

## Leen 't Hart (1920-1992), compositions for carillon

Presentation for the World Carillon Congress, Springfield, Illinois, USA.

By Dr. Laura J. Meilink-Hoedemaker

July 2, 2000

### Abstract

The impact of Leen 't Hart for the carillon art world wide is beyond dispute. The Dutch carillonneur was a performer, teacher and composer. He graduated from the Royal Carillon School in Mechelen, Belgium in 1950. In 1953 he was appointed carillonneur of Amersfoort and started teaching the carillon, in 1956 he became the director of the Dutch Carillon School in Amersfoort. Besides he was city carillonneur of Delft, Leiden and Rotterdam. During his lifetime Leen 't Hart wrote many works for carillon. The result of dr Laura Meilink Hoedemaker's research is a descriptive catalogue of over 60 compositions. Among these works are entries for competitions, commissioned works, and pieces meant for educational purposes. The series of exercises are not considered in depth. The numerous arrangements for the instrument are not included in this catalogue. The focus of the presentation is on the context in which 't Hart composed for the carillon, rather than a discussion of notation or musical value.

Since most of these compositions were published by the Dutch Carillon School, they are generally still available.

### Template used for this list:

Date and title: The English titles are mainly derived from the catalogue of Verdin, 1990

Movements

Dedication and / or commission

Notes

Catnr = number in the catalogue of the Netherlands Carillon School or, after 1984, Leen 't Hart Publications

Compact Disc or LP recording

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## 6 April 1946: Passacaglia

Passacaglia for Carillon

Notes: This composition must have been written when studying with Ferdinand Timmermans, city-carillonneur of Rotterdam. Entry in the competition for composition Mechelen 1952, not awarded.

Catnr: Har 15.

## 28 February 1949: Variaties over 'De winter is vergangen'

Variations on 'Winter is Over'

Notes: Entry in the competition for composition, Mechelen 1951, not awarded.

Catnr: Har 09

review Rotterdam: Elly Salomé in Het Parool 7 June 1956: ... sounds of artistic impact.

Jan Masséus in Het Vrije Volk, 25 May 1961: Especially in 'The winter is over', in one of the variations, the theme in the pedals is played off against a very lively chromatic motive, which illustrates 't Harts' craftmanship very strongly.

## 1949/1950: Inleiding, lied en fuga over 'Wie dat zichzelf verheft temet'

Introduction, Song and Fugue

Notes: Written in 1949/1950 while being a student with Jef van Hoof at the Carillon School in Mechelen, Belgium. Van Hoof himself wrote the measures 18 - 23. 't Hart performed this composition at his presentation in Mechelen, 7 August 1950, after passing his examination. Entry in the competition for composition Mechelen 1952, not awarded. The printed edition is dated 21 June 1952.

Catnr: Har 10

Review Rotterdam: 28 June 1957: Professional knowledge and inventiveness go hand in hand, which thankfully, takes advantage of the possibilities of the instrument.

CD: Torenmuziek in Dordrecht vol 2, 1997, performed by Boudewijn Zwart.

## 1950: Dorische Suite

Movements: Preludium capricioso (allegro), Serenade (andante), Dansje musette (allegro vivace)

Dedication: To Eijsbouts on the occasion of the restauration of the carillon of Delft.

Notes: The carillon of Delft was enlarged in 1950 by Eijsbouts with 10 bells in the fourth octave. Entry in the competition for composition, Mechelen 1951, not awarded. Leen 't Hart wrote a copy of the Preludium and the Dansje in a music scorebook that he used during his stay in Brazil and Curaçao in 1951.

Catnr: Har 01

Review Rotterdam: Elly Salome in Het Parool, 1 August 1957, concert by Jacques Lannoy: ... the Dorische Suite by our city carillonneur Leen 't Hart, in which especially the spirited musette strikes us by its flow and musicality.

CD: Torenmuziek Dordrecht, vol 2, 1997, performer Boudewijn Zwart.

## 17 March 1950: Dorische Toccata voor beiaard

Dorische Toccata for Carillon

Notes: Dick Ladd played this work on the occasion of his presentation for the Prix d'Excellence, 9 December 1972.

There is no connection with the above mentioned Dorische Suite.

Catnr: Har 32

## Juli 1951: Manuaal oefeningen voor beiaard

Exercises for manual

Movements: 10 (32) pieces

Notes: A handwritten copy appears in the music book that Leen 't Hart used for teaching in Brazil and Curaçao in 1951. It is dated and signed by the author: Willemstad Curaçao July 1951, Leen 't Hart. This 1951 edition consists of 10 exercises for manual, and Andante with 2 variations. The phototype in the Anton Brees Library at Lake Wales is dated 1964, probably at the moment of acquisition. An autograph in the collection of Leen 't Hart is dated NBS 1964. Both consist of 32 pieces.

Catnr: none, three sheets of appr 1970. In 1975 with other exercises included in the book 'Carillon Playing'.

## Juli 1951: Pedaal-oefeningen voor beiaard

Exercises for pedal

Movements: 12 (19) pieces

Notes: A handwritten copy appears in the music book that Leen 't Hart used for teaching in Brazil and Curaçao in 1951. It contains only 12 exercises for pedal. The phototype in the Anton Brees Library at Lake Wales is dated 1964, probably at the moment of acquisition. An autograph in the collection of Leen 't Hart is dated NBS 1964. Both consist of 19 pieces.

Catnr: none. Three sheets of appr 1970. In 1975 with other exercises included in the book 'Carillon Playing'.

## Juli 1951: Manuaal-pedaal oefeningen

Exercises for manual-pedal

Movements: 12 (20) pieces

Notes: A handwritten copy appears in the music book that Leen 't Hart used for teaching in Brazil and Curaçao in 1951. It contains 12 easy pieces, among them five by Staf Nees and one by Willem Créman. The phototype in the Anton Brees Library at Lake Wales, Fl, is dated 1964, probably at the moment of acquisition.

