



# 38<sup>th</sup> Annual CARILLON CONCERTS ON THE COMMON

## 2023 SUMMER CARILLON SERIES

**TILTON MEMORIAL CARILLON**  
WASHINGTON & NAHATAN STREETS  
NORWOOD, MASSACHUSETTS

August 14, 2023 at 6:30 PM

**Margaret Pan, *Carillonneur***

### Program

#### Prelude

Capriccio 3

Ronald Barnes (1927-1997)

#### Two old songs

Lachrymae Pavan

John Dowland (c. 1563-1626)  
arranged by Jeff Davis

Che si può fare

Barbara Strozzi (1619-1677)  
arranged by Jennifer Lory-Moran

#### Landscapes

Arabesque

The Sacredness of Trees

Easter Dawning

Émilien Allard (1915-1976)

Ellen Lindquist (b. 1970)

George Crumb (1929-2022)

#### Two old songs

Cecilia with 7 variations, from the Leuven carillon book (c. 1750)

Leyenda

Isaac Albéniz (1860-1909)  
arranged by Albert Gerken

#### In Closing

Modal Nocturne

Geert D'hollander (b. 1965)

## Program notes

**Capriccio 3** was written for the 1993 re-dedication of the refurbished Princeton University carillon and for then University Carillonneur, Robin Austin. Its recurring fanfare-like first theme separates several more melodic interludes, one of which quotes the song *Campanae Parisienses* by Jean-Baptiste Besard (1567-1625).

Like many of Allard's original compositions for carillon, **Arabesque** is a graceful, impressionistic, often contemplative work. Although its time signature indicates a somewhat unusual five beats per measure, I find the melodic contours much more important than the rhythm in shaping the piece.

**The Sacredness of Trees** was written in 2019 for that year's Nordic Music Days festival and the carillon in Bodø, Norway. Of the piece, Ellen Lindquist wrote:

"The commission from Nordic Music Days was based upon the festival theme of 'Truth'. Thinking about the bells themselves, the concept of Truth soon merged with my focus on the rich overtones of the bells. I came to think about the concept of overtones, and the fact that in English we sometimes use the word 'overtone' to denote something which is present or felt, without being stated. I started to think about the overtones of a bell — some very present, some barely audible — as that which expresses the bell's true character. Maybe our outward presence in the world can be expressed as our 'fundamental', while our true, complex character is expressed by our own subtle, unique, felt-but-not-heard mix of natural harmonic and non-harmonic overtones? With these thoughts in mind, I built my new piece for Nordic Music Days upon the overtones of the deepest bell in the Bodø carillon. It is an exploration of the subtleties of inner truth (represented by the complex overtones of the Bodø carillon), and the interaction of that inner truth with the 'outer' truth of the surrounding city and natural landscape."

**Easter Dawning** was written in 1992 on commission from the Guild of Carillonneurs in North America. Of it, George Crumb wrote:

"...even within the confines of a short piece I wanted to explore both the bravura and expressive potentialities of the instrument. After having learned that the octatonic scale sounds especially well on the carillon, I made this scale the principal harmonic and melodic source for the work. The title Easter Dawning occurred to me as an apt description of both the jubilant and the more reflective aspects of the music."

**Margaret Pan** is a freelance carillonneur based in Boston (USA). She began studying carillon in 2007 at Princeton University, graduated from the Mechelen school in 2012, and was a fellow at Bok Tower Gardens in 2015. Margaret won the 2017 Rees International Carillon Competition in Springfield, Illinois and was a finalist in the 2019 Queen Fabiola Carillon Competition in Mechelen. She has played recitals across Europe and North America, including festivals and congresses of the Guild of Carillonneurs in North America (GCNA) and the World Carillon Federation. She has served on the exam committee of the GCNA for more than a decade, first as juror and currently as co-chair.



Margaret's academic degrees are in physics and astrophysics and she works as an astronomer studying planetary dynamics in our and other solar systems.

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Norwood's Fifty-Bell Memorial Carillon was cast by Gillett and Johnston, Bellfounders, Croydon, England and, together with the Norwood Memorial Building and Tower, was dedicated on Armistice Day, November 11, 1928. The instrument was a gift to his fellow townspeople from the late Walter F. Tilton, a prominent local banker and civic leader.

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A tour of the Tilton Memorial Carillon will be available after the concert. Please meet at the front door (under the tower) or in the “far” parking lot behind the Town Hall, where many listeners park.

For more information on carillons and the Art of the Carillon please visit the Guild of Carillonneurs in North America's website at: [www.gcna.org](http://www.gcna.org). Information on the Carillon Summer Series can be found at: [www.norwoodma.gov](http://www.norwoodma.gov) and then follow the link to Summer Concerts or Google search: Norwood Carillon Concerts.

Next week on August 21<sup>st</sup> at 6:30 pm Jennifer Herrmann, Boston, Massachusetts will perform in the Norwood Summer Carillon Series.

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The Carillon Concert Series is sponsored by the Town of Norwood and by special gifts from the Norwood Women's Community Committee and from the family of Betsy Dobson, and by private donations to the Town's Carillon Fund.