

SPECIFICATIONS THE LAURA SPELMAN ROCKEFELLER MEMORIAL CARILLON

Bell #	Actual Note	Keyboard Note	Weight in pounds	Diameter in inches	Weight in tons	Bell #	Actual Note	Keyboard Note	Weight in pounds	Diameter in inches	Weight in tons
1	C#0	F	36.926	117	18.5	37	D	F#	84		
2	D#	G	25.613	104.5	12.8	38	D#	G	72		
3	E	G#	20.660	99	10.3	39	E	G#	62		
4	F	A	18.577	94	9.3	40	F	A	57		
5	F#	A#	15.736	89	7.9	41	F#	A#	52		
6	G	B	12.621	84	6.3	42	G	B	43		
7	G#	C1	10.973	79.5	5.5	43	G#	C4	39	11.5	
8	A	C#	9.001	75	4.5	44	A	C#	35		
9	A#	D	7.591	71	3.8	45	A#	D	34		
10	B	D#	6.495	67	3.2	46	B	D#	33		
11	C1	E	5.373	63	2.7	47	C4	E	29.5		
12	C#	F	4.759	59.5	2.4	48	C#	F	20.5		
13	D	F#	3.725	56	1.9	49	D	F#	17		
14	D#	G	3.227	53	1.6	50	D#	G	14.25		
15	E	G#	2.689	50	1.3	51	E	G#	13		
16	F	A	2,308.5	47	1.2	52	F	A	13		
17	F#	A#	1,895	44.5	0.9	53	F#	A#	13	7.25	
18	G	B	1,647	42	0.8	54	G	B	12.75		
19	G#	C2	1,513	40.5	0.8	55	G#	C5	12.5		
20	A	C#	1,239.5	38	0.6	56	A	C#	12.5		
21	A#	D	1,008	36	0.5	57	A#	D	12.5		
22	B	D#	914	34	0.5	58	B	D#	12.5		
23	C2	E	723	32	0.4	59	C5	E	12.5		
24	C#	F	629		0.3	60	C#	F	12		
25	D	F#	557		0.3	61	D	F#	12		
26	D#	G	466		0.2	62	D#	G	12		
27	E	G#	380		0.2	63	E	G#	12	6	
28	F	A	350	24.75	0.2	64	F	A	12		
29	F#	A#	322		0.2	65	F#	A#	11.5		
30	G	B	265		0.1	66	G	B	11.5		
31	G#	C3	207		0.1	67	G#	C6	11		
32	A	C#	168		0.1	68	A	C#	11		
33	A#	D	146.5	18.5	0.1	69	A#	D	11		
34	B	D#	133.5		0.1	70	B	D#	10.5		
35	C3	E	119		0.1	71	C6	E	10.5		
36	C#	F	96.5			72	C#	F	10.5	5.25	

NEW MUSIC FOR CARILLON AT THE UNIVERSITY OF CHICAGO

Ripple Effects

MUSIC OF
Augusta Read Thomas
Joey Brink
Geert D'hollander
Alison Yun-Fei Jiang
Jung Sun Kang
Maria Kaoutzani
Ted Moore
Aakaash Rao
Austin D. Simonds
Matias Vilaplana



This album is dedicated to Elizabeth Davenport, Dean of Rockefeller Chapel 2008–18.

Elizabeth Davenport is radiant, elegant, brilliant, expressive, graceful, fun, beautiful, generous, sophisticated, and positive. I am humbled by this opportunity to compose a carillon work in her honor. The dictionary definition of ripple effect reads in part: "A situation in which one person or event causes a series of other events to happen; the long-term repercussions of an event or situation experienced far beyond its immediate time or location; the spreading effects experienced as the result of a single person or event." The title *Ripple Effects* hopefully captures the potency and influence of Elizabeth's magnificent life-force, efforts, leadership, and positive energy.

—Augusta Read Thomas



Elizabeth Davenport photo by Anne Benvenuti. Rockefeller Carillon New Music Festival photography by Renske Vrolijk.