Catnr: none: on the original calque: Har A. three sheets of approx 1970. In 1975 with other exercises included in the book 'Carillon Playing'.

## August 1951: Avondlied

Evensong

Movements: Adagio

This short composition appears in the music book that Leen 't Hart wrote in 1951 in Curaçao. There is no printed edition.

## 25 June 1952: Mars voor beiaard

March for carillon

Dedication: to Ferd. Timmermans, city-carillonneur of Rotterdam.

Notes: Leen 't Hart wrote on the score: 'Delft 25 VI 52' and he wrote this composition on the occasion of the Jan van Riebeeck commemoration in the city of Culemborg. The theme is derived from the South African song: 'Kent gij het volk vol heldenmoed'. Entry in the competition for composition Mechelen 1952, not awarded. Leen 't Hart used this composition as the opening item during his concert tour in 1972.

Catnr: Har 03

Review Rotterdam: De Maasbode of 6 June 1957: A march that keeps the simplicity and the sincerity and gives justice to the typical character of the instrument. A solidly constructed work.

CD: Torenmuziek Dordrecht, vol 2, 1997, performed by Henry Groen.

CD: Historische beiaard opnamen / Historical carillon recordings 1941-1983, (performed in 1968 by Leen 't Hart).

## 1953/1954: Tien korte stukjes als aanvullende oefening

Ten short pieces as supplementary exercises

Movements: several [10] parts

Notes: These 10 pieces are to be considered as supplements to the three series of exercises from 1951. Only the first piece, Duo, is composed by Leen 't Hart. The other pieces are arrangements. The autograph mentions: Delft 25 XI 1971.

Catnr: in the beginning without a number, later Har 53, in 1975 included in the book 'Carillon playing.'

## November 1954: [Eerste] Kleine suite voor een twee-octaafs beiaard

First Short Suite

Movements: Preambulum, Siciliano, Aria, Sarabande, Toccata

Dedication (only in the Eijsbouts edition): 'To dr W. van der Elst' (the president of the Dutch Carillon Society).

Notes: Written for carillonneur Piet Zwart of Middelstum on the occasion of a radio-performance. The Hemony-carillon of Middelstum consisted at that time of 2 octaves. On the score: Delft, November 1954.

Catnr: Har 04. Also edited by University of Chicago and in the Eijsbouts album, dated Christmas 1955: 'Three compositions for the carillon'.

Review Rotterdam: 4 September 1957. The melody of the Siciliano is especially beautiful.

Elly Salomé in Het Parool 16 August 1956: can appreciate the light touch of the Kleine Suite.

Reviuws Sneek (no date): From the Kleine Suite for 2 octaves Leen 't Hart appeared to prefer a rather modern style. Especially the Siciliano and the Toccata from this Suite were inventive and extremely suitable for the carillon.

## 30 January 1957: Prelude voor lichte beiaard van 3 octaven [Schilling Prelude]

Prelude (Schilling Prelude)

Movement: Allegro Moderato

Dedication: Written for the first carillon by F.W. Schilling at Heidelberg, 30 January 1957.

Notes: The theme is derived from F.W. Schilling, namely: fa si c h la pause pause g'. This first carillon by Schilling in Heidelberg, Germany was intended for Kassel, Germany, and it consisted of 35 bells. Leen 't Hart has examined this carillon in the bellfoundry at Heidelberg, in the week of 31 January – 8 February 1957. From a private recital on 4 February 1957 a recording is available on CD. After installation of the carillon at Kassel, Leen't Hart gave the first recitals during the Easter weekend of 21-22 April 1957. 't Hart wrote the final version of the Schillingprelude during his summer holidays of 1957. The printed edition bears the date of 10 August 1957.

Catnr: Har 02

CD: Gertrud Fehn archives.

## 1957: Three sets of Variations on German hymns

Allein Gott in der Höh' sei Ehr - All glory be to God on high, Nick Decius + 1541

Ein feste Burg - A mighty fortress, Martin Luther

Jesus heisst mein Seelenfreund, Melchior Franck

Notes: Leen 't Hart himself considers these sets of variations as original compositions. They have probably to do with the dedication of the carillon in Kassel, Germany, 21-22 April 1957. The score is dated 10-8-1957.

Catnr: Har 08

### 31 March 1958: Toccatine, Adagio en Scherzo

Toccatine, Adagio and Scherzo

Dedication: To the Rotterdam Carillon Committee on the occasion of the carillon competition 1958.

Notes: This composition was not only dedicated to but also commissioned by the RBC. It was the compulsory work in the Contest of 1958. Leen 't Hart was one of the judges and Peter Bakker was awarded the first prize.

Catnr: Har 17

Review Rotterdam: 21 May 1958: A piece that sounds excellent and makes the most of the carillon. Especially the Toccatine is a composition that in this performance by Leen 't Hart exposed the carillon at its best.

Elly Salomé in Het Parool, 22 May 1958: It struck me before that Leen 't Hart is not only a first-rate carillonneur but also an inventive composer, whose perfect knowledge of the possibilities of the carillon leads towards surprising effects and whose indisputable creative talent offers strikingly pure musical results. The Toccatine with its pithy rhythm leading to an interesting harmony and with its rather simple melody, strikes us by its great clearness. The Adagio requires a special expressivity in interpretation and the Scherzo is a technically difficult and a musically compact work which imposes a bigger demand on the audience than the other two movements.

Go Dersjant in Rotterdamsch Nieuwsblad 7 July 1960: It is a fascinating work with a rocking and rhythmical Adagio and a pleasantly hopping Finale.

### 1959: Petite Suite op Fa Re Ti So

Movements: Fantasia, Rigaudon, Intermezzo, Tarantella, Sarabande, Ecosseise, Naspel.

