Internationale Beiaard Compositiewedstrijd
International Carillon Composition Competition

Lier (Belgium), 2025

Bekroonde composities
Award-winning Compositions

Internationale Beiaard Compositiewedstrijd
Lier (B), 2025

De Lierse Beiaardvereniging, Podiumacademie Lier, Visit Lier en stad Lier organiseerden in 2025 een Internationale Wedstrijd voor Beiaardcompositie, specifiek voor de 18de-eeuwse beiaard van de Sint-Gummaruskerk.

In totaal werden 20 hoogstaande composities ingestuurd, door componisten uit België, GB, Ierland, Japan, Litouwen, Nederland, Polen en USA.

De jury bestond uit dr. Katarzyna Kwiecień-Długosz (PL), Julie Zhu (VS), Wannes Vanderhoeven (B), Peter Pazmany (B), Koen Van Assche (B) en Jasper Depraetere (B).

Er werden drie prijzen toegekend:

- 1ste prijs: “Parthenope”, Geert D’hollander (USA/B)
- 2de prijs: “Echoes of Old Summer Palace”, Joseph Fong (USA)
- 3de prijs: “The Small Print”, Artur K. Samul (PL)

Wij danken alle medewerkers aan dit project, met in het bijzonder onze sponsors “Lions Club Lier Twee Neten” en “Sociëteit van de Schaepshoofden Lier”.

Eveneens hartelijk dank aan alle componisten die hebben deelgenomen aan deze wedstrijd. Wij zijn ervan overtuigd dat het beiaardrepertoire dankzij hen is uitgebreid met uitzonderlijke nieuwe composities.

Met deze uitgave bieden wij de beiaardwereld deze nieuwe beiaardmuziek graag aan.

Jasper Depraetere
Adjunct-stadsbeiaardier Lier
Voorzitter Lierse Beiaardvereniging

Koen Van Assche
Stadsbeiaardier Lier

www.beiaardlier.be

International Carillon Composition Competition
Lier (B), 2025

In 2025, the Lier Carillon Association, the Lier Performing Arts Academy, Visit Lier and the city of Lier organized an international carillon composition competition, specifically for the 18th-century carillon of St. Gummarus Church.

A total of 20 high-quality compositions were submitted by composers from Belgium, the United Kingdom, Ireland, Japan, Lithuania, the Netherlands, Poland, and the USA.

The jury consisted of Dr. Katarzyna Kwiecień-Długosz (Belgium), Julie Zhu (USA), Wannes Vanderhoeven (Belgium), Peter Pazmany (Belgium), Koen Van Assche (Belgium), and Jasper Depraetere (Belgium).

Three prizes were awarded:

- 1st prize: "Parthenope", Geert D'hollander (USA/B)
- 2nd prize: "Echoes of Old Summer Palace", Joseph Fong (USA)
- 3rd prize: "The Small Print", Artur K. Samul (PL)

We would like to thank all those who contributed to this project, especially our sponsors, the “Lions Club Lier Twee Neten” and the “Sociëteit van de Schaepshoofden Lier”.

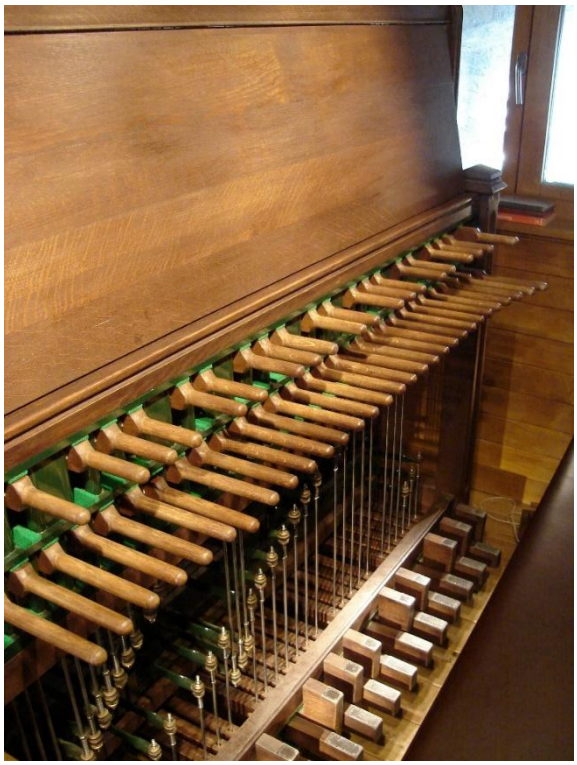
We would also like to extend our sincere thanks to all the composers who participated in this competition. We are convinced that, thanks to them, the carillon repertoire has been expanded with exceptional new compositions.

With this publication, we are pleased to offer this new carillon music to the carillon world.

Jasper Depraetere
Assistant City Carillonist of Lier
Chairman of the Lier Carillon Association

Koen Van Assche
City Carillonist of Lier

www.beiaardlier.be



Podium academie Lier
Muziek
Woordkunst
Drama
Dans

visit Lier

LIONS INTERNATIONAL

Lions Club Lier Twee Neten
cultuurcommissie

SOCIËTEIT VAN DE SCHAEPSHOOFDEN

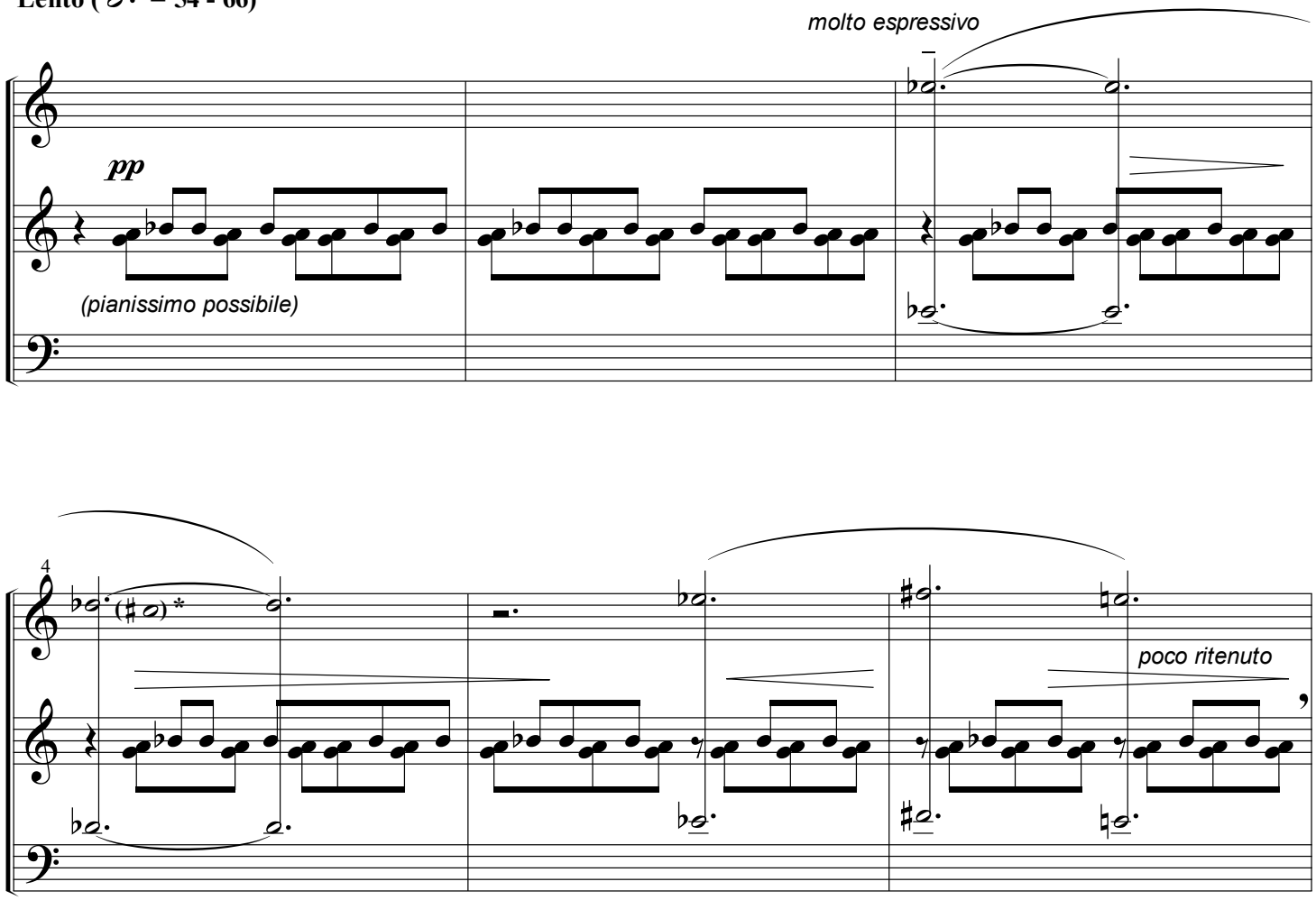
Lier

Parthenope

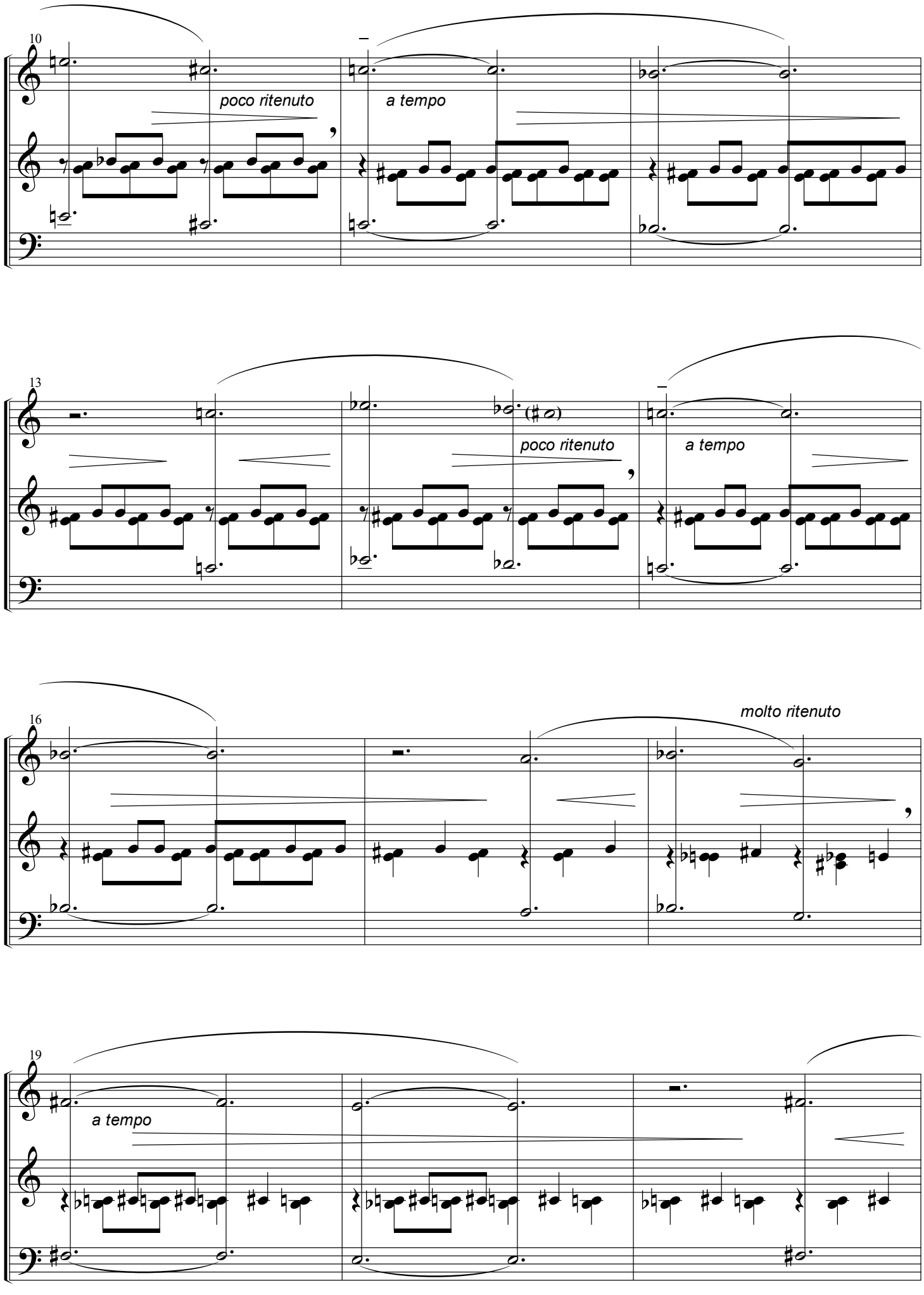
1st prize, 2025 Carillon Composition Competition of Lier, Belgium
Dedicated to Joseph Min