The Rockefeller Carillon New Music Festival, May 25–26, 2018, presented sixteen world premières on the carillon, by composers from the University of Chicago, alongside composers from around the world. Augusta Read Thomas headlined the festival with her composition *Ripple Effects*. Five tracks on this album are live recordings from the festival.



Some pieces here include other instruments or are labeled *electroacoustic*, calling for the use of amplified electronic sounds alongside the bells. There are four massive speakers situated amongst the bells that can be used both to amplify other instruments or electronic sounds. When the trombonist or cellist plays high up in the tower next to the carillonner, for instance, their sound is amplified for all in the neighborhood to hear.

Rockefeller Memorial Chapel
5850 South Woodlawn Avenue,
Chicago, IL 60637

The Rev. Dr. Maurice Charles, Dean

rockefeller.uchicago.edu

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|---|------|---|--------------------------|
| 1. Ripple Effects 2018 | 5:14 | Suite NO. 3 for cello solo BWV 1009 | |
| Augusta Read Thomas b. 1964 | | Johann Sebastian Bach 1685–1750 | |
| Joey Brink AND Michael Solotke CARILLON DUET | | Simple Suite NO. 3 for carillon 2014 | |
| 2. If Stones Fell Like Leaves 2018 | 2:25 | Geert D'hollander | |
| Joey Brink b. 1988 | | 7–8. Prelude | CELLO 3:16 CARILLON 2:26 |
| Joey Brink CARILLON | | 9–10. Bourree I and II | CELLO 2:47 CARILLON 1:18 |
| 3. Introduction & Aria 2018 | 5:29 | 11–12. Gigue | CELLO 2:13 CARILLON 1:34 |
| Geert D'hollander b. 1965 | | Frans Haagen CARILLON AND Sihao He CELLO | |
| Joey Brink CARILLON AND Riley Leitch TROMBONE | | 13. Faro 2018 | 6:14 |
| 4. Pluie (Rain) 2018 | 5:51 | Maria Kaoutzani b. 1993 | |
| Alison Yun-Fei Jiang b. 1992 | | Joey Brink CARILLON | |
| Ellen Dickinson CARILLON | | 14. PPRM 2018 <i>Electroacoustic</i> | 5:30 |
| 5. Bell Trance 2018 <i>Electroacoustic</i> | 3:04 | Joey Brink | |
| Matias Vilaplana b. 1990 | | Joey Brink CARILLON | |
| Tiffany Ng CARILLON | | 15. L'Empire des lumières 2019 | 1:24 |
| 6. Ashti 2017 | 3:42 | Aakaash Rao b. 1996 | |
| Jung Sun Kang b. 1983 | | Simone Browne CARILLON | |
| Tiffany Ng CARILLON | | 16. Fantasy & Fugue 2019 | 6:18 |
| | | Austin D. Simonds b. 1996 | |
| | | Joey Brink CARILLON | |
| | | 17. the curve is exponential | 18:19 |
| | | (Excerpt) 2017 <i>Electroacoustic</i> | |
| | | Ted Moore b. 1987 | |
| | | Joey Brink CARILLON | |
| | | Total playing time | 77:38 |



NOTES ON THE COMPOSITIONS

1. Ripple Effects

I care about craft, clarity, and passion. My works are organic and, at every level, concerned with transformations and connections. The carefully sculpted musical materials of *Ripple Effects* are agile and energized, and their flexibility allows a way to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed—at times whimsical and light, at times poignant, at times layered and reverberating.

Across *Ripple Effects*' five-minute duration, it unfolds a labyrinth of musical interrelationships and connections that showcase the musicianship of Joey Brink and Michael Solotke in a display of rhythmic agility, counterpoint, skill, energy, dynamic range, clarity, teamwork, and majesty. Throughout the kaleidoscopic journey, the work passes through many "ripple layers" until the final culminating sound of the composition—a chord where every one of the 72 bells in the Rockefeller carillon are rung together. The chord's unique, dramatic, and reverberant sound waves symbolize the endless swell, flow, spread, and resonance of countless ripple effects that Elizabeth Davenport has put in motion.