Dedication: written for the inauguration of the carillon donated by P&F to the community of Aarle-Rixtel.

Notes: The title of this work is associated with the name of the bellfoundry Petit and Fritsen of Aarle-Rixtel. 'Petit' is French for 'little' or 'small'. The notes of the theme are derived from the letters of Fritsen. Moreover the initials of the movements' names constitute the name of FRITSEN.

Catnr: Published in 'Beiaard Boek' on the occasion of the celebration of 300 years Bellfoundry Petit en Fritsen, editor Basart, 1961. The other compositions in this volume are from prizewinners in the composition competition P&F 300 years. As Leen 't Hart was one of the judges, he took the opportunity to include his composition in this album, which appeared in 1961.

review: Go Dersjant in Rotterdamsch Nieuwsblad, 9 July 1961: This Suite is a fascinating range of short compositions with a great contrast between the sparkling Tarantella, the preceding Intermezzo and the subsequent Sarabande with a wide Postlude.

Go Dersjant in Rotterdamsch Nieuwsblad, 17 May 1962: Plenty of variety in the 'Kleine suite op fa-re-ti-so' by the recitalist, with the most striking among the seven short pieces the Rigaudon, the Sarabande and the Ecosseise.

### 28 February 1961: Five short pieces for carillon

Vijf werkjes voor beiaard

Movements: Singing bells (vivace), Lullaby (very simple), Little fugue (moderato), Prayer (tempo rubato), Dancing bells (allegro vivace)

Dedication: to the Guild of Carillonneurs in North America.

Notes: first performance 7 June 1961 In 1961 Leen 't Hart attended for the first time a congress of the GCNA

Review Rotterdam: Go Dersjant in Rotterdamsch Nieuwsblad 8 June 1961: Nimble winding sounds constitute the first movement that is called Singing Bells, a delicate melody is called Lullaby, extremely vivid is the Little Fugue, broad and lofty is Prayer and the Dancing Bells made a lively finale.

Catnr: Har 20, there is also a GCNA edition in the handwriting of Ronald Barnes.

### 23 July 1963: Pezzo Festoso voor Carillon (Beiaard)

Movements: Maestoso, Allegro, Hymn

Dedication: Written for the occasion of the fifth International Carillon Competition at Hilversum and dedicated to the municipality of Hilversum.

Notes: This competition was held from 8-11 July 1963 within the framework of the Holland Festival. Peter Bakker premiered the composition and Leen 't Hart was one of the judges of the competition. 't Hart gave a performance in Rotterdam on 11 September 1963. He used the work frequently as an entry of his recitals in 1971.

Catnr: Not in the list of the Dutch Carillon School as the work has been published by the Donemus Company.

### 3 May 1964: Prelude Solennel I [J.F. Kennedy]

Prelude Solennel I (Memorial J.F. Kennedy)

Dedication: in Memory of the late President John F. Kennedy, to Mrs J.F. Kennedy

Notes: 't Hart himself gave the first performance on 16 June 1964 at 'The Netherlands Carillon' in Arlington, VA, with Mrs Jacqueline Kennedy among the audience. There is a thank you letter from Jacky Kennedy but Leen 't Hart could not show this when asked to do so. 't Hart was very affected by Kennedy's death and he performed the piece frequently in his concert tours of 1971 and 1972.

Catnr: Har 35

Review in Rotterdam: Go Dersjant in Rotterdamsch Nieuwsblad 13 August 1964: The composition starts with a funeral march, becomes somewhat faster, followed by a beautiful recitative and it ends with the funeral march again. It seems to us a composition that suits its purpose perfectly and that undoubtedly is a welcome addition for the carillon literature.

### 1964: Klein speelstuk

Short Composition

Movements: Feestelijk (festive) , Musette

Dedication: to the city-council of Axel on the occasion of the inauguration of the carillon of the townhall, at the time consisting of 29 bells, (pedal without cis, d, dis, e, fis, gis, manual without any gis). Later enlarged up to 3 complete octaves.

Notes: Leen 't Hart played the first performance 22 August 1964 from the manuscript and on the first small range of bells. On 5 November 1966 followed a second premiere from the full score when the additional bells were installed. The restricted range of the carillon was a great challenge to write a fully-fledged composition. The handwriting for the final score was done in June 1969 in Springfield Ill., the quiet summer after 't Hart's heart attack.

Catnr: Har 44.

### 7 February 1965: Prelude Solennel II [Staf Nees]

Prelude Solennel

Movements: Adagio

Dedication: to Mrs. Esther Nees - Van Stappen. In memoriam Staf Nees.

Notes: Staf Nees (2 December 1901 – 25 January 1965) has been the city-carillonneur of Mechelen, Belgium and a teacher and director of the Carillon School at Mechelen. Leen 't Hart studied with Staf Nees in the academic year of 1949/1950. Leen 't Hart gave the first performance in Rotterdam as part of a recital dedicated to Staf Nees on 21 July 1965.

Catnr: supplement to Bondsnieuws nr 34, 1965, the bulletin of the Alumni Society of Mechelen Carillon School. The edition of the Dutch Carillon School appeared in 1978 as Har 62.

Review Rotterdam: Go Dersjant in Rotterdamsch Nieuwsblad 22 juli 1965: Not wide or rich in sound, but melancholy.

### August 1965: Tweede kleine suite voor lichte beiaard van drie octaven

Second Short Suite (for a light carillon of three octaves)

Movements: Allegro giocoso, Andante (manualiter), Allegretto, Adagio, Allegro moderato

Notes: In fact this composition consists of five etudes: 1 Ostinat bass, 2 Manualiter, 3 Etude for thirds, 4 Tremolo, 5 Repetition etude. On the score: VIII-1965.

Cat nr Har 37.

