



2026 Summer Carillon Series

The Class of 1892 Bells”

The Princeton University Carillon

Grover Cleveland Tower at The Graduate College

Lisa J. Lonie, University Carillonneur

Michelle Lam

July 19, 2026

1. Today's Church Carillonneur

Melita[†] ("The Navy Hymn") (1861)

Cortege and Fugue (1987)

Abide with Me[†] (1847)

A Sacred Suite[†] (2018)

I. Da Pacem Domine ("Give Peace, O Lord")

II. Regina Coeli ("Queen of Heaven, Rejoice, Alleluia")

III. Sancti Spiritus ("May the grace of the Holy Ghost be with us now")

John B. Dykes (1823-1876), arr. Beverly Buchanan

John Courter (1941-2010)

William Henry Monk (1823-1889), arr. John Courter

Geert D'hollander (b. 1965)

2. America 250

There is a Balm in Gilead[†] (19th century)

E pluribus unum (2019)

Pleiades Ioken:yate (2024)

Sonata for Carillon (2005)

II. Flux

III. Holy Manna[†]

arr. John Courter (1941-2010)

Mark Gotham

Dawn Ieri'ho:kwats Avery (b. 1961)

Stephen Rush (b. 1948)

3. Gonna Be Golden

Golden from *KPop Demon Hunters* (2025)

Colors of the Wind from *Pocahontas* (1995)

K. Eun-jae, M. Sonnenblick, J.G. Kwak, Y.H. Lee, H.D. Nam,

J.H. Seo, T. Park, arr. Joey Brink

Alan Menken (b. 1949), arr. Joey Brink

Groupings will be announced with the tolling of a single bell. Meet the carillonneur at the conclusion of the recital under the portico.

Michelle S. Lam is an Associate Carillonneur at the Netherlands Carillon in Arlington, VA and at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC.

Previously, she was the Carillonneur at Grosse Pointe Memorial Church in Grosse Pointe Farms, MI. She started her carillon studies at Wellesley College and continued at the University of Michigan, Ann Arbor. Dr. Lam attained Carillonneur status from the Guild of Carillonneurs of North America (GCNA) in 2022, and serves as a director on the GCNA's board and as chair of the GCNA's Finance Committee.



Dr. Lam's recitals and work in the carillon community focus on highlighting people of color, women, and lesser played works. With co-author Dr. Elisa Tersigni, she published "The North American Carillon Community Survey" in 2025, the first comprehensive study of the continent's carillon culture, with a focus on diversity and accessibility. Outside of carillon, she graduated with her economics PhD in 2023 from the University of Michigan, Ann Arbor, and works as an antitrust economist in Washington, DC.

Program Notes

Any modern American church carillonneur is familiar with Beverly Buchanan (1931-2018) and John Courter (1941-2010), both of whom were prolific arrangers for the carillon including such pieces as *Melita*, *Abide with Me*, and *There is a Balm in Gilead*. Buchanan and Courter both studied carillon and organ at the University of Michigan (as did this program's recitalist!). Courter was also a gifted composer, writing over 20 pieces for the carillon, including *Cortege and Fugue*, written in the style of baroque music.



With over 30 first prizes in international composition competitions, Geert D'hollander is a preeminent living composer for carillon. *A Sacred Suite* was commissioned for the inauguration of the Peace Carillon in Leuven, Belgium. Each movement in the suite is based on a Gregorian melody that would sound on 16th century automatic carillons. D'hollander was born in Belgium and was naturalized as an American citizen in 2018. He has been the carillonneur at Bok Tower Gardens in Florida since 2012. Bok Tower Gardens' co-founder, Edward Bok, was also a naturalized American citizen; Bok immigrated from the Netherlands, and won the Pulitzer Prize for his contributions to American journalism.

E pluribus unum begins with scattered and disjointed notes based on America's national anthem, *The Star-Spangled Banner*. With deliberate resolve, the disjointed notes eventually come together to form a harmonious melody--**out of many, one**. Mark Gotham originally wrote this piece for the 21-bell Cornell University chimes, and rearranged it to take advantage of a concert carillon's larger range.

Dawn Ieri'hó:hwats Avery is a performer, composer and professor of Mohawk descent who focuses on Native Classical Music, Indigenous theory and research. *Pleiades Ioken:yate* (pronounced "PLEE-ah-dees yo-GON-yah-day") was commissioned in 2024 by the Guild of Carillonneurs in North America and sonifies the Mohawk origin myth of seven dancing boys who ascended to the cosmos to become the Pleiades constellation, represented by recurring seven note motifs.

Stephen Rush is a distinguished American composer and professor of performing arts technology at the University of Michigan. *Sonata for Carillon* is a suite of rhythmic pieces that leverages a concert carillon's full range and percussive qualities. As its name suggests, the second movement, *Flux*, plaintively searches for its home key with several bright bursts of inspiration scattered throughout. The third movement is a variation on the American hymn, *Holy Manna*, published in *Southern Harmony* (1835). Rush composed the sonata *in Tempi Bellum*, inscribing the hymn's lyrics at the beginning of the piece:

Is there a trembling jailer,
Seeking grace and fill'd with fears
Is there here a weeping Mary,
Pouring forth a flood of tears?
Brethren, join your cries to help them
Sisters, let your prayers abound
Pray, O! pray that holy manna
May be scatter'd all around.