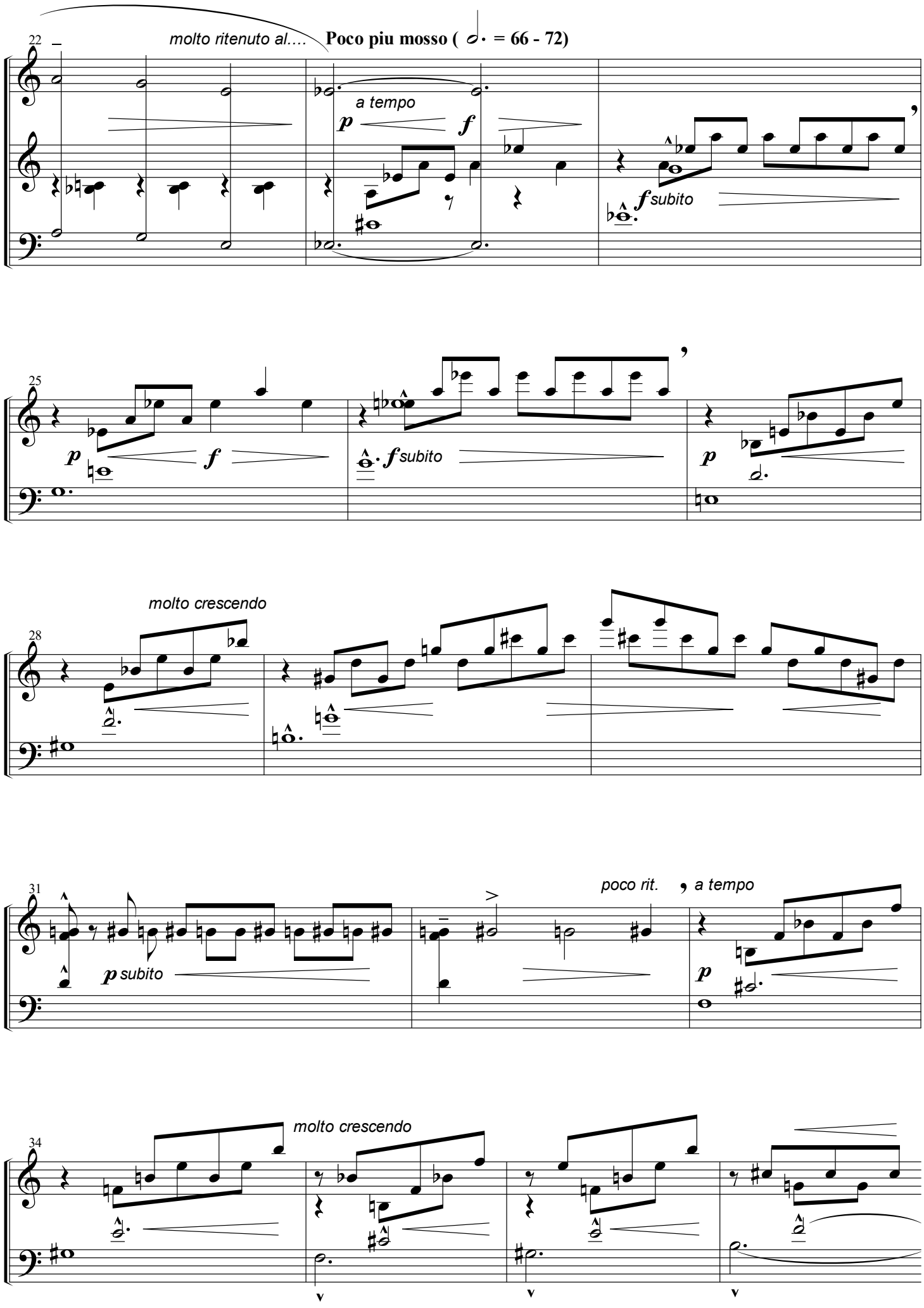
Geert D'hollander

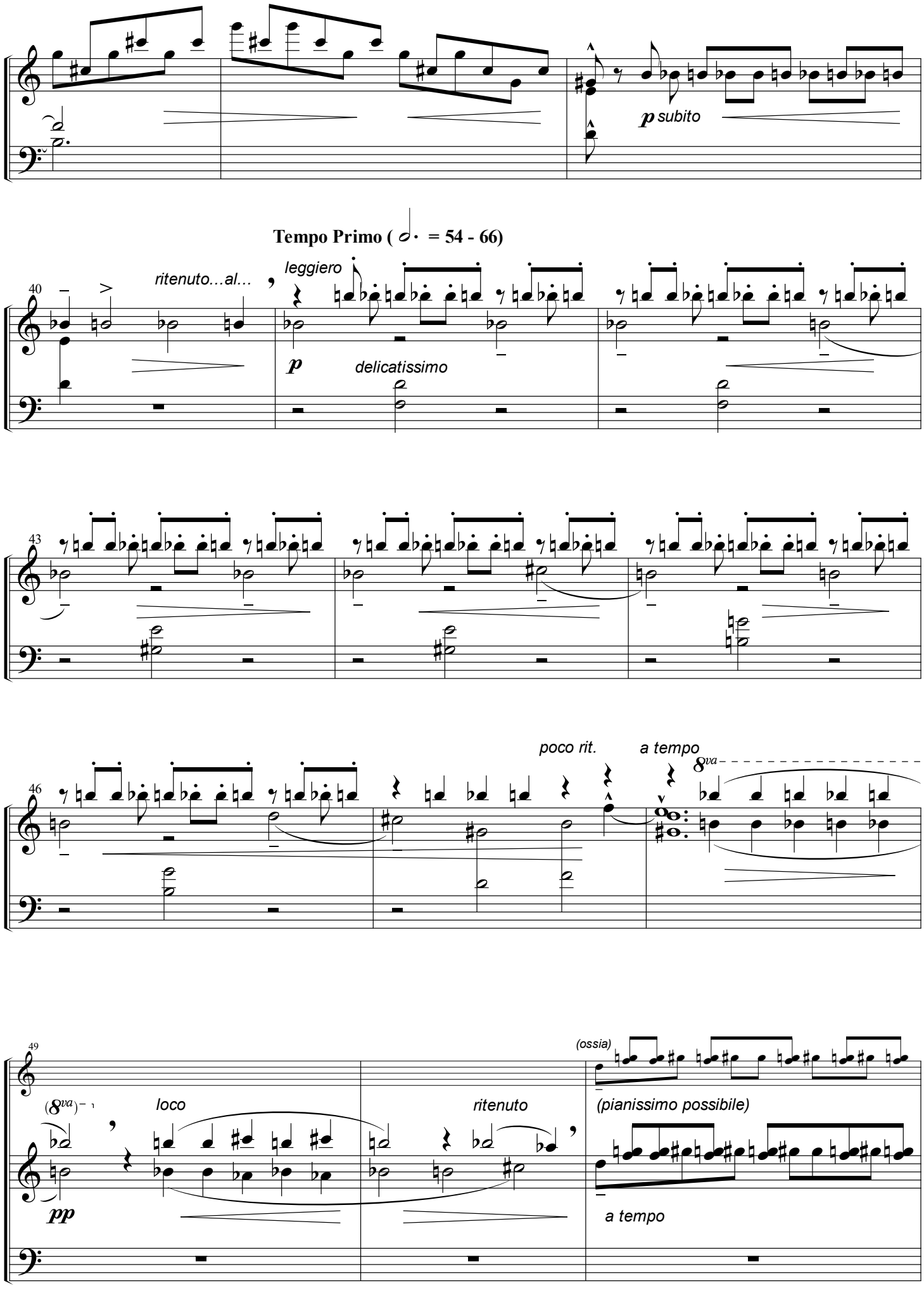
Lento (𝅗𝅥. = 54 - 66)