—Augusta Read Thomas

Ripple Effects was commissioned by the University of Chicago's Rockefeller Chapel, and was premiered at the Rockefeller Carillon New Music Festival on May 25, 2018. Originally scored for twelve carillon players, with an additional six players joining to play



the final 72-bell chord, the score has been edited for carillon duet and recorded by Joey Brink and Michael Solotke. This recording includes the final chord from the première performance, the only time this 72-bell chord has ever been rung.

2. If Stones Fell Like Leaves

Imagine standing inside a large gothic cathedral as it starts to crumble. But rather than a thunderously destructive scene, imagine all the stones falling like leaves around you. Sunlight filtering through the canopy and dancing in wild patterns. Stones settling delicately on the ground, or carried off on the wind that now gently shapes a forest of crumbled rock.

—Joey Brink

If Stones Fell Like Leaves was commissioned by the University of Chicago for Elizabeth Davenport as she departed from Rockefeller Chapel after her ten years as Dean. The piece was premiered by Joey Brink on November 18, 2018, in a service honoring Elizabeth.



3. Introduction & Aria

Introduction and Aria uses a combination of the octatonic scale and major and minor harmonies. The piece begins simply, with solo carillon, but quickly becomes complex and dissonant. Upon the trombone's entrance, it transitions to a more modal harmonic idiom. A slower, gentler middle section creates sonorities that serve to introduce the second part of the work. As the *Aria* begins, the carillon plays sweeping arpeggios and the trombone enters with a slow, cantabile melody, which develops into an intense, chromatic line. The opening themes eventually return, this time in dialogue between the two instruments. The closing section features dissonant harmonies and a climactic crescendo, a conclusion befitting the often-dramatic character of the piece.

—Geert D'hollander

Introduction and Aria was commissioned for the Rockefeller Carillon New Music Festival.

Opposite (top): Joey Brink and Michael Solotke photographed by Anne Ryan.

Opposite: It took 16 players to play all 72-bells for the final chord of *Ripple Effects*. Photo by Renske Vrolijk.

This page: Riley Leitch and Joey Brink by Renske Vrolijk.

4. Pluie (Rain)

Drawing inspiration from the Spanish poet Juan Carlos Mestre's poem *Pan de Ayer* (Yesterday's Bread), *Pluie (Rain)* is a work on the remembrance of the forgotten, a lament for the lost, and a farewell to the past.

... *Las madres siguen desgranando guisantes bajo las lápidas*

Yo oiré las campanas en el centro del mundo mientras las casas natales se derrumban bajo la lluvia

... Mothers continue to peel peas under gravestones

I will hear the bells in the center of the world while the native houses collapse in the rain

—Juan Carlos Mestre

—Alison Yun-Fei Jiang

Pluie was written by invitation for the Rockefeller Carillon New Music Festival. This is a live recording of the world première performance by Ellen Dickinson.

Right: Ellen Dickinson, Frans Haagen, Joey Brink, and Tiffany Ng by Renske Vrolijk.

Opposite: Tiffany Ng by Renske Vrolijk.

5. Bell Trance *Electroacoustic*

Bell Trance comprises a set of pitches on a fixed track and live-processed carillon. The track introduces a slow pattern that gets faster with every repetition. Meanwhile, the carillonist plays pitches from the pattern that are live processed. The carillonist begins in the higher register and gradually moves towards the lower register, contrasting with the accelerating track.

Bell Trance was composed in a Performing Arts Technology graduate class at the University of Michigan. This is a live recording of the world première performance by Tiffany Ng at the Rockefeller Carillon New Music Festival.



6. Ashti

Bells can help amplify the music carried by refugees across borders as they seek safety from war, discrimination, abuse, and human rights violations. *Ashti* is the third carillon work by composer and pianist Jung Sun Kang, a Korean immigrant to America. She met with Afghan refugee and theater artist Ferdous Dehqan to learn about his upbringing in war-torn Kabul and the Afghan songs that tell his story. Both artists are based in New York.

