

Gemeentehuis Barneveld
Tiffany Ng (University of California, Berkeley)
7 augustus 2012

Introducing... contemporary composers

Air and Fanfare* (2011)	Andrew V. Ly
Two movements from <i>La trahisonorale</i> (1996)	Mauricio Kagel (1931-2008)
<i>LudusModalis</i> (2011)	Geert D'hollander (b. 1965)
I. Spring Morning	
II. Layers	
VIII. Dreaming (in Ravel style)	
CLANGOR + ostinato (2011)*	Jay Clويدt (b. 1949)

American folk songs

Simple Gifts (1998)	Joseph Brackett arr. Sally Slade Warner
Evening Meditation, from <i>Southern Triptych</i> (2007)	"Restoration" from <i>The Southern Harmony</i> (1835) arr. Geert D'hollander

Music from New York

Tocsin* (2007)	Kevin Ernste (b. 1973)
Reflections of a Lowcountry Marshland (2008)	Andrew S. Allen (b. 1985)
Perfect Day	Lou Reed (b. 1942) arr. Sjoerd Tamminga
Tiffany Sketch No. 1 (2007)	Paul Coleman (b. 1974)

Fireworks

Peeling Fire (2004)	Libby Larsen (b. 1950)
"Exalted" from <i>Four Flourishes</i> (2008)	Geert D'hollander

*Netherlandspremieres

Program Notes

The energetic and minimalistic *Fanfare* is upcoming young American composer Andrew Ly's first piece for carillon, commissioned by Tiffany Ng for her Danish debut last summer. This year, Ly composed *Air*, a tranquil meditation that runs into turbulence.

The diverse works of Argentinian-German composer Mauricio Kagel (1931-2008) include films as well as performances that merged theater with music. Arie Abbenes commissioned Kagel to write several carillon pieces, including the nine-part *La trahisonorale*. This quirky piece includes both solo and duet movements, each exploring a characteristic rhythm and texture.

Simple Gifts, written in 1848 by Elder Joseph Brackett, is a Shaker dance song. Although usually identified as a Shaker hymn, the song contains lines such as "to bow and to bend" and "to turn, turn will be our delight" which serve as dance instructions. This sprightly arrangement includes musical enactments of those directions.

Kevin Ernste wrote *Tocsin* for the chime of Cornell University, employing optional loudspeakers and digital processing for spatial effects. The unusual notation presents the carillonneur with boxed groups of notes. Within each box, she may play the notes in any order, speed, and volume, with the goal of making the performance sound "like bells from many towers, near and distant."

"In the summer of 2007, I trekked through the marshlands of the southern United States, writing my thoughts down in a pocket journal. From my writings: "*The marshlands are a beautiful place. Large spans of reeds, water and sky with the occasional shuffling of scene by cranes, alligators, pelicans, and other forms of saltwater wildlife.*" As I walked through the marshes on man-made paths, I started to think about my shuffling as well. These paths are mere dirt mounds that connect larger islands together through the marshes. It was when I was walking on a very thin mound that connected two very small land masses that I began to recognize myself as a transient visitor to this place and the world entirely." (Andrew Allen)

According to Paul Coleman, "*Tiffany Sketches* is a collection of short pieces that exploit the unique harmonic spectrum of the carillon. I had to rethink conventions of harmony because the partials of the bells do not match those of other common western instruments, and therefore any notion of traditional consonance and dissonance is problematic." The most interesting sounds in *Tiffany Sketch No. 1* occur in the "silences" between the rising phrases, when overtones interact to create a shimmering, almost electronic-sounding sonic shadow.

Peeling Fire by renowned American composer Libby Larsen opens joyously, with scalar patterns and tolling. A sudden shift up a tritone leads to the first appearance of the *Veni creator*. A playful, syncopated section is followed by a series of brilliant arpeggios, in which the theme is only hinted at, and then a return of some opening material. Swinging bell patterns lead again to the *Veni creator*, culminating in a descending flourish (with the indication "Wild Tintinnabulation!"). Next follows a lyric presentation of the chant in a gentle waltz rhythm. A section of ringing patterns ensues over the bass pattern G-D-F. Then the *Veni creator* chant returns, accompanied by fragments of itself and other ringing patterns. The opening few measures appear; a short chant-like phrase and another arpeggiated figure, this time disappearing into the distance as it rises to the high range of the carillon, brings the piece to its sparkling conclusion. (John Gouwens)

Playful and virtuosic, *Four Flourishes* (2008) is a set of fanfare-like pieces, each using a different variety of lively rhythmic patterns. It garnered Geert D'hollander first place in the 2008 Composition Competition of the Guild of Carillonneurs in North America. The piece is dedicated to Tiffany Ng.

San Francisco native Tiffany Ng defected from piano to organ and carillon upon her arrival at Yale University, where she resolved to win the keys to these marvelous instruments. After earning a bachelor's degree in English and Music and spearheading the organization of a national carillon convention, she earned a licentiate in carillon performance from the Royal Carillon School "Jef Denyn" in Belgium as a student of Geert D'hollander, graduating *magna cum laude* with the first perfect thesis score in the school's history. Returning across the pond, she earned a master's degree in Organ Performance & Literature from the Eastman School of Music in Rochester, New York, where she studied with William Porter while serving as Interim University Carillonist. Tiffany now serves as Associate Carillonist at the University of California, Berkeley, where she is a Ph.D. student in Musicology and New Media. She has performed over eighty concerts throughout North America and Europe; as an energetic proponent of new music, she has commissioned and premiered over a dozen acoustic and electroacoustic pieces for organ and carillon.