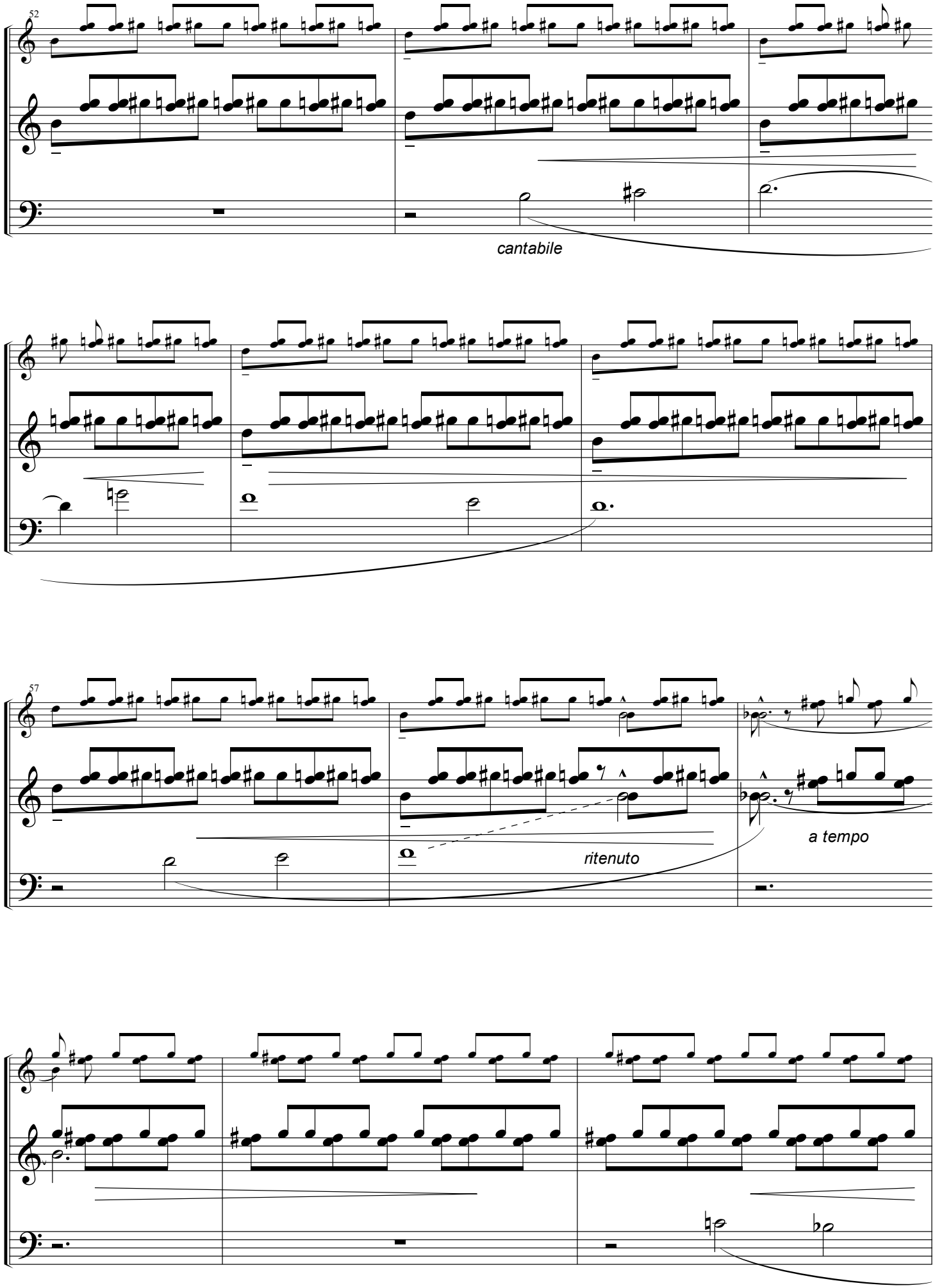


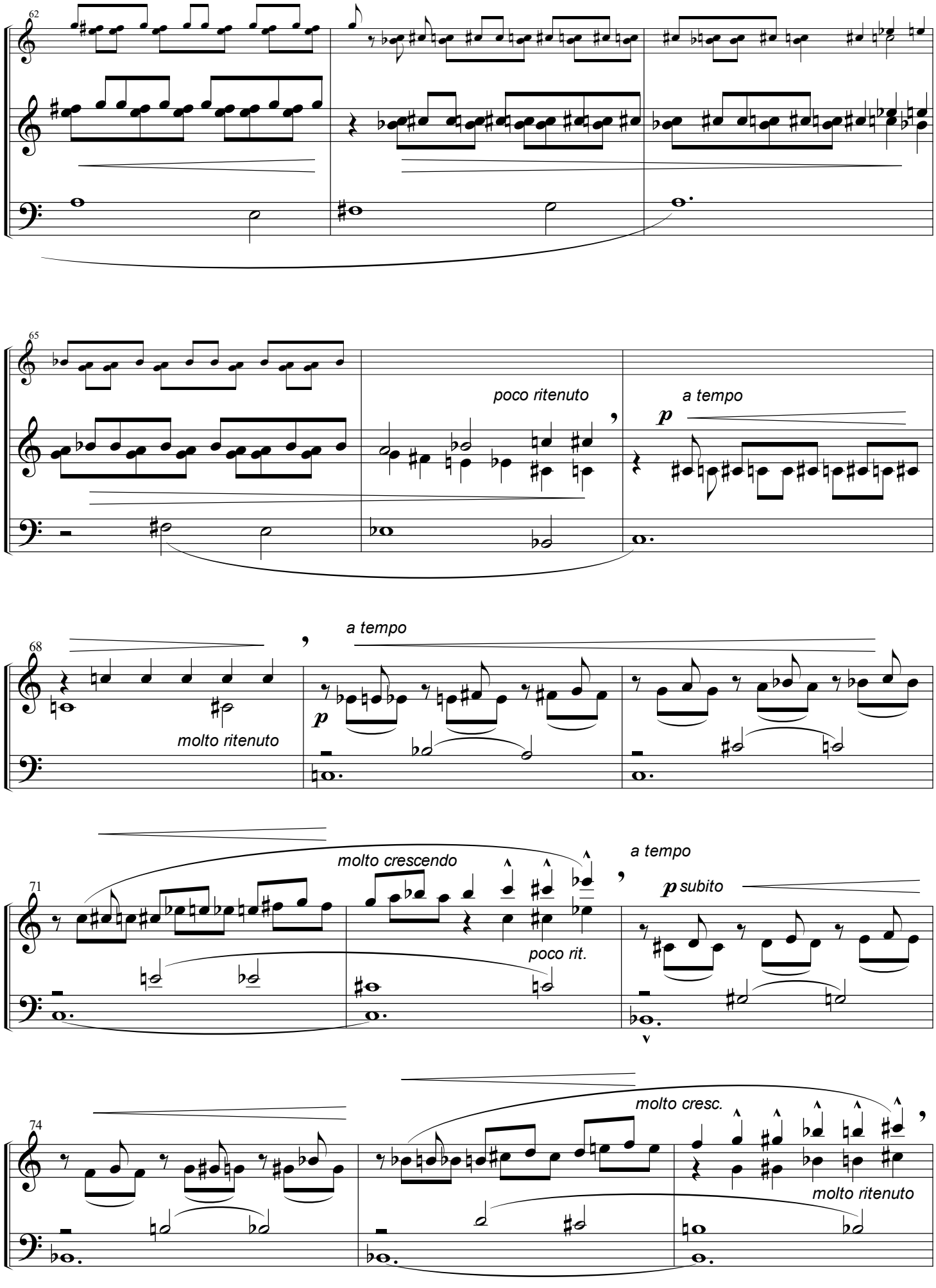
***** D*b* will sound as C# given the notes G, A, and B*b* underneath

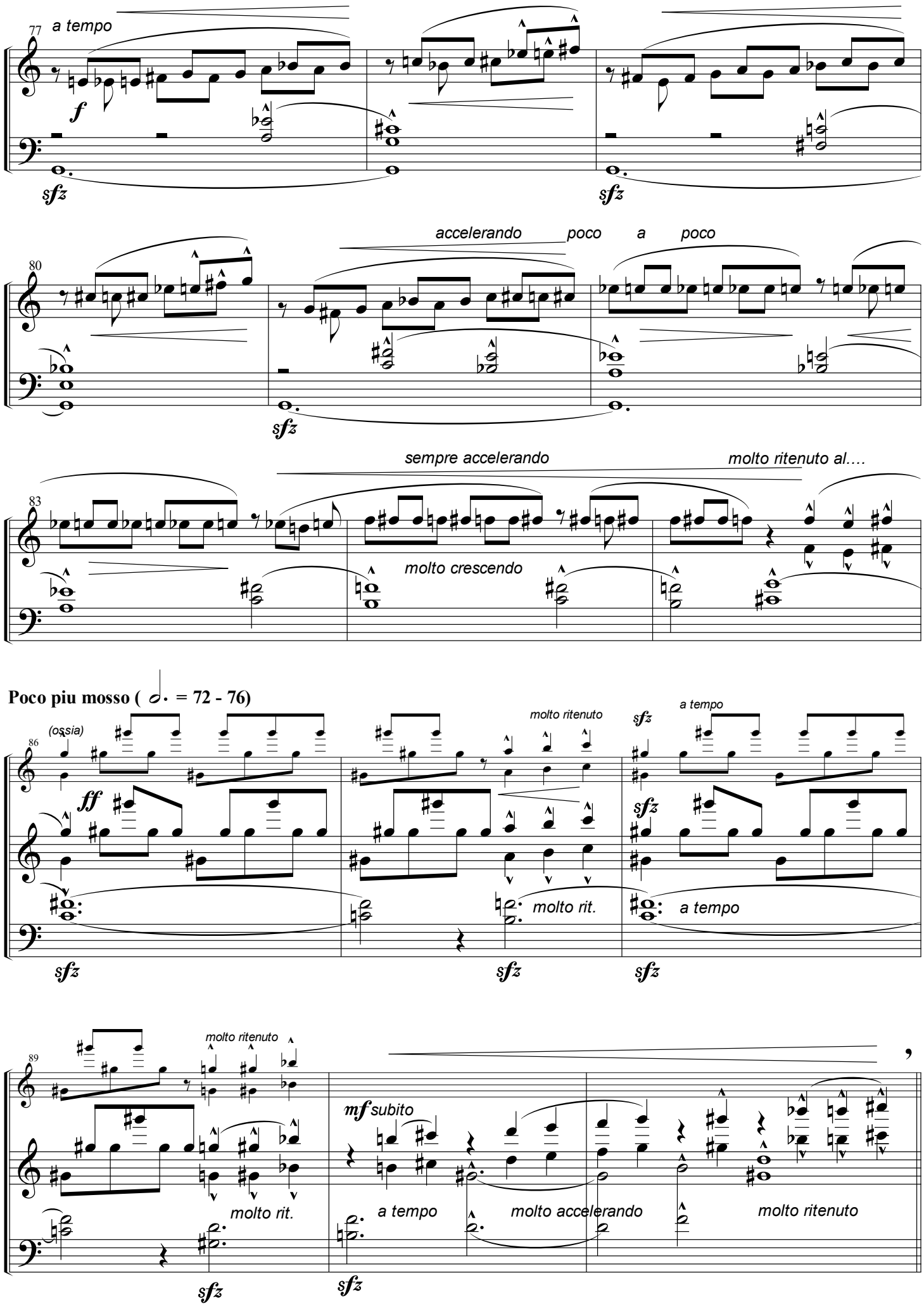

10
poco ritenuto
a tempo
13
poco ritenuto
a tempo
16
molto ritenuto
19
a tempo

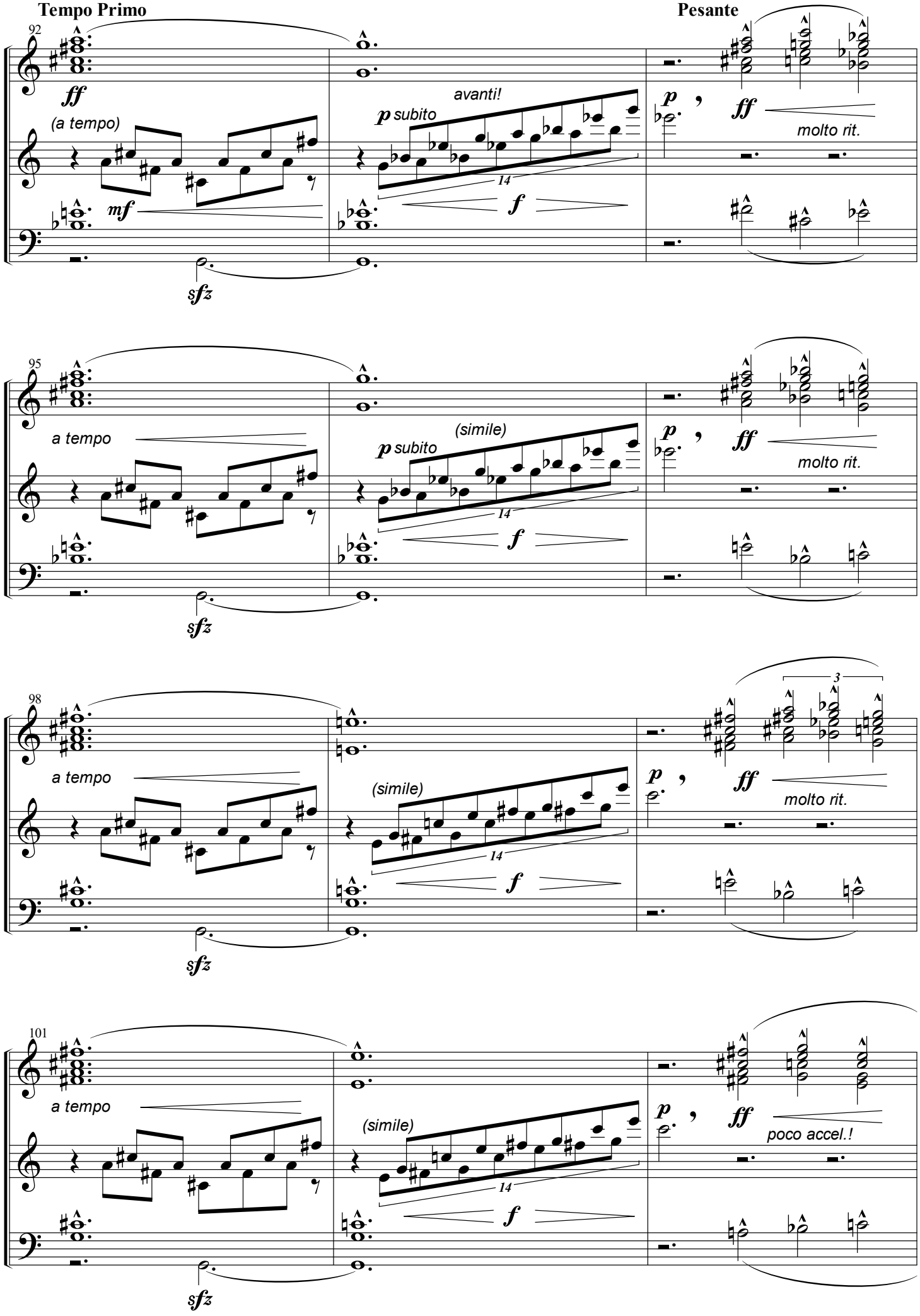

22
molto ritenuto al....
Poco piu mosso (= 66 - 72)
a tempo
p
f
f subito
25
p
f
f subito
p
28
molto crescendo
31
p subito
poco rit.
a tempo
p
34
molto crescendo

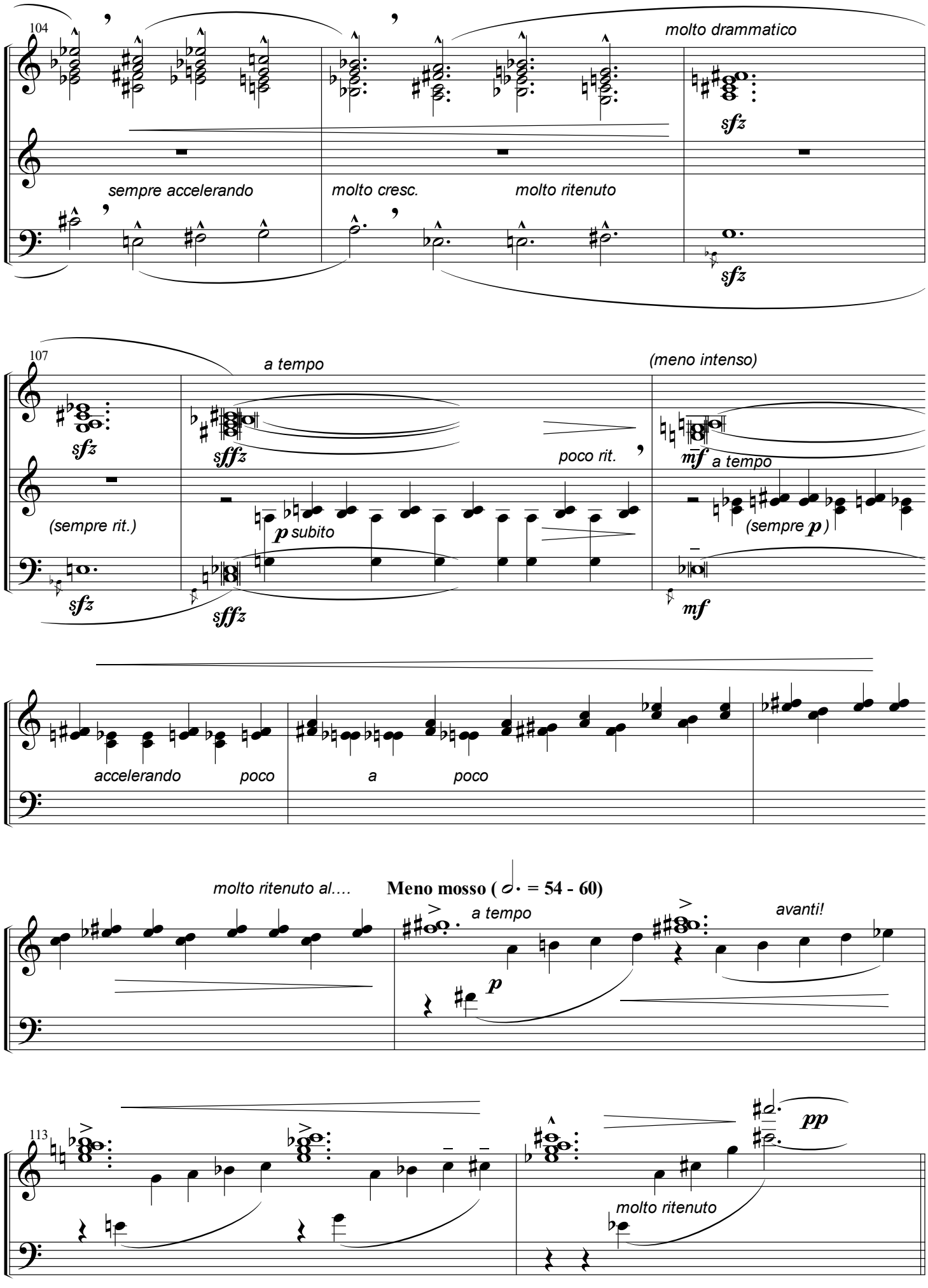

p subito
Tempo Primo (= 54 - 66)
40
ritenuto...al...
leggiero
p
delicatissimo
43
46
poco rit.
a tempo
8va
49
(8va)
loco
ritenuto
(ossia)
(pianissimo possibile)
pp
a tempo