"I spent most of my childhood in war-torn Afghanistan. The war, bomb explosions, and suicide attacks were part of the everyday lives of me and my countrymen. But immigration to the United States changed the course of my life. I am happy here in my new home. I appreciate the opportunities, the safety and security here. I want other refugees and immigrants to have the same opportunities. People immigrate because of war, oppression, poverty, and unemployment at home. They look for a better life for themselves and their children. We need to be tolerant and open toward those people. As human beings we need to love and care about each other. No one should be discriminated against and hated based on race, religion, political views, and so on. I hope that someday there is peace and harmony all over the world."

—Ferdous Dehqan

"I was commissioned to write *Ashti* in response to Donald Trump's recent travel ban. I used the Afghan song *Sarzamin Man* (My Homeland) as a theme. The piece gradually unfolds and goes back to the theme. *Ashti* means peace and unity, and it reflects my hopeful and positive feelings as I wrote this piece despite what has happened in recent months."

—Jung Sun Kang

Ashti was commissioned by Tiffany Ng and was premiered by Ng at the carillon in Berlin-Tiergarten in 2017. This is a live recording by Ng at the Rockefeller Carillon New Music Festival.

7-12. Suite NO. 3 for cello solo, and Simple Suite NO. 3 for carillon

The suites for cello by J.S. Bach are among the greatest works ever written for cello. Although written monophonic, the overall impression is polyphonic. This technique is achieved by making use of different voices played in sequence, and by using chords and arpeggios. This impression might also be described as "imagery polyphony."

The city of Kampen in The Netherlands has developed a rich and vibrant carillon culture over the years. A good example of the city's cultural achievement is the number of carillon compositions that have been commissioned. Several new works were premiered over the last decade and in 2014, Geert D'hollander was asked to compose a new carillon work inspired by an existing composition. The result was his *Simple Suite No. III for Carillon*, inspired by the *Suite No. III for Cello Solo* (BWV 1009) by Bach. "Simple" in this case doesn't mean easy to play but, rather, simple compared with the unsurpassed masterpiece that Bach wrote. The composition is an homage to Bach and refers to Bach's cello suite in different ways: it has the same musical movements, dances and moreover, often uses the same themes and rhythms, but in a modern jacket.

—Frans Haagen



Simple Suite No. 3 was commissioned by the City of Kampen, and premiered by Frans Haagen at the 2014 Summer Carillon Festival in Kampen. Both the cello and carillon are live recordings from the Rockefeller Carillon New Music Festival.

Above: Sihao He by Renske Vrolijk.

Opposite: Alison Yun-Fei Jiang, Maria Kaoutzani, Ted Moore, Austin D. Simonds, and Augusta Read Thomas.

13. Faro

Faro was inspired by Alfonsina Storni's poem *Faro en la noche* (Lighthouse in the night) from the collection *Mundo de siete pozos* (1934). The *faro*, the lighthouse, is a source of light in the complete darkness, an object that guides, directs, and sometimes even saves one's life, a metaphor for a point of stability in chaos and hope in despair.

The sky a black sphere,
the sea a black disk.
The lighthouse opens
its solar fan on the coast.
Spinning endlessly at night,
who is it searching for,
when the mortal heart
looks for me in the chest?
Look at the black rock
where it is nailed down.
A crow digs endlessly
but no longer bleeds.
—Alfonsina Storni

—Maria Kaoutzani

Faro was written by invitation for the Rockefeller Carillon New Music Festival.



14. PPRM *Electroacoustic*

Preterm Premature Rupture of Membranes. At thirty-two weeks into pregnancy, my partner PPRM-ed, and we spent the next nine days in the antepartum unit of the hospital waiting for our baby to arrive. Uncertainty and anxiety dominated our thoughts, mixed in with terror, boredom, excitement, and an overwhelming feeling of unpreparedness—we were supposed to have seven weeks still to figure all this out. Yet we were glad to be spending so much time together: playing games, watching movies, receiving visitors, and brainstorming names for our boy/girl to be, wondering what he/she would be like.