## January 1966: Intrada alla Marcia

Intrada Alla Marcia

Dedication: To HRH Princess Beatrix and Mr. Claus von Amsberg, on the occasion of their wedding on 10 March 1966.

Notes: The work starts with the theme on B en C, de initials of Beatrix and Claus. 't Hart sent the score to all Dutch carillonneurs, on behalf of the Rotterdam Carillon Committee, who sponsored the mailing. The accompanying letter dates from 9 February 1966: 'Herewith I have the honour of sending you a copy of my composition INTRADA alla MARCIA, dedicated to HRH Princess Beatrix and Mr. Claus von Amsberg, on the occasion of their wedding on 10 March 1966.

There are two versions of the piece, one for 3 octaves and one for 4 octaves. De 3-octave version is in F and consequently the theme is E + F. instead of B + C.

Catnr: Har 40a = 4 oct and Har 40b = 3 oct

## 1966: Springfield Suite

Springfield Suite for Carillon

Movements: I Washington Park, a The Rose Garden (the beautiful rose garden, which is why it is a Pastorale), b The Fountains (at the foot of the carillontower),

II The carillon festival, a The Carillon 'Belles' (a quibble for the ladies who in 'old Dutch' costumes distribute the programmes), b The Band (performed prior to some of the recitals), c The Balletgroup (dancing group, performed the complete Springfield suite in a choreography of Dorothy Irvine on several occasions after 1966 while Raymond Keldermans playing the carillon, d The Handbells (the handbell group took sometimes part in the recitals),

III The Thomas Rees Memorial tower. a Memorial Room (the entrance room of the carillontower), b The Singing tower (in the bass the well known song 'The Bells of St Mary's').

Dedication: In memory of Thomas Rees, dedicated to 'the pleasure driveway and parkdistrict of Springfield' the Rees carillon society' and 'the Rees-carillon carillonneur' [= Raymond Keldermans].

Notes: Leen 't Hart visited the Springfield Carillon Festival almost every year, where he kept friendship links with carillonneur Raymond Keldermans and his family. The voluminous score consists of 10 pages. In 1966 't Hart himself intended to play the premiere on the occasion of the celebration of the first lustrum of the Springfield Festival. But the Board of the Dutch Carillon School wanted him to stay in Amersfoort as the annual examinations were not yet finished. But he played the suite frequently both in the Netherlands and later on in the United States of America.

Catnr: Har 39

LP: Items IIa and IIb appear on Fontana 6428074, performed in 1971 by Leen 't Hart.

CD: Items Ib and IIIa appear on the CD Torenmuziek Dordrecht vol 2, 1997, performed by Henry Groen..

## 25 December 1966: Triptiek

Movements: Fantasia I, Koraal (six arrangements in old style on a chorale theme by Leen 't Hart), Fantasia II

Note: These compositions can also be performed separately, however the two Fantasia's are never played consecutively.

Dedication: to my wife. On the calque: Delft, Christmas 1966. Commissioned by the Rotterdam Carillon Committee.

Notes: 't Hart comments on this composition: 'We had planned to spent a short holiday in Paris between Christmas and New Year. I was so tired due to the amount of work with carillon, choir and organ, that I asked Rie to stay home and she made no objections. That's why I dedicated the composition to her. On first listening she did not appreciate the composition, but nowadays she finds it very pleasing.' 't Hart wittingly used dissonant chords suitable to the bells of the Rotterdam City-hall. Leen 't Hart performed the Triptiek in Rotterdam during the summer season of 1967. The official presentation took place on the occasion of the Rotterdam Interpretation Day of 30 August 1967. It is for that reason that the work had to have opportunities for improvisation.

Catnr: The work is not published by the Dutch Carillon School but in 1967 by Donemus in the volume: Two compositions for carillon (the other composition is Fantasie by Addie de Jong)

## June 1966: Laren Suite

Laren, Suite for Carillon

Movements: Intrada, Pastorale, Processie, Canzonetta, Toccatina

Dedication: commissioned by the city council of Laren (NH) on the occasion of the enlargement of the carillon to 4 octaves, and inauguration 16 June 1966.

Notes: The theme is based upon La and Re (LaRen). The subtitles are based upon quotations from the letter of the mayor of Laren Mr N.W. Elsen, formulating the commission as follows:

1 if possible inspired by Laren as the oldest village in the Gooi area

2 that the original Gooi people have held their own through all kinds of difficulties, as free people aiming for independency

3 that an ancient cult of St John culminates in the one and only public procession in the Northern area of the Netherlands

4 that in the past [=19th] century this region was considered to be very attractive in the opinion of (especially Amsterdam) citizens and that immediately after that artists took up their residence here

5 that this village with its heterogenous population of today still keeps and preserves its unique atmosphere

The composition is definitively written down in May 1970 in Delft and published by the Dutch Carillon School. Many students have performed it. 't Hart took the piece as a centerpiece in his programs of 1970 (the Netherlands), during his concert tour of 1971 (Germany, Netherlands, USA), and 1972 (Danmark, Netherlands and USA). The copy in the Anton Rees Library in Lake Wales, Florida, is signed in 1970 and dedicated to Milford Myhre.

Catnr: Har 51

## 26 April 1967: Romantische prelude (Hommage à Jef Denijn)

Romantic Prelude

Dedication: commissioned by the city-council of Amsterdam

Notes: Etude for tremolo . On the score: Delft, March 1967.

Catnr: published in 1969 by Donemus, in the volume Tien études voor beiaard / Ten etudes for carillon. Finally in 1989 published by Leen 't Hart as nr Har 88.

## 9 May 1968: Festival prelude

Festival Prelude

Movements: Maestoso alla marcia

Dedication: on the occasion of the 150th anniversary of Illinois

Notes: Delft 9 May 1968

Catnr: Har 45

## August 1968 Variaties over Once to every man and nation

Variations on 'Once to Every Man and Nation (Th.J. Williams 1890)

Movements: Prelude, Choral, Variation 1, Variation 2, Choral, Coda.