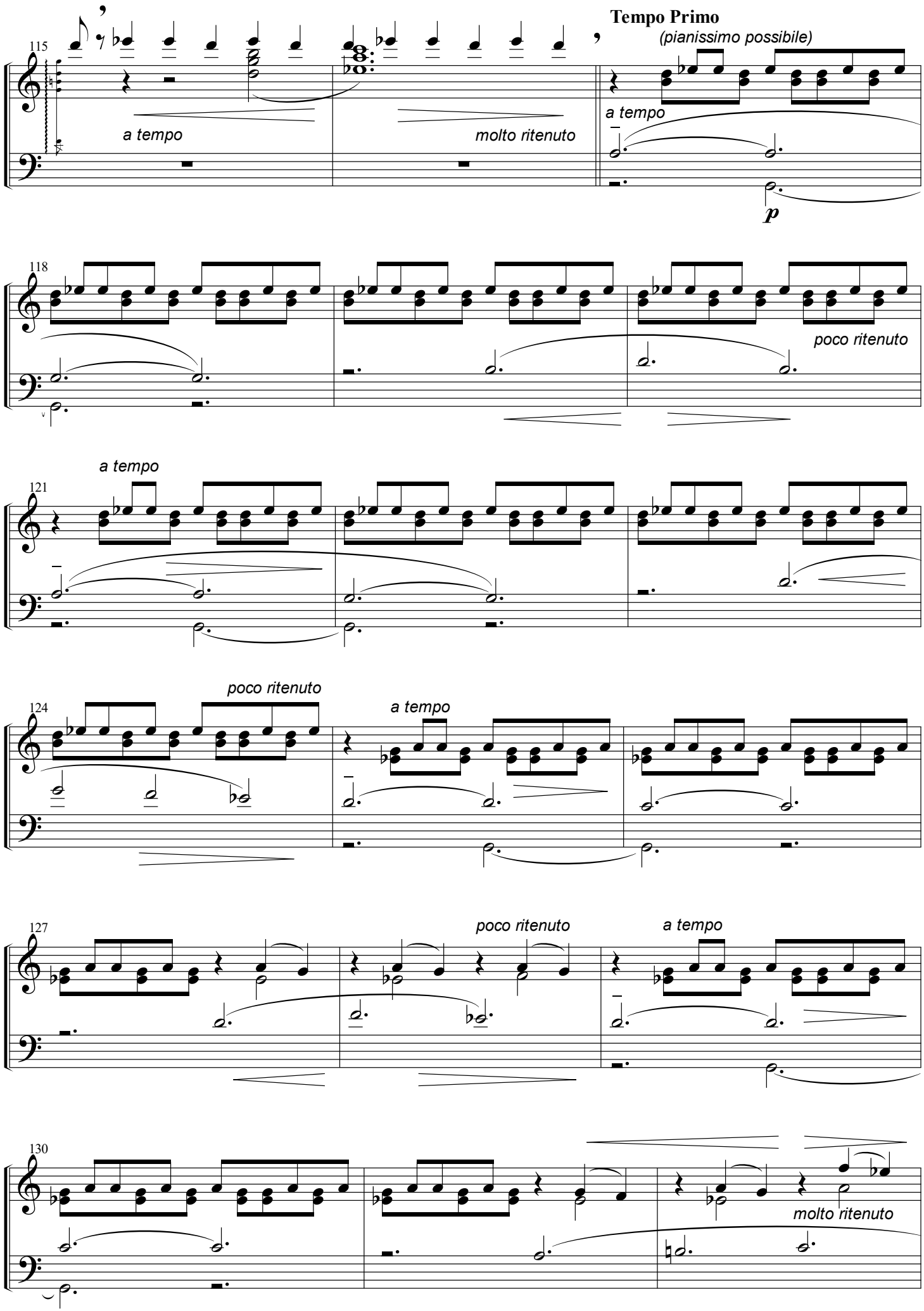

52
cantabile
57
ritenuto
a tempo

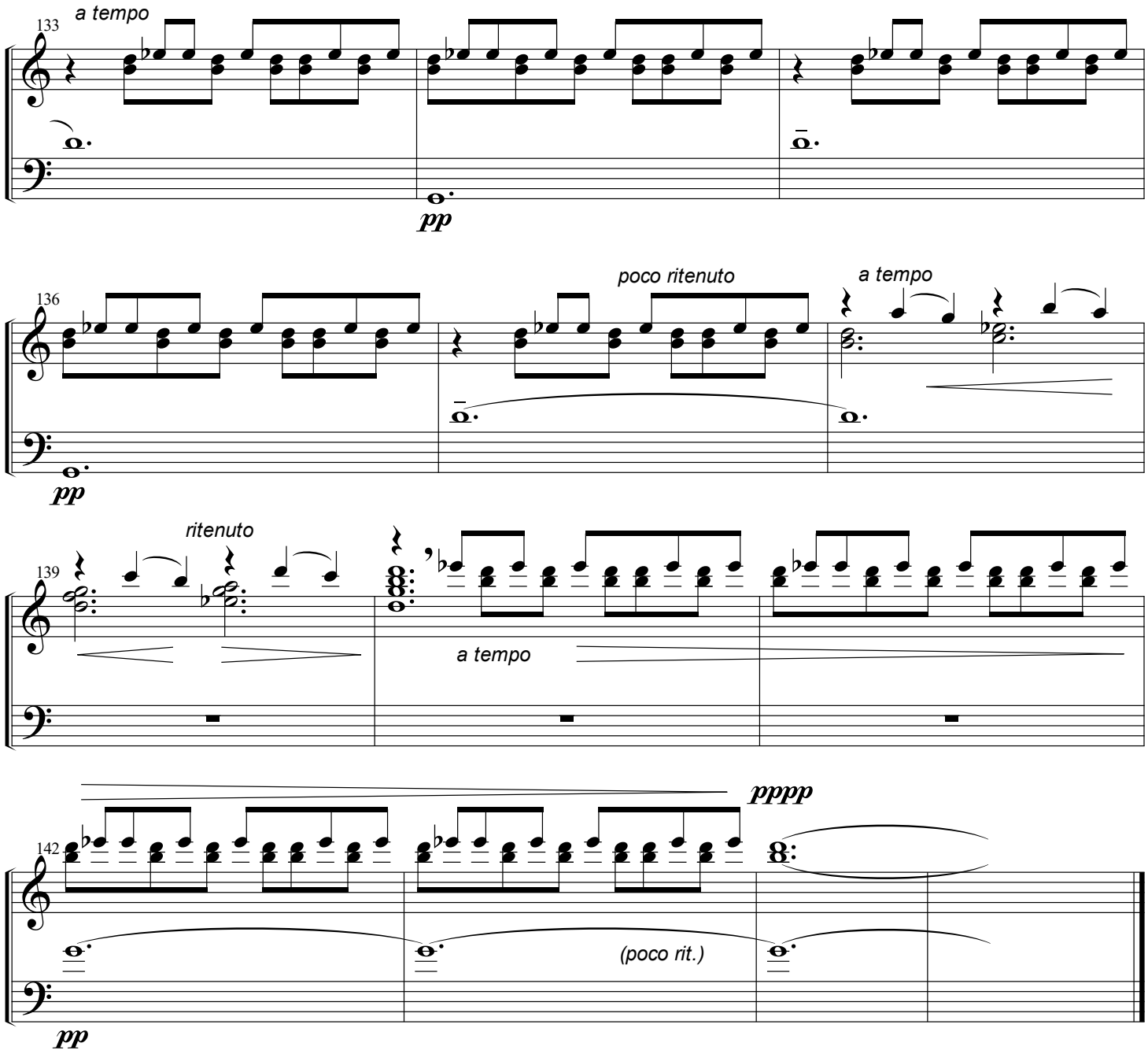

62
65
poco ritenuto
a tempo
p
68
a tempo
molto ritenuto
p
71
molto crescendo
a tempo
p subito
poco rit.
74
molto cresc.
molto ritenuto


77
a tempo
f
sfz
sfz
80
accelerando
poco
a
poco
sfz
83
sempre accelerando
molto ritenuto al....
molto crescendo
Poco piu mosso (𝅗𝅥. = 72 - 76)
86
(ossia)
ff
molto ritenuto
sfz
a tempo
sfz
molto rit.
a tempo
sfz
sfz
sfz
89
molto ritenuto
mf subito
molto rit.
a tempo
molto accelerando
molto ritenuto
sfz
sfz


Tempo Primo
Pesante
92
ff
(a tempo)
mf
sfz
avanti!
p subito
14
f
p
ff
molto rit.
95
a tempo
(simile)
98
101
poco accel.!
3


104
molto drammatico
sempre accelerando
molto cresc.
molto ritenuto
sfz
sfz
107
a tempo
(meno intenso)
sfz
sffz
poco rit.
mf a tempo
(sempre rit.)
p subito
(sempre p)
sfz
sffz
mf
accelerando
poco
a
poco
molto ritenuto al....
Meno mosso (= 54 - 60)
a tempo
avanti!
p
113
pp
molto ritenuto


115
a tempo
molto ritenuto
Tempo Primo
(pianissimo possibile)
a tempo
p
118
poco ritenuto
a tempo
121
a tempo
124
poco ritenuto
a tempo
127
poco ritenuto
a tempo
130
molto ritenuto



Parthenope, meaning "virgin-voiced", was one of the Water Nymphs in Greek mythology, known for her captivating songs. According to legend, she and her sisters were tasked with luring sailors to their demise with their enchanting music.

The tragedy of Parthenope unfolded when Odysseus, on his journey home from the Trojan War, successfully resisted the siren's temptation. He wanted to hear Parthenope sing but was not keen on the idea of getting lured to his doom. So he took precautions.

His men blocked their ears with beeswax, and he himself was tied to the mast, allowing him to hear her song without falling victim to it, leaving Parthenope devastated by her failure.

Faced with this unprecedented rejection, Parthenope, unable to cope with the failure of her charm, tragically threw herself off the highest cliff and died.

Joseph Fong

Echoes of Old Summer Palace

2nd prize, 2025 Carillon Composition Competition of Lier, Belgium

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The Old Summer Palace (also Yuanmingyuan, 圆明园) was a vast palace and garden complex in Beijing, China. Constructed during the 18th and 19th centuries as an imperial palace of the Qing Dynasty, it was destroyed by British and French troops in 1860 during the Second Opium War. Today, its sprawling ruins stand as testament to this defining event in China's modern history.

This musical work contemplates ways to confront both Yuanmingyuan's physical ruins and its memory. Played without interruption, its three movements journey through some plausible modes of engagement. Unfolding in the spirit of an entrance procession, "Introit" speaks to the experience of approach and revelation. Motivic fragments emerge through the haze of a varied ostinato, without quite coalescing into a complete melody. The procession arrives at a series of cascading arcs: Constructed of an octatonic scale, the subject and its echoes reverberate in precise complement.

If "Introit" paints a tangible experience of discovery, "Barcarolle" delves into one's imagination and a nation's collective (reconstructed) memory of loss and trauma. Inspired by the remnants of a stone boat, the music juxtaposes the otherwise pleasurable illusion of drifting on a lake with the lament that necessarily permeates imagined memories of the site. The choice of the Barcarolle style, a folk song of the Venetian gondoliers, highlights the incongruity between Yuanmingyuan's Chinese imperial palace setting and the elaborate Western-style mansions and formal gardens within, which constitute most of the surviving ruins.