PPROM is a reflection on these nine days in the hospital. The first movement is contemplative, exploring the thoughts that permeated my sleeplessness late at night. A resonant voice and the click of a bicycle chain accompany descending arpeggios on the carillon.

The second movement depicts our daily routine in the hospital: waiting, passing time, listening to the ultrasound, anxiously evaluating the baby's heartbeat. Waiting for a change. Thinking there is a change, but then no, we're still waiting. Taking a look again in a few hours. Repeating daily. The pulsing, rhythmic carillon part is accompanied by sounds that have been burned into my mind: a ticking clock, heart rate beeps, and the ultrasound machine.



Our daughter Charlotte is now two-years-old. She loves the playground, her stuffed bunny rabbit named Peter, and she always claps when she hears a belltower.

—Joey Brink

PPROM was written by invitation for the Rockefeller Carillon New Music Festival. This is a live recording of the world première performance by Joey Brink at the Rockefeller Carillon New Music Festival.

Above: External fetal heartrate monitor by Joey Brink.
Right: Rockefeller Chapel by Matty Wolin.

15. L'Empire des lumières

L'Empire des lumières (The Empire of Light) is inspired by a series of paintings of the same name by Belgian Surrealist René Magritte (1898–1967). Each painting depicts an image of a nighttime street below a daytime sky, presenting a study in contrast between ground and sky and light and shadow. The carillon is therefore well suited to interpret the work, straddling the ground and the sky and spanning a unique dynamic and tonal range. The music is contemplative, still, and brooding, capturing the subtle movements of light and shadow.

—Aakash Rao

L'Empire des lumières received its première performance by Simone Browne at Rockefeller Chapel's New Music for Carillon Concert on May 16, 2019.



16. Fantasy & Fugue

When asked to compose for this remarkable instrument, my mind immediately took me to my childhood memories of attending church service. The distinct, repeated attacks of the bell in a rhythmically monotonous fashion serve as the foundation for this piece. Fantasy and Fugue is certainly more fantasy than fugue, in any strict sense of the word. The challenge for me was to utilize the absolute fullest capabilities of the instrument, while maintaining true to what my material could offer.

The piece begins with a brief introduction, a "tolling of the bells" of sorts, before officially beginning the subject of this quasi-fugue. The subject is made up of a quarter note melody that remains constant throughout the first section and serves as a thread throughout the work. The countervoice rhythmically upsets the beat and subtly creates an illusion of slowing down the centered quarter note theme. A short interlude of resonance allows the bells to breathe and ring out with space before the piece moves to a much more energetic and dense middle section. The original material emerges once again, now surrounded by multiple voices of chromatic counterpoint. The bells eventually fade in the distance as a reminiscent allusion to the fantasy that was.

—Austin Simonds

Fantasy & Fugue was written by invitation for Rockefeller Chapel's New Music for Carillon Concert on May 16, 2019.

17. the curve is exponential

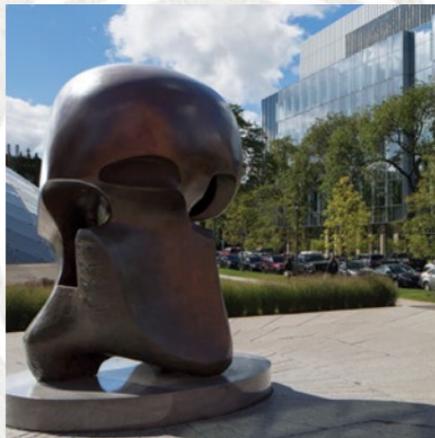
Electroacoustic (excerpt)

On December 2nd, 1942, in the midst of World War II, University of Chicago physicist Enrico Fermi's Chicago Pile-1 (CP-1) went critical, marking the first controlled self-sustaining nuclear chain reaction. Seventy-five years later, the University of Chicago commemorated the occasion with a series of public events that addressed the complex legacy of the experiment, which has had a far-reaching impact on nuclear physics, engineering, medicine and energy, in addition to its role in the development of nuclear weapons and the capacity for destruction on a massive scale.

