloud](#))
- Wang, Jen: *Len Chandler's Right! Right!* ([SoundCloud](#))
- Warner, Sally Lade: *Ein' Feste Burg* ([YouTube](#))
- Warner, Sally Slade: *Londonderry Air* ([YouTube1](#), [YouTube2](#))
- Warner, Sally: *Ye Banks and Braes O' Bonnie Doon* ([YouTube](#))
- Wells, Jessica: *Moonfire* ([SoundCloud](#), [YouTube1](#), [YouTube2](#))
- Woo, Hyowon: *Ari Ari* ([SoundCloud](#), [YouTube](#))
- Zhu, Julie: *as swiftly and fading as soon* ([YouTube](#))