The music breaks out of the preceding molds in "Electronica," which draws upon and reimagines the 1980/90s dance genre to suit a solo carillon player. This ersatz electronica offers a nod to the Baroque-Rococo pastiche of the Western-style edifices: both are liberal reimaginings of borrowed styles, estranged from their context. Here, earlier motivic material is woven among the unrelenting pulses, and the resultant fabric extrapolated into an energetic, exuberant dance. Functionally, this music plucks the listener from the imagined past to partake in a collective celebration of renewal. In "Electronica," the mode of engaging with the ruins and memory of Yuanmingyuan completes its shift from the passive reception of a revealed scene (Introit), to a solitary drift into an imagined past (Barcarolle), to an uplifting communion in the present. A simmering agitation resurfaces near the end, manifesting in longer and progressively emphatic 16th-note runs and percussive effects. Optimism and pride triumph, nevertheless, in a majestic conclusion that reprises the opening motif in unrestrained splendor.

"Echoes of Old Summer Palace" is optimized for carillons with meantone tuning, but can also be performed effectively on equal-temperament instruments.

New York, 2025

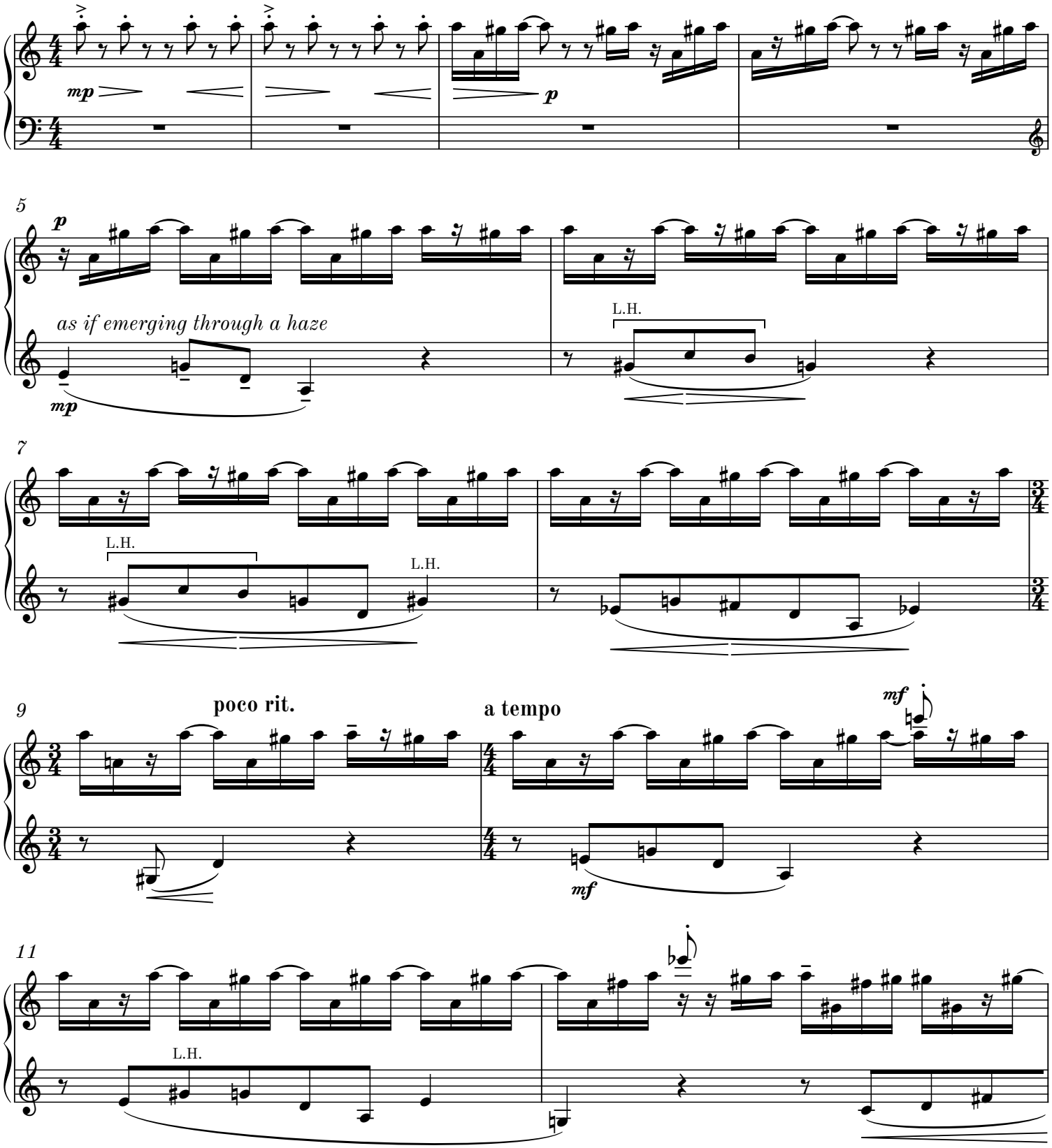
Echoes of Old Summer Palace

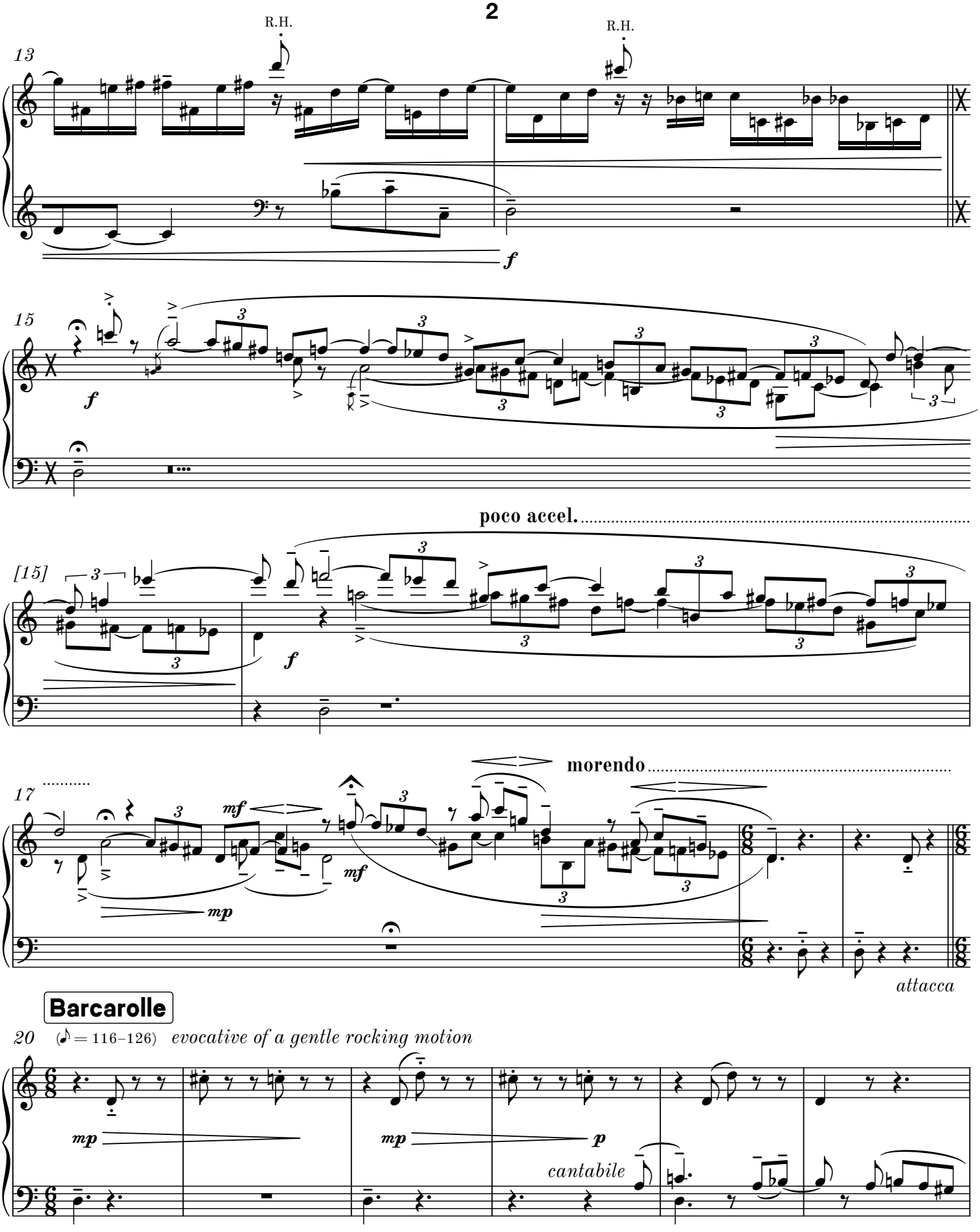
2nd prize, 2025 Carillon Composition Competition of Lier, Belgium

Joseph Fong

Introit

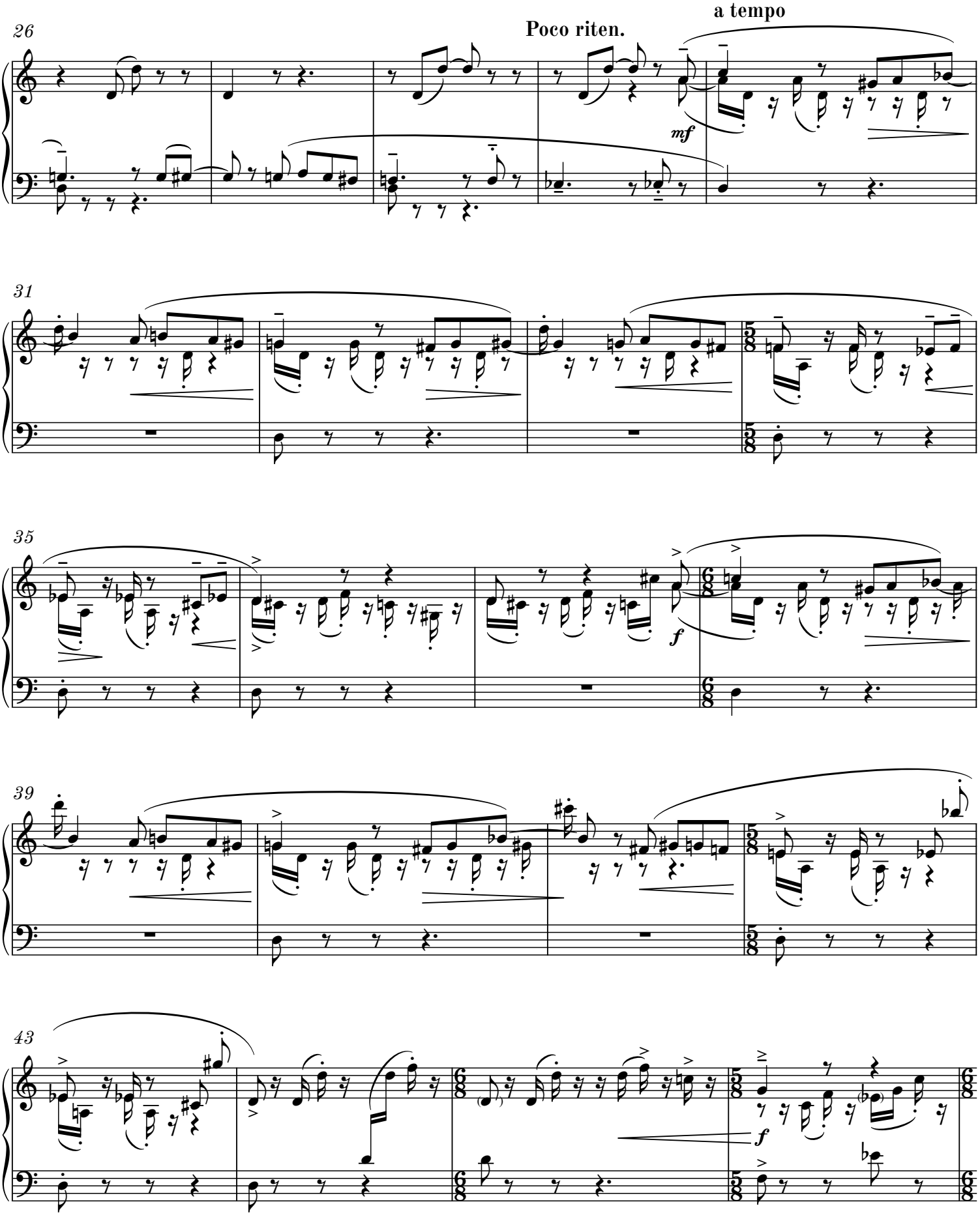
(♩ = 48–56)