The structure of the piece roughly follows the events in the days surrounding the experiment at the University of Chicago. The audio recording that accompanies the carillon projects sonic gestures, soundscapes, and noises onto the surrounding area creating a multidimensional network, along with the carillon, of sonic agents and motives. The final section of the work reflects on the scientists' consideration of the gravity of their discovery—not only how it would affect the war, but how it would affect all of humankind for the rest of time.

—Ted Moore

the curve is exponential was commissioned by the University of Chicago and premiered by Joey Brink in the University's *Nuclear Reactions* series on December 2, 2017, the 75th anniversary of the experiment. Just as the experiment began at 3:25 pm on December 2, 1942, and lasted twenty-eight minutes, so did the premier in 2017. The recording here is an excerpt of the full twenty-eight minute piece.



Right: *Nuclear Energy* sculpture by Henry Moore, photo by Tom Rossiter.

BIOGRAPHIES

Joey Brink is the sixth University Carillonneur at the University of Chicago, where he performs on the Rockefeller Memorial Carillon and directs a carillon studio of twenty students. An award-winning performer and composer, he has given inaugural and dedicatory recitals, appeared as a soloist with ensembles like the Barcelona Symphonic Band, and published more than twenty compositions for carillon that have been described as “impressionistic”, “shimmering”, and of a “quiet hypnotic power”—*Chicago Classical Review*.

Simone Browne obtained her Carillonneur certification from the Guild of Carillonneurs in North America and graduated from the University of Chicago, where she studied Public Policy, Criminal Justice, and Policing, in 2019. She is spending the 2019–20 school year living and working as a Fulbright English Teaching Assistant in Ukraine. In her spare time, she enjoys learning languages and traveling, and hopes to one day visit all of the world's carillons.

Belgian-American composer and carillonneur **Geert D'hollander** was named Bok Tower Gardens' (Lake Wales, FL) fourth full-time carillonneur in October 2012. He has composed more than 50 works for carillon, published world-wide, and has received first prize in more than 30 international competitions for carillon or composition; D'hollander was awarded the University of California Berkeley Medal for “Distinguished Service to the Carillon”, and he gives master classes and performs all over the world.

Ellen Dickinson is Director of Bell Programs at Yale University, and College Carillonneur at Trinity College in Hartford, Connecticut. In 2016, Dickinson conceived and executed the largest new music project in the history of the carillon art, commissioning fifty new works in honor of the fiftieth anniversary of the Yale Memorial Carillon. Dickinson is also artistic director of Music on the Hill, an independent music organization with four performing ensembles and music education opportunities. She holds her master of music in organ performance from the Yale School of Music and Institute of Sacred Music, and her bachelor of arts in music from Yale College.

Frans Haagen studied carillon at the Dutch Carillon School in Amersfoort, earning his Performing Artist diploma *summa cum laude*. He is the city carillonneur of Kampen, Almelo, Zutphen and Doesburg in The Netherlands, as well as the director and carillon professor of the Dutch Carillon School, part of the HKU University of the Arts Utrecht. He is interested in both contemporary music, and the interpretation and performance of early music.

Born in Shanghai, China, cellist **Sihao He** has performed as a soloist with orchestras around the world, including the Bavarian Radio Symphony Orchestra, Tokyo Philharmonic Orchestra, and Brussels Philharmonic. He has received prizes in numerous competitions, including third prize at the 2019 ARD International Music Competition for Violoncello in Munich, laureate at the Queen Elisabeth

Competition for Cello in Brussels, and Grand prizes at the third Gaspar Cassado International Violoncello Competition.