Dedication: to Janet Dundore

Notes: Leen 't Hart played the organ during the Sunday morning service in the St Thomas Church of Whitemarsh, Pa.

After the service he played the carillon and improvised on this Episcopal hymn. Janet Dundore liked it and 't Hart said: 'I will write it down for you' and this is the result.

Catnr: Har 41

## September / October 1968: Vier intermezzi voor beiaard

### Four Intermezzi

Movements: I for Amersfoort 10 September 1968, II Siciliano for Delft 7 October 1968, III Adagio, for Leiden 3 October [1968], IV Allegro for Rotterdam 15 September [1968]

Dedication: to the Courts of Mayor and Alderman of Amersfoort, respectively Delft, Leiden and Rotterdam.

Notes: Leen 't Hart himself took the initiative for this set of four compositions. The immediate cause was his 25 years jubilee as a city carillonneur. So it goes back to 1943, when Leen 't Hart was appointed assistant carillonneur of Delft, together with Rien Ritter. 't Hart presented the compositions to the respective Courts of Mayor and Alderman of the four cities. Consequently, in Delft and Leiden receptions were organised. In Amersfoort he gave several interviews in regional newspapers. Shortly after these festivities 't Hart was struck by a heart attack.

't Hart told the author in 1992: I took into consideration the tuning of the four carillons and the surrounding of the towers. Nr 1, Amersfoort is classical, in nr 2 the canals are reflected in the Siciliano, nr 3 is in modern idiom for the new Eijsbouts bells of Leiden and nr 4 with its clusters of dissonants reflects the characteristics of the grand carillon of the Rotterdam city hall.

Catnr: Har 42, Intermezzo II is also published in 1987 in a Donemus volume at the occasion of a grammophone recording.

CD: Intermezzo I (Amersfoort) Torenmuziek Dordrecht vol 2, 1997, performed by Henry Groen.

LP: Intermezzo III on Donemus/NKV disk 001.

## 30 July 1969: Derde Kleine suite voor een kleine beiaard van twee octaven

### Third Short Suite [in old style]

Movements: Prelude, Menuet, Gavotte et Musette, Sarabande en Rondino

Notes: Written for the carillon in Gates Mills, where Leen 't Hart stayed in June / July 1969. On the autograph is written Washington 30 VII 1969.

Catnr: Har 43

## 29 December 1970: Lullaby [for Andrew Alan Buchanan]

### Lullaby

Notes: Andrew Buchanan was born on 29 December 1970. His mother, Beverly Buchanan was at that time carillonneur of Christ Church Cranbrook, Mich. She is a close friend of the 't Hart family. When in the summer of 1970 't Hart noticed Beverly's pregnancy he spontaneously wrote the Lullaby.

Beverly Buchanan was in charge of the distribution of printed music from the GCNA and has contributed much for the spreading of Leen 't Hart's music in the United States of America.

The score mentions the date of publication: 'Delft May 1971, copy Washington DC July 1971'.

Catnr: Har 52

## 29 April 1971: Three hymns for two carillonneurs

Drie geestelijke liederen voor twee beiaardiers

a. All creatures of our God and King, b. Abide with me, c. My country, 't is of Thee

Dedication: written on the occasion of 10th International Carillon Festival at Springfield Illinois USA.

Notes: for two carillonneurs. Part c is based on the melody of the English national anthem. First performance at the Thomas Rees Memorial Carillon, Springfield Illinois, by Mrs Janet Dundore and Leen 't Hart, Sunday June 20, 1971.

Catnr: Har 54

## 16 August 1971: Variaties over 'Heer Jezus heeft een hofken'.

Variations on 'Jesus has a garden'

Movements:

Notes: no details available. This item appears in a concert program, but no printed edition is known.

## 1973: King Frederik IX Suite

King Frederick IX Suite

Movements: Prelude, Choral I [Som den gyldne sol frembryder], Intermezzo, Choral II [Har hand du tagt pa Herrens plov], Postlude

Dedication: In memory of the late King Frederik II of Denmark and dedicated to Her Majesty Queen Margrethe of Denmark.

Notes: Written for the inauguration of the carillon, the Kong Frederik IX 's Klokkespil, of Logumkloster (Danmark), 19 August 1973. First performance 19 August 1973, at Logumkloster.

The Suite is in an easily understandable style. The first measures of the Prelude are derived from 'Prince of Denmark' by Jeremiah Clarke. The chorales were chosen after consultation of the Danish Royal Family. They were the favorite hymns of the late King Frederik IX.

The Royal Family was present at the inauguration recital. After the ceremonies there was a dinner and Leen and Rie Hart were introduced to the Royal Family. An interesting conversation followed. On a later occasion Leen 't Hart met the Queen Mother Ingrid again and 'she recognized us very well'.

On the score: Moerkapelle 13 August 1973.

Catnr: Har 55

CD: Kong Frederik IX's klokkespill, 1995, performed by Peter Langberg.

## March 1974: Ann Arbor Suite

Ann Arbor Suite

Movements: 1. Fantasy (The yellow and Blue), 2. Intermezzo I (I want to go back to Michigan, with a sorrowful desire), 3. Ground (Passacaglia on Laudes atque Carmina), 4. Intermezzo II (In college days), 5. Finale capricioso (The victors).

Dedication: 'commissioned by The University of Michigan School of Music as part of its Sesquicentennial 1824-1974 celebrations and dedicated by the composer to the carillonneurs of the Charles Baird Carillon in the Burton Memorial Tower, Wilmot F. Pratt, Percival Price, Sidney T. Giles, Hudson Ladd and William De Turk.'