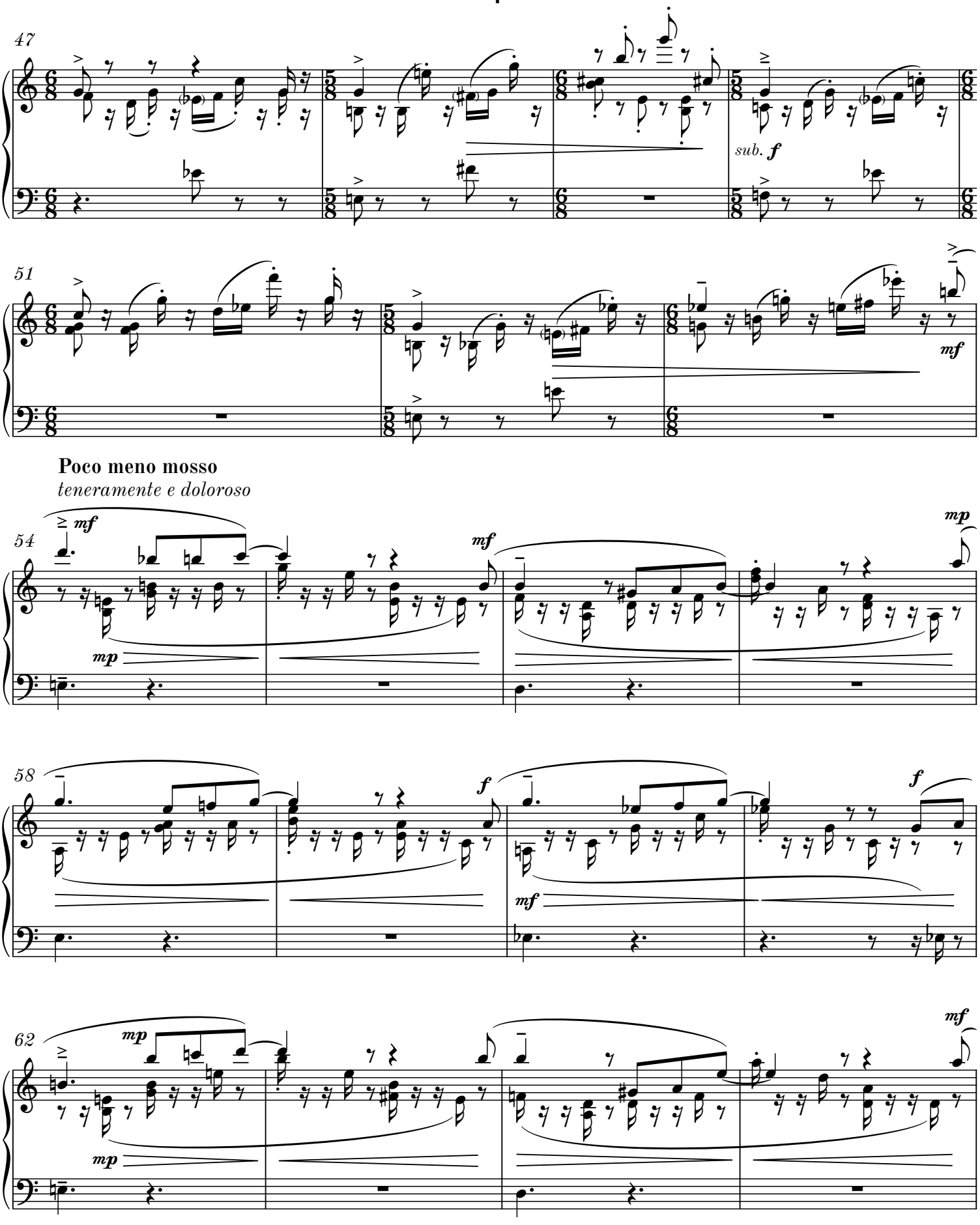


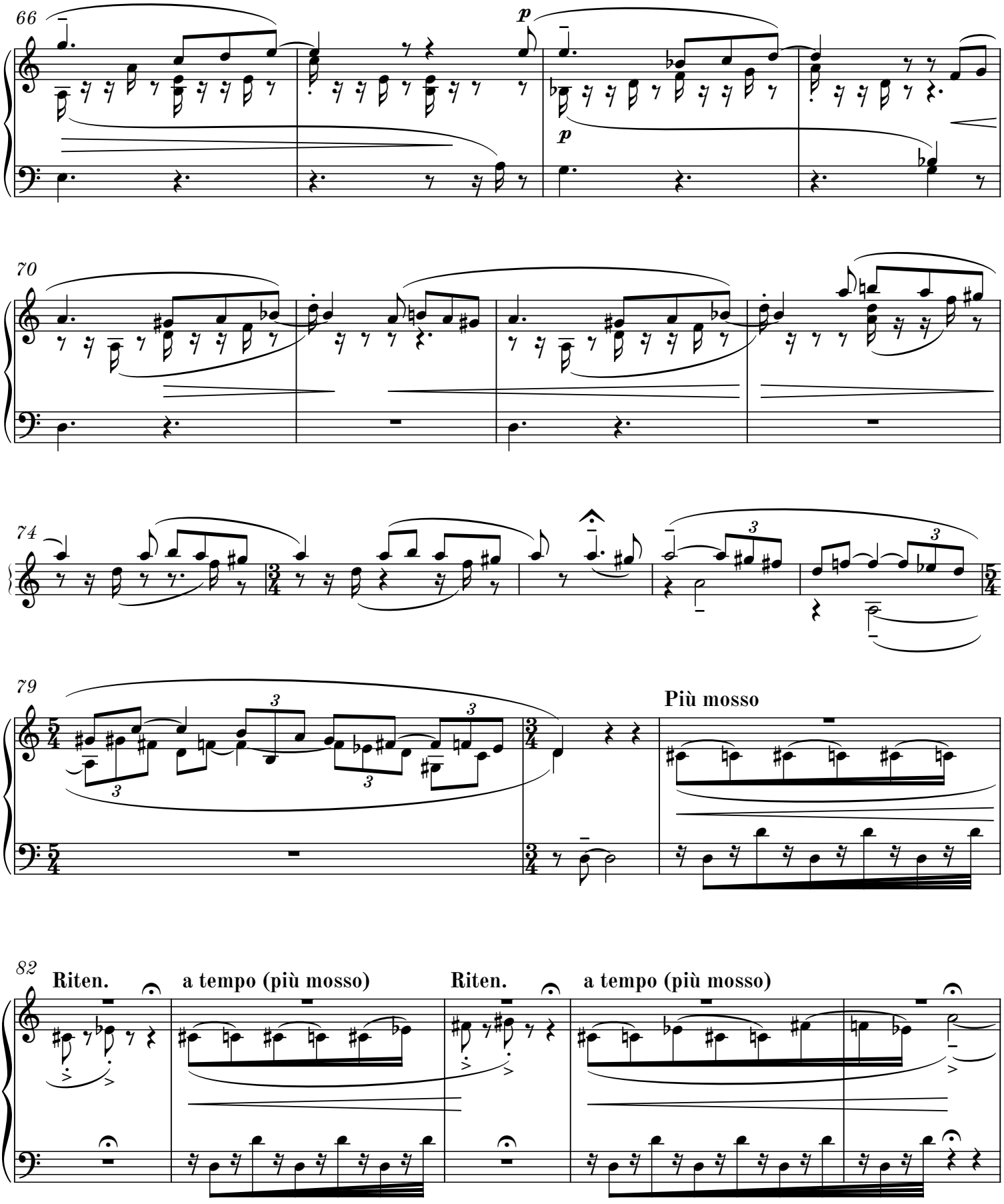


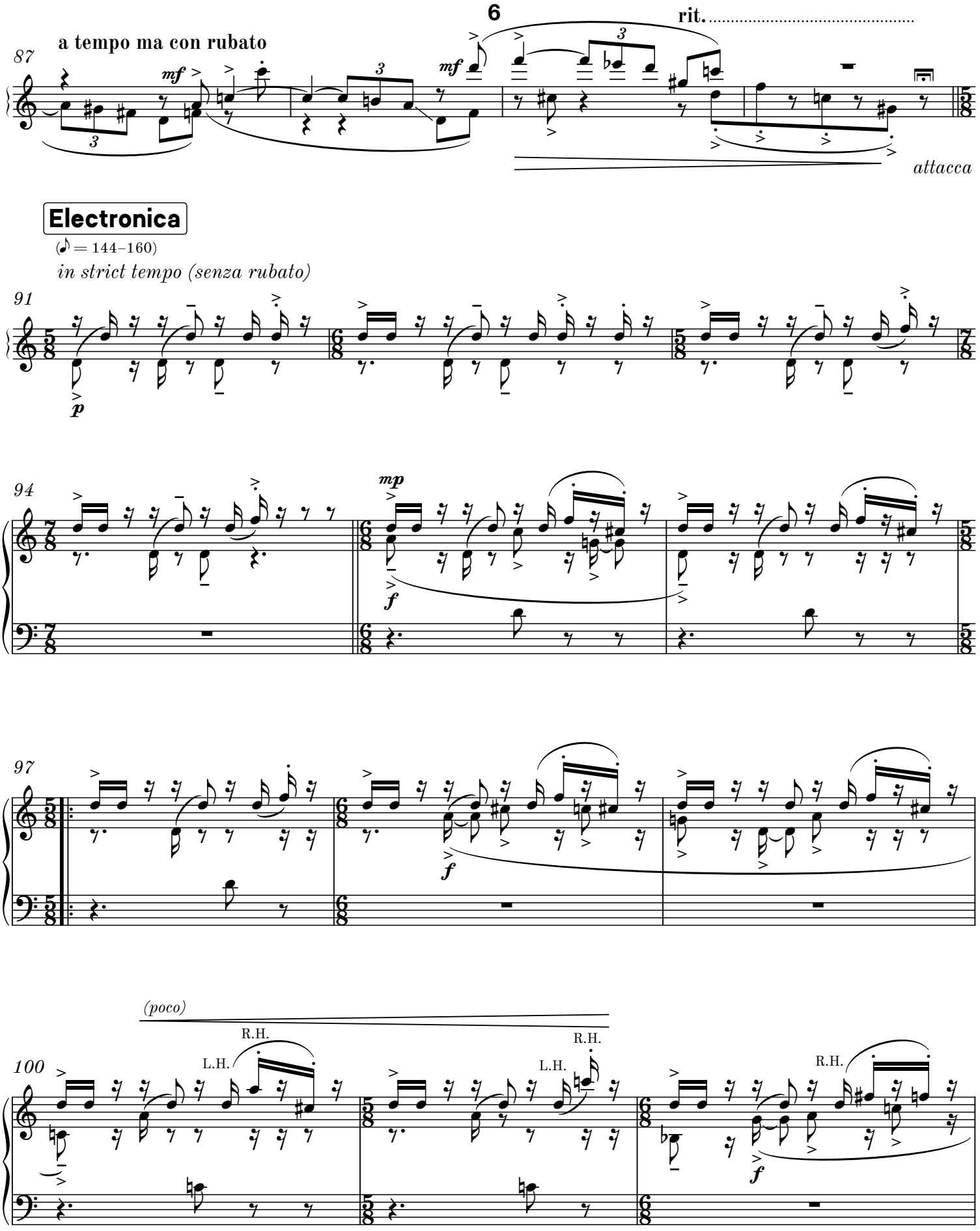
Barcarolle

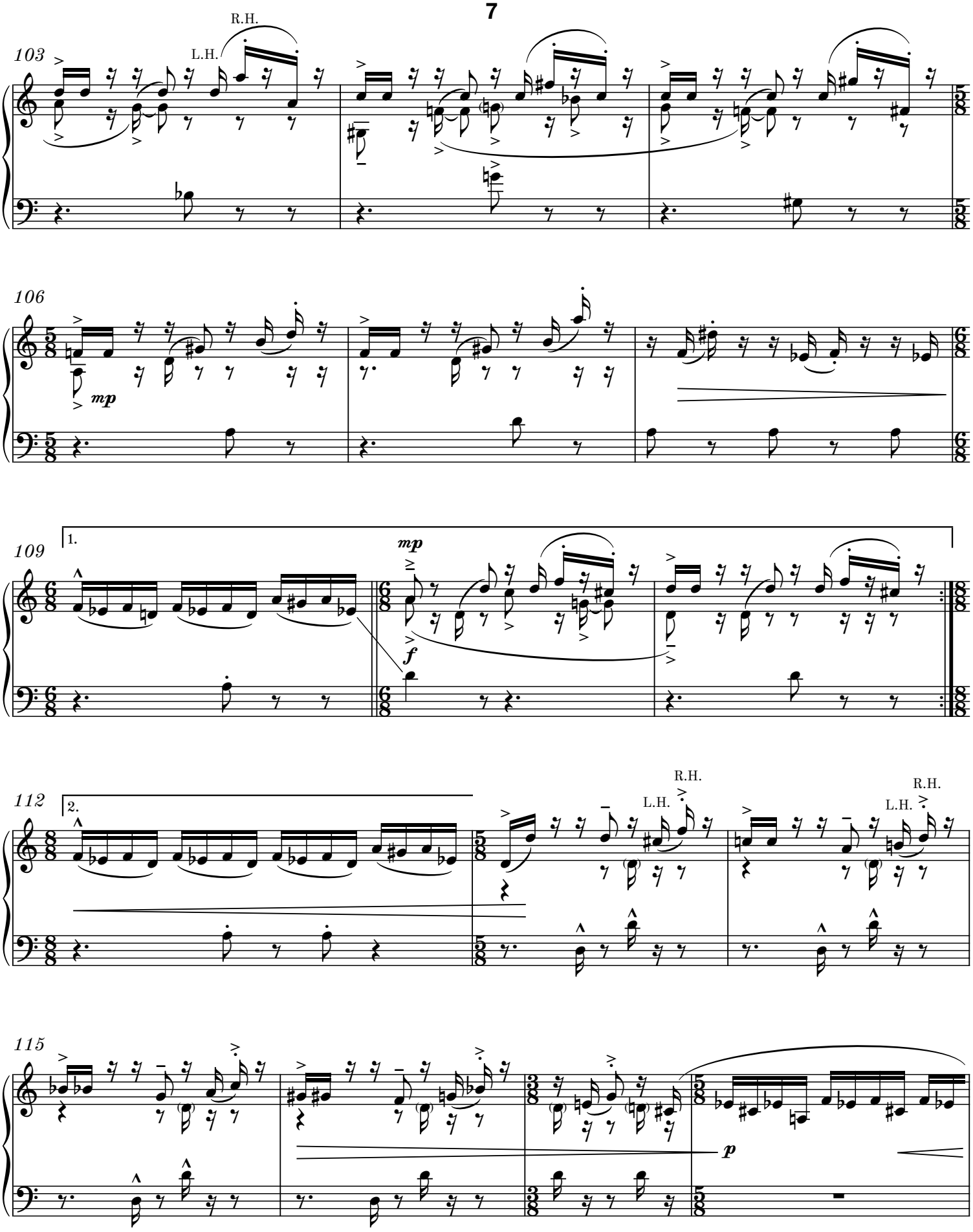
20 (♪ = 116–126) *evocative of a gentle rocking motion*

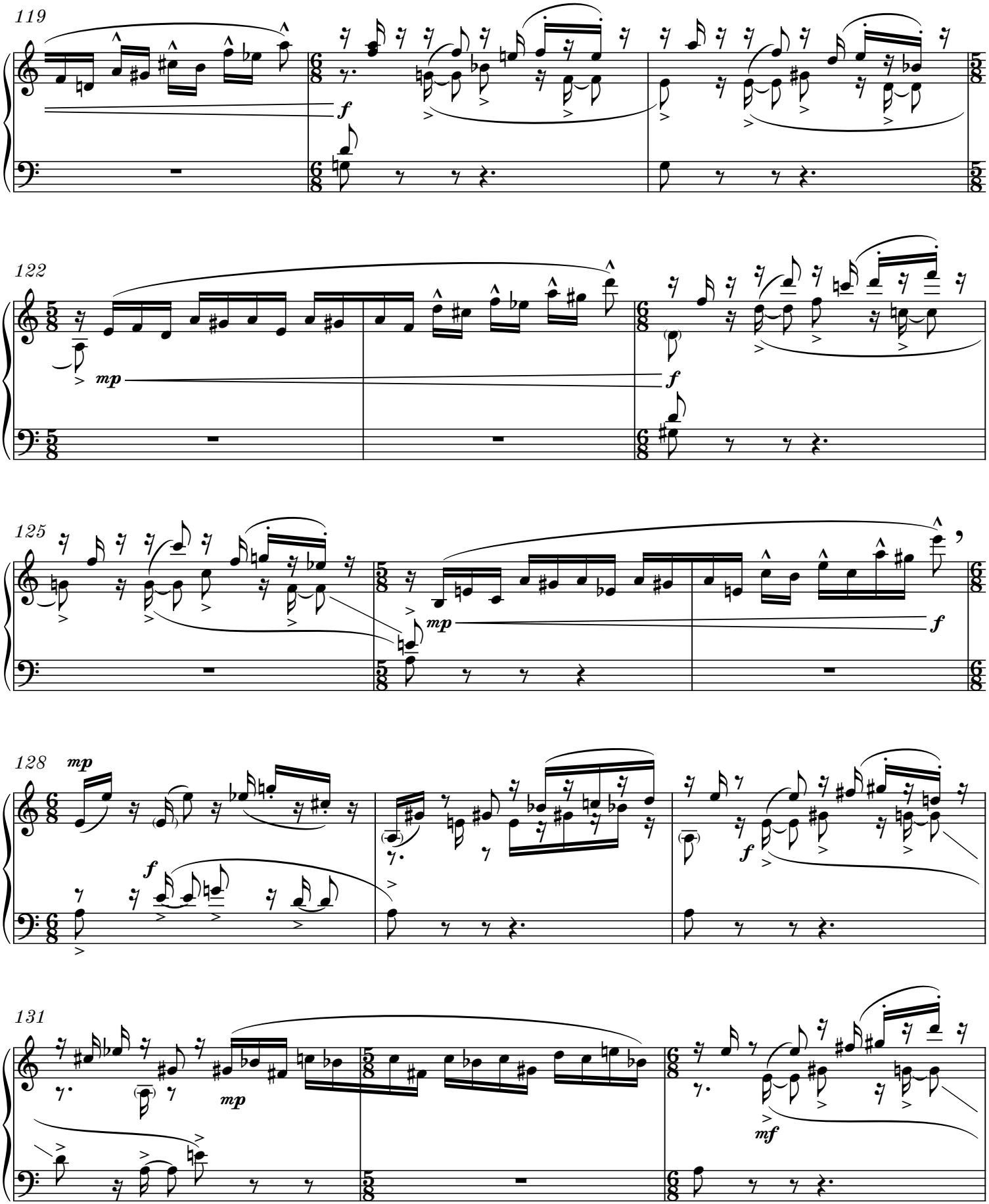

26
Poco riten.
a tempo
mf
31
35
f
39
43
f

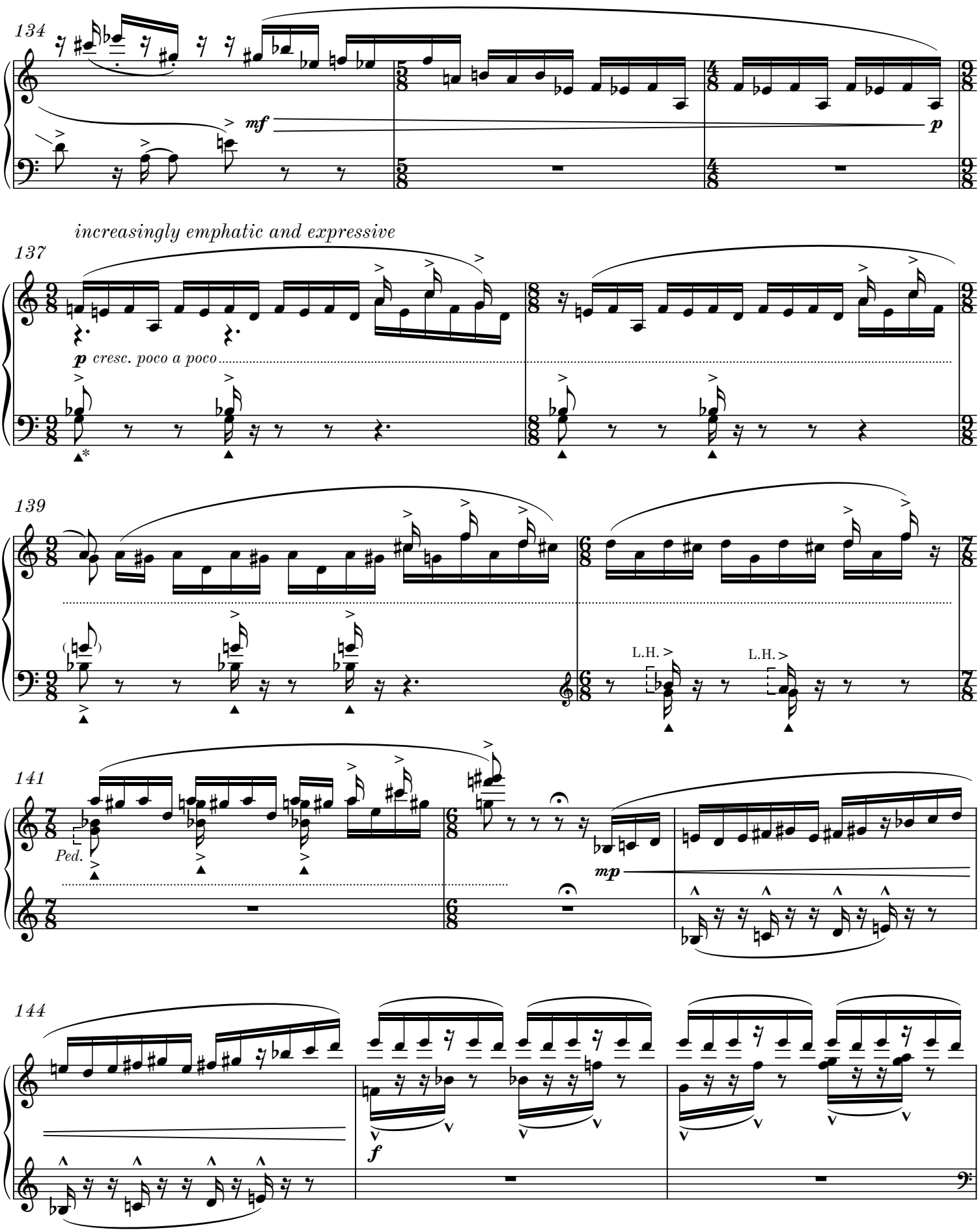

47
sub. f
51