Chinese-Canadian composer **Alison Yun-Fei Jiang** explores the intersections of genres and cultural ideologies by drawing inspirations and influences from an array of sources, creating music with epic melodic gestures in a lyrical, dynamic and colorful nature. She has collaborated with ensembles such as the Toronto Symphony Orchestra, National Youth Orchestra of Canada, Civic Orchestra of Chicago and Esprit Orchestra, with awards and recognitions from the SOCAN Foundation and ASCAP.

Jung Sun Kang is a composer and pianist. Her music is recorded on the ArtistShare, Centaur, Delos (US) and Prima Facie (UK) labels. She has received awards from Faber residency, KHN Center for the Arts, Willapa Bay AiR, New Music USA, British Harpsichord Society, and Tanglewood Music Center. Her current interests include music written by composer/pianists, conductor-less chamber music and jazz.

Maria Kaoutzani is a composer from Limassol, Cyprus based in Chicago, IL. She is interested in the creation of musical spaces that surround the listener and where distinct layers can be heard developing and interacting with one another. She is a PhD candidate at the University of Chicago, and holds degrees from New York University and the University of York. Her music has been performed in Europe, Latin America, the US and Canada.

Riley Leitch is a Chicago area trombonist. Riley has performed at the Nief Norf Festival, soundSCAPE Festival, and the Lucerne Festival Academy where he studied with members of Ensemble Intercontemporain and Ensemble Modern. Riley has premiered over 20 new works for solo trombone, chamber ensemble, and orchestra at events and venues such as Ear Taxi Festival and Red Note New Music Festival.

Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Ted's work has appeared around the world including at South by Southwest (Austin, TX), The Walker Art Center (Minneapolis), STEIM (Amsterdam), Spectrum (NYC), Experimental Sound Studio (Chicago), Whatever Works! (Finland), Internationales Musikinstitut Darmstadt (Germany), MASS MoCA (Massachusetts), and others.

A "virtuoso" (*HKSNA*) with a range of expression from "eerie sonance" (*Diapason*) to "jumpy athleticism" (*Chicago Classical Review*), **Tiffany Ng** is University Carillonist and Assistant Professor of Music at the University of Michigan, Ann Arbor. Her concert career has taken her to festivals throughout Europe, Asia, Australia, and North America. She has premiered over sixty acoustic and electroacoustic pieces, championed composer diversity through commissioning, and pioneered interactive and environmental-data-driven performances in collaboration with artists and researchers.

Aakaash Rao graduated from the University of Chicago in 2018, and is now a doctoral student in economics at Harvard University, with a focus on political economy and behavioral economics. As a pianist and composer, his musical inspirations include Debussy, Ravel, and Chopin. Rao also operates Note by Note Studios, which provides custom music and audio solutions to independent video game companies.

Austin Simonds is a classically trained pianist and composer currently based in Dallas, Texas. He studied piano extensively at the University of North Texas, graduating with double Bachelor of Music degrees in both Composition and Music Theory. He went on to earn his Master of Arts degree from the University of Chicago where he studied with Augusta Read Thomas. His work has been performed across the U.S., as well as in Hong Kong and in Fontainebleau, France. Ensemble performances include the University of North Texas Symphony, Roomful of Teeth, Ensemble Dal Niente, ~Nois, and the Donald Sinta Quartet.

Michael Solutke is a Connecticut-based carillonist who has performed across North America and Europe. He has studied with Ellen Dickinson at Yale University, with Eddy Marien and Koen Cosaert at the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium, and with Geert D'hollander at Bok Tower Gardens. He has been a Carillonist Member of the Guild of Carillonists in North America since 2013. Michael holds a B.S. in Molecular Biophysics and

Biochemistry from Yale, and is currently pursuing MD and MBA degrees at Yale.

The music of **Augusta Read Thomas** is nuanced, majestic, elegant, capricious, & 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 20th and 21st 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."

Matias Vilaplana is a Chilean recording/mixing engineer, electronic music improviser and composer. With studies in Sound Engineering and Media Arts earned in Chile and the U.S. respectively, he has collaborated with artists of different disciplines, including dance, theater, visual arts and music. Currently he is working in developing musical instruments for performance and composition in Virtual Reality environments.