Notes: The Suite is based on five college songs of the University of Michigan. 't Harts former student Dick Hudson Ladd had been appointed carillonneur at Michigan University in Ann Arbor and organised annual masterclasses. Leen 't Hart gave a masterclass in the summer of 1971.

First performance 17 June 1974 after which 't Hart recieved a charter from the mayor of Ann Arbor. The completed version was premiered in 1975.

On the printed copy: Moerkapelle, March / April / December 1974

Catnr: Har 56

## 1975: Three hymns from the Far East.

Three hymns from Far East

Movements: 1 Grant, good Lord (old Chinese tune) 2 Mist and darkness (Japanese tune) 3 Here is preached the gladsome tidings (Korean).

Dedication: for Dr. and Mrs. Erwin Ladd (the parents of Dick Hudson Ladd).

Notes: Erwin Ladd worked as a medical doctor in the Far East.

Catnr: Har 57

## 1976: 'Pages of American History'

A United States Bicentennial Book for Carillon

Movements:

I Introduction

II \*The discovery of the New World

III Seafarers from Holland: Waar dat men zich al keerd of wend

IV In Babylone, The Old Hundreth, Wachet auf, Amazing Grace, how sweet the sound, 18th century

V The American Negro: My Lord, what a mourning 19th century

VI Song of Hopkinson: My days have been

VII \*The Boston Tea Party

VIII The Ram of Derby

IX \*The Declaration of Independence, We gather together

X Ah, ca ira,

XI Yankee Doodle

XII The Hebrew Children, white spiritual

XIII Skip to my Lou

XIV Brotherhood of man: three amrican hymns: Ancient of Days, My faith looks up to Thee, Not alone for mighty Empire Gardiner M. Day 1940.

XV \*Finale Alla Marcia: America the Beautiful

Preface by Leen t Hart

Upon receiving a joint commission from the I.T. VERDIN COMPANY and the ROYAL PETIT & FRITSEN BELLFOUNDRY to compose 'a large carillon composition for the standard four-octave range which will reflect the theme and mood of the United States Bicentennial Year, 1976' my knowledge of American history was limited to a few dates, such as Independence Day and Thanksgiving Day. Probably most Americans know little more about Dutch history than the story of Hans Brinker, who stuck his finger in a hole in a dike ... and that is not even historical. Therefore, I began to read and research materials that would reflect the theme and mood of this Bicentennial Year. At first, I was thinking of writing one large composition, but in this case, I felt that the degree of difficulty should match the abilities of both the average performer and listener. Therefore, I decided to write short compositions and arrangements reflecting 'Pages' of American history.

The result is fifteen 'Pages' covering the discovery of the New World, events around the year 1776, and the last century. Every 'Page' has its own story.

It is possible to play all the 'Pages' in sequence – that is about a recital of one hour – and the performer may also choose to play some of them seperately. When there is a printed program the stories could perhaps be included.

THANKS to Janet Dundore for several ideas and information on melodies (she can really write letters); to Hudson Ladd for arranging the commission; to Todd Fair , who these years is always around in Holland to help.

Thanks in particular to the Verdin and Fritsen brothers for commissioning the work and again to the Verdins for having the composition published, at the University of Michigan, Ann Arbor.

I hope these 'Pages' will encourage more and more Americans to listen to the carillon and that they will find themselves united around the carillonneur in 'the spirit of 1776!'

Dedication: commissioned by the I.T. Verdin Company te Cincinnati Ohio and by Petit & Fritsen.

Notes: The \*marked movements are original compositions. Written for the occasion of the bicentennial celebration of the United States of America in 1976. The commission came after the succesful Ann Arbor Suite 1974. Completed Christmas 1975. The work consists of 15 sections, pages, among them patriotic songs, and Dutch elements as well. The whole book takes an hour of carillon playing. The first performance and presentation took place during the GCNA Annual Meeting of Valley Forge, and was played at Trinity Church of Holland Pa, 1976.

Catnr: Har 61b, Avaiaible in the USA only.

## 16 September 1976: Suite in oude stijl voor de havenstad Rotterdam

Suite in old style for the city of Rotterdam

Movements: Allemande, Courante, Sarabande, Gavotte, Menuet, Gigue

Dedication: Improvisation on Dutch folksongs with the theme 'harbour' or 'sea', at the re-inauguration of the carillon of the Rotterdam city hall, 16 September 1976.

Notes: The songs are Allemande: Wie gaat mee over zee; Courante: De zilvervloot; Sarabande: Waer dat men sic al keert of wend; Gavotte: Een scheepje in de haven landt; Menuet: Ferme jongens, stoere knapen; Gigue: In een blaauw geruite kiel. The autograph is dated 24 September 1976.

Catnr: NKV A-4 = Rotterdams Beiaardboek deel 2. Publication of the Dutch Carillon Society nr A-4, the Rotterdam Carillon Book nr 2, 1978. The other piece in this book is Emergenza by Addie de Jong. In 1990 published by Leen 't Hart Publications.

Catnr: Har 53

## August - September 1977: Fantasie op Amersfoort

Fantasy on Amersfoort

Movements: Maestoso, Allegretto, Interlude, Fugue.

Dedication: Commissioned by the city council of Amersfoort on the occasion of the 25 year celebration of the Dutch Carillonschool in 1978.

Notes: The theme is derived from the word Amersfoort: A Mi Re Sol Fa o o Re Ti.

Catnr: published in 1977 by Donemus in the volume: Twee composities voor beiaard in middentoonstemming / Two compositions for carillon in mean tone tuning. The other composition is Danse Nocturne by Wim Franken.

## 13 December 1979: Kleine prelude voor Bergens beiaard

Prelude for Bergens Carillon

movement: Allegro moderato, semplice.

Dedication: to Lies Over de Linden

Written on request of Lies Over de Linden Haasbroek (1929-1999) a former student of Leen 't Hart.