mf
Poco meno mosso
teneramente e doloroso
54
mf
mp
mf
mp
58
f
mf
f
62
mp
mp
mf


66
p
p
70
74
3
3
79
3
3
3
Più mosso
82
Riten.
a tempo (più mosso)
Riten.
a tempo (più mosso)

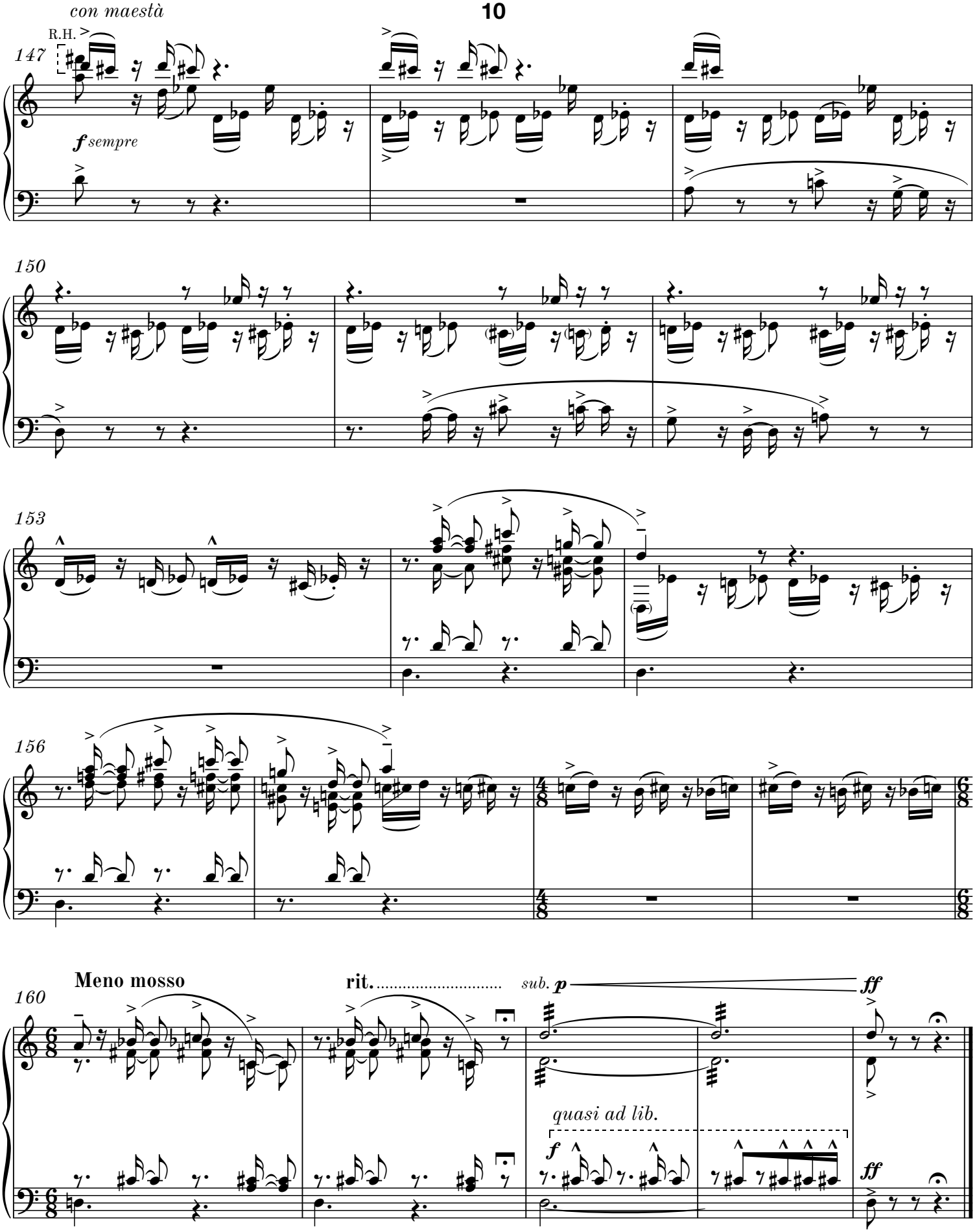

6
rit.
87
a tempo ma con rubato
mf
mf
attacca
Electronica
(♪ = 144–160)
in strict tempo (senza rubato)
91
p
94
mp
f
97
f
(poco)
100
L.H.
R.H.
L.H.
R.H.
R.H.
f