The concert closes with two "golden" songs from American animated films, each a winner of Golden Globe, Grammy, and Academy Awards. Though these *KPop Demon Hunters* and *Pocahontas* are two decades apart, they are both a product of America's proud heritage as a melting pot, with many cultures coming together to produce distinctly American masterpieces.

The Class of 1892 Bells and Its History

In 1926, the Class of 1892 began searching for a gift to the University in honor of its 35th reunion. One class member suggested giving a carillon, like the ones heard in the Low Countries of Europe. The instrument, he asserted, was a fitting choice, "at once noble yet different from all other gifts." The carillon of 35 bells was installed in the Graduate College's Cleveland Tower during the spring of 1927. Anton Brees, later carillonneur at the famous Bok Tower in Florida, played the dedication recital on June 17.

The carillon is a 67 bell instrument. The largest bell, the Bourdon, weighs 12,880, while the smallest is a mere 14 pounds. The first 35 bells were cast and installed in 1927 by Gillet & Johnson, England. Subsequent additions to the instrument occurred in 1943, 1966, 1968 and 1993 with bells from the Paccard Foundry (France) and Petit & Fristen Foundry (The Netherlands). In 1993 the carillon was renovated and rededicated on June 13, 1993. The instrument is played every Sunday at 1:00pm, September through June (except during exams) by University Carillonneur, Lisa Lonie.

Carillon lessons at Princeton are available for interested persons with keyboard experience. For information, please contact Ms. Lonie at LLonie@hotmail.com. **The Princeton carillon is a program of Chapel Music** made possible through an endowment established by the Class of 1892. Visit the carillon's web site! <https://gradschool.princeton.edu/about/carillon>. Friend us on Facebook: Princeton University Carillon.

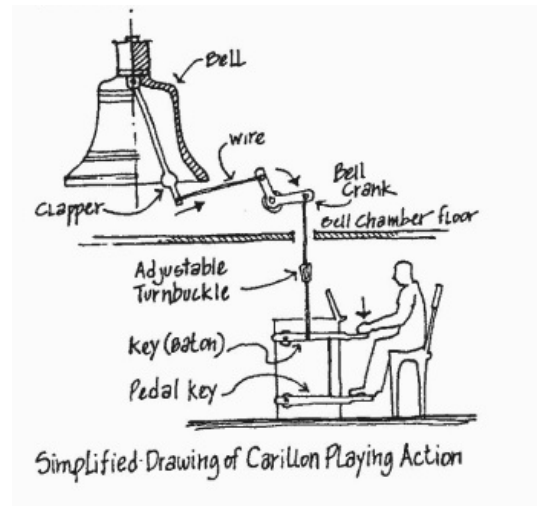
The music continues every Sunday, September – June at 1:00p (except during exams)!
Special upcoming events:

October 25 – Music that Goes Bump in the Afternoon (Selections special for Halloween!)

December 6 – January 3 – Holiday Music

The Carillon as a Machine

Carillon bells are bolted to steel or wooden beams and do not move in performance. Instead, the clappers, which are connected by a direct mechanical linkage to the keys of the keyboard, move to strike the bell. The carillon's mechanical playing action, like that of the piano, gives the performer the ability to control dynamics and phrasing by variation of touch, as with the piano.



Although the traditional carillon keyboard (sometimes called a clavier) shares some similarities with other keyboard instruments, performance technique is unique to the carillon. The keyboard has a manual key (played by the hand) for each note in the carillon. These keys are sometimes called bats because they are wooden levers about 2 feet in length, and rounded at the playing end, resembling batons. In addition, there are one to two octaves of pedal keys, played with the feet, that pull down the corresponding manual keys. This permits a performer to play the heavy bass bells with the feet, while still using hands in the middle and upper octaves. Up to six bells can thus be sounded at once.

Although the keys are played with a closed fist, the carillonneur does not "pound" or "beat" the keys. A properly adjusted and maintained carillon allows the performer to play with a minimum of effort. The motion of the key is carried to the bell's clapper by a wire, usually stainless steel. In the bell chamber the wire is attached to a transmission system that transfers the motion from a vertical wire to a horizontal wire that pulls the bell's clapper. At rest, the clapper is about 2 inches from the bell wall. Immediately above the key is an adjuster that allows the performer to compensate for changes in wire length due to temperature changes.

The keyboard should be located close to the bells to keep the mechanical connections short allowing for more precise playing. When the keyboard is too far from the bells, the mass of long wires keeps the clapper against the bell too long, deadening the sound. On large bells, gravity is sufficient to pull the clapper back from the bell; for smaller bells, return springs are needed to pull the clapper back quickly. No electrical system has yet been developed which permits expression through variation of touch for proper musical performance. Electrical strikers for an automatic play system hit the bell with the same force every time, so none of the great dynamic range of the bell is heard.

Summer Concerts 2026
Sundays, 1:00pm
Held rain or shine. Free
Music in the Sky
When Towers Sing, Walls Can't Contain the Music

July 26	Carol Anne Taylor, TX
Aug 2	John Gouwens, IN
Aug 9	Joseph Min, NY
Aug 16	Lisa Lonie, PA
Aug 23	Princeton University Carillon Studio
Aug 30	The Treblemakers Duet Carillonneurs, PA
Sept 6	Anton Fleissner, New Colleague Recitalist, NJ