Catnr: Har 74. Also a part of Heng 2, Bergens beiaardboek

## 20 August 1980: Preludium en fuga in d

Preludium and Fugue in d

Dedication: Composed on request of the Rotterdam Carillon Committee and cordially dedicated to two of my very appreciated former students and successors as city-carillonneurs of Rotterdam, Addie de Jong en Gerard de Waardt.

Notes: with an accompanying letter to Laura Meilink, 22 April 1980: 'For the first time I got an order for a carillon composition with a well described form, a prelude and a fugue. In the beginning I felt that more or less as a limitation, but later I discarded that idea and it became a challenge. During the night hours I chose for the key of d minor. I can not say more than the following about the composition. The Prelude has, apart from some Van den Gheyn like elements, also some 'playing' with the smaller bells in the form of some distant sounding clusters, more or less misterioso produced or from a distance. I used the sonority of the bells of the Rotterdam Cityhall carillon in cluster like chords in the basses. The fugue has three voices, which in my opinion is the most suitable number of voices for carillon. The construction is not 'rigid'. The theme has some striking perfect quarter intervals, but is however, from a quiet character, a little bit wide, the contra subject is more vivid. A climax is obtained on page 8 where the theme appears in D-major and is amplified through the octaves. When this is faded away the last part of the fugue comes with a recurrent exposition of the theme. On page 9 there is a stretto. Furthermore you can look for all kinds of tricks. The fugue ends with the head of the theme in D major and enlarged in parallel consonants.'

Concerning the first performance wrote Leen 't Hart to the Rotterdam Carillon Committee that he was not able or willing to play the first performance himself, due to the fact that practicing was too difficult for him. Instead he suggested that his student Gerard de Waardt, who had practiced the piece, should give the premiere in the United States at the occasion of the GCNA congress. Moreover, 't Hart argued that at the same time this could mean a good example for the audience for commissioning compositions. Gerard de Waardt should present the compositions several times during his concert tour through the USA.

Catnr: Har 68. In a volume together with Karel Borghuis, Capriccio Kaleidsocooop, also a work commissioned by the Rotterdam Carillon Committee.

## 1980: Berkeley-Suite

Berkeley Suite

Movements: The twelve Taylor bells of 1917, The thirty six Paccard bells of 1979, Dialogue between the Taylors and the Paccards, Festival of all the Bells.

Dedication: commissioned by the class of 1928 ?

Notes: 'Last year I got an invitation to participate in a 'Festival of the Bells' in Berkeley, California, USA. This festival took place at the occasion of the completion of the renovation and enlargement of the number of bells in the Campanile, the Sather Tower, at the campus of the University of California at Berkeley. This tower thus far contained a 'chime', a series of twelve bells, diatonic from c to e' with added f sharp and b flat bells, from bellfoundry Taylor in Loughborough, England. They were cast in 1917. Last year this range was enlarged with bells by Paccard from Annecy-le-Vieux, France, making a carillon of four octaves, based upon bourdon c'-klok of Taylor's.

For this festival I wrote a special composition, the Berkeley Suite. The first movement is designed for the original twelve bells. The second movement is for the 36 new bells. Movement three is a dialogue between the old and the new bells and the last movement is written for all bells together. In movements 1 and 4 is the hymn of the University of Berkeley incorporated: 'O God our help in ages past'.

The first performance took place on 16 September 1980. It was an enormous and costly event, for which the money was provided by a former student from the class of 1928. Leen't Hart and his wife were accommodated in the Campus Hotel and were allowed to use the facilities of the Faculty Club. Leen 't Hart published the work 22 March 1981.

Catnr: Har 69

## 1982: Three Sketches for carillon

Drie schetsen voor beiaard.

Movements: Morning, Midday, Evening.

Dedication: For John Gordon, in friendship and admiration.

Notes: John Gordon celebrated his 50th anniversary as a carillonneur 1932-1982 at the University of Sydney, Australia.

Leen 't Hart received an invitation for the festivities in Sydney, however, at his own expense. Of course he could not accept this invitation and, in order to be present in one way or another, he wrote and sent this composition. John Gordon premiered the pieces 13 February 1983 at Sydney and 20 February at Canberra and wrote: 'Your pieces are really lovely and I've worked hard at them. When they 'mellow' I'll send a tape as well.'

Catnr: Har 73

## November 1984: Suite L'adieu

Suite L'Adieu

Movements: Prelude, Ballade, Air, Koraal 1, Koraal 2, Elegie, Rondo

Dedication: 'On the occasion of the leave of Peter Bakker as a teacher at the Netherlands Carillon School on 21 December 1984, I wrote this Suite to express my thanks for the many years of good and pleasant cooperation.'

Notes: the initials of the movements form the acronym: P B A K K E R.

Catnr: Har 79

## April 1985: Vier stukken voor beiaard

Four Pieces for Carillon

Movements: Prelude, Barcarolle, Lied zonder woorden, Toccata

Dedication: 'Dedicated to the 'Stichting de Beekse Beiaard' and written for the carillon students of the School of Music of Hilvarenbeek and their teacher Rien Roggeveen.'

Notes: The carillon of Hilvarenbeek was reinaugurated April 21, 1985. The work is also published in the 'De Beiaardbode', the bulletin of the Friends of the Carillon of Hilvarenbeek.

Catnr: Har 80

## April 1986: Intermezzo V

Intermezzo V

Movements: Andante

Dedication: 'written for the occasion of the 50th anniversary of the University of Wisconsin Memorial Carillon, and dedicated to John W. Harvey, carillonneur'

Notes: first performance 20 June 1986 at the University of Madison, Wisconsin. John Harvey, a former student of Leen 't Hart, is a retired professor of organ and carillonneur of the University of Wisconsin at Madison.

Catnr: Har 81a

## 9 April 1986: Intermezzo VI

Intermezzo VI

Movements: Andantino

Dedication: 'dedicated to Janet and Dwight Dundore, for many years of friendship'

Notes: Janet Dundore is a dear friend, former student and colleague of Leen 't Hart

Catnr: Har 81b

## April 1986: Intermezzo VII

Intermezzo VII

Movements: Andante

Dedication: 'dedicated to Mar and Herman Bergink for so many years of friendship'

Notes: 't Hart performed the piece 24 June 1986 in Milwaukee, Tennessee USA and on July 2 and 3 in Victoria BC Canada, the city of residence of Herman Bergink, a former student of Leen 't Hart.

Catnr: Har 81c

## 1986: Intermezzo VIII

Intermezzo VIII

Movements: Allegretto

Dedication: 'dedicated to the I.T. Verdin Company, with many thanks for the propagation of carillonmusic.'

Notes: 't Hart performed the piece 15 July 1986 at West Hartford, Connecticut USA

Catnr: Har 81d

## 1988: Intermezzo IX

Intermezzo IX

Movements: Maestoso

Dedication: 'for Maria Dolores Coll'

Notes: Maria Dolores Coll is a former student of Leen 't Hart, and a retired carillonneur of Barcelona, Spain.

Catnr: Har 84

## 20 May 1988: Intermezzo X

Intermezzo X

Movements: Andante Pastorale

Dedication: 'for Anna Maria Reverté'

Notes: Anna Maria Reverté is a former student of Maria Dolores Coll and is the carillonneur of Barcelona, Spain.

Catnr: Har 86

## 1988 (January 1988): Australian Prelude

Australian Prelude

Movements: Maestoso, Andante, Adagio

Dedication: 'written for the occasion of the Australian Bicentennial 1988. For Sue Magassy.'

Notes: Sue Magassy is a former student of John Gordon of Sydney, Australia and she took part in the masterclass Leen 't Hart gave in Australia in 1979. She is carillonneur in Canberra, Australia.

Maestoso in the basses to G<sup>o</sup>, Andante on manual, Adagio with many chromatics.

Catnr: Har 83

## 1990: Drie portretten

Three portraits

Movements: Addie de Jong, Mar Bruinzeel en Gerard de Waardt

Dedication: commissioned by Kees Fijan,

Notes: Kees Fijan is a former student of Mar Bruinzeel at the carillon class of the Erasmus University in Rotterdam, the Netherlands. He asked the Rotterdam Carillon Committee to publish the three portraits, but the RBC saw no reason to do so.

Catnr: not published

## January 1990: Klokkenklanken, zeven kleine composities

Seven short compositions

Movements: Etude, Rapsodie (Io Vivat), Air, Sarabande, Menuet (Gaudeamus igitur), Unisono, Scherzo

Dedication: commissioned by the Erasmus University of Rotterdam for the occasion of the celebrations of 650 years city of Rotterdam. Dedicated to the city of Rotterdam by the Erasmus University Rotterdam in the year of commemoration 1990.

Notes: The initials of the movements form the word ERASMUS. The theme is based on E Re A So Mi Ut So.

Catnr: Published in 1990 by the Erasmus University Rotterdam in a volume with compositions and arrangements by 10 other carillonneurs, related to the Erasmus University.

### ca 1990: Amersfoort Beiaardboek

Movements: Marcia Solenne, Jan de Mulder, Kleine suite in oude stijl

Dedication:

Notes: This is probably connected with the 25 years jubilee of Mr. Jan Mulder, as a technician for the tower and carillon of Amersfoort.

Catnr: Har 91

### 1991: St Thomas Church Suite

Movements: Prelude pastorale, Memorial, A hymn, Postlude

Dedication: 'dedicated to Janet and Dwight Dundore'

Notes: commissioned by the Carillon Society of Whitemarsh. Instruction for the composer: not too difficult and a little bit showy.

Catnr:

### 1992: Three Hymns for the Crystal Cathedral

Movements: 1. O worship the King, all glorious above, 2. Praise the Lord! O heavens, adore him! 3. Praise God from whom all blessings flow (for carillon and organ)

Dedication: to Jim Lawson, Dr R. Schuler and Fred Swan respectively

Notes: For the major tierce carillon (Arvella Schuller Carillon) of Crystal Cathedral at Garden Grove, CA USA. On the score: Nijkerkerveen 1992. Nr 3 is for organ and carillon.

Catnr: published by Fenwick Parva Press.

### 21 March 1992 Wiegeliedje voor Mareen

Lullaby for Mareen

Movement: Siciliano

Dedication: written for the occasion of the birth of Maria Wilhelmina Groen, and dedicated to her parents Henry and Joke Groen-Tolkamp.

Notes: Leen 't Hart wrote this piece spontaneously upon receiving the birth card of Mareen. The father, Henry Groen is a former student of Leen 't Hart and lives in Nijkerkerveen, just like the 't Hart family. This is the last composition of Leen 't Hart. Rie insisted this piece should be included in the CD of compositions by Leen 't Hart.

Cat nr: not published

CD Torenmuziek Dordrecht vol 2, 1997, performed by Henry Groen.

## About the author

Laura Meilink-Hoedemaker studied medicine at the Universities of Leiden and Rotterdam in the Netherlands. After postgraduate training as a cardiologist, she worked in that profession until 1997. Currently, Dr. Meilink-Hoedemaker is active in hospital quality assurance programs. From 1971 to 1973 she studied carillon with Mar Bruinzeel, in the amateur class given through the Erasmus University in Rotterdam. She then went on to study with Leen 't Hart and Peter Bakker at The Netherlands Carillon School in Amersfoort, receiving her final diploma in 1979. Dr. Meilink-Hoedemaker's research has resulted in over 70 publications, among them a PhD dissertation in 1985. More recent publications concern perceptions of the carillon as a concert instrument, with documentation gleaned from public and private archives and from oral history projects.