103
R.H.
L.H.
106
mp
109
1.
mp
f
112
2.
R.H.
L.H.
R.H.
L.H.
115
p


119
f
122
mp
f
125
mp
f
128
mp
f
f
131
mp
mf



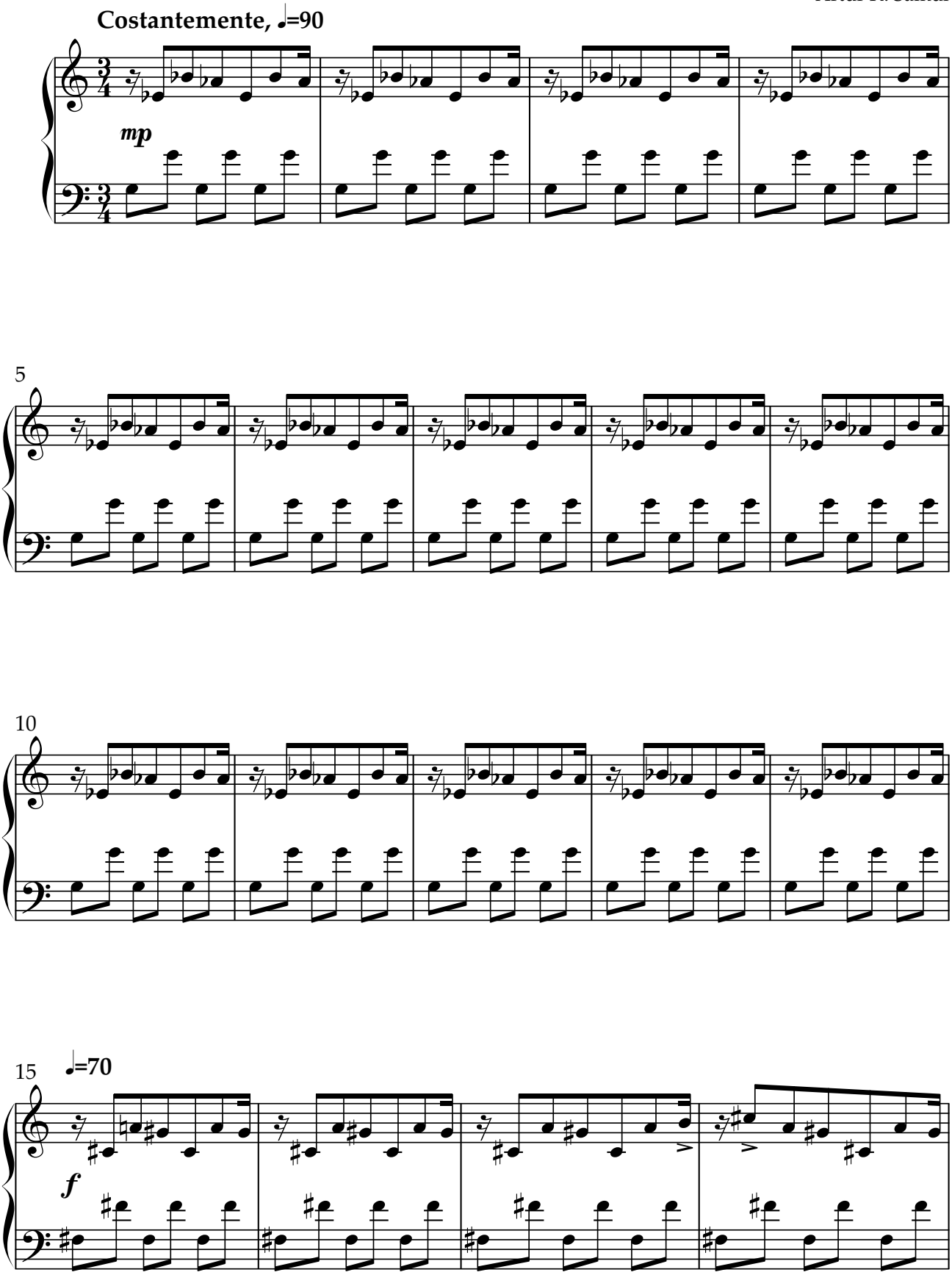
*Play these 12 chords with progressive agitation.

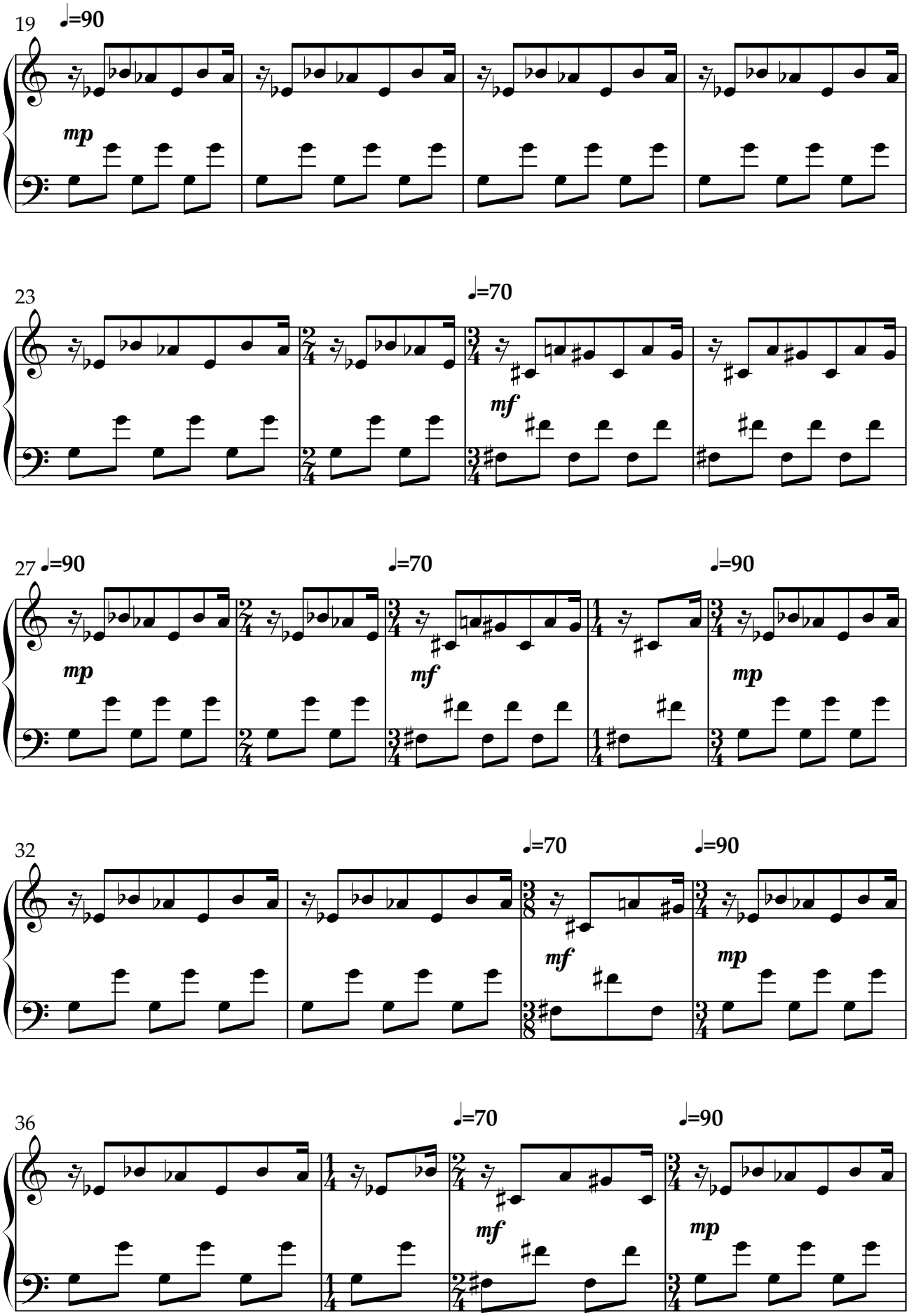

con maestà
R.H.
147
f sempre
150
153
156
Meno mosso
rit.
sub. p
ff
160
quasi ad lib.
f
ff

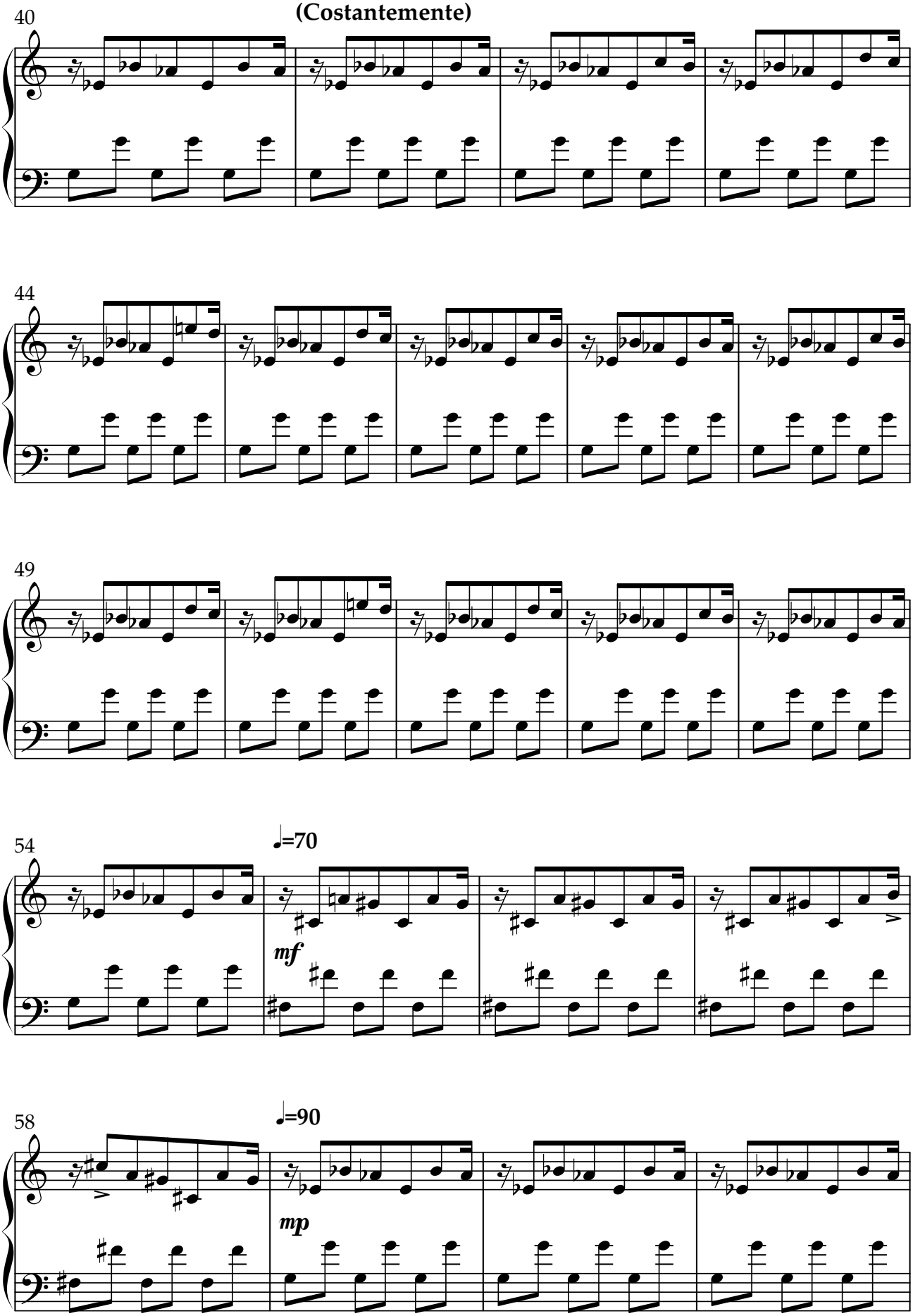
The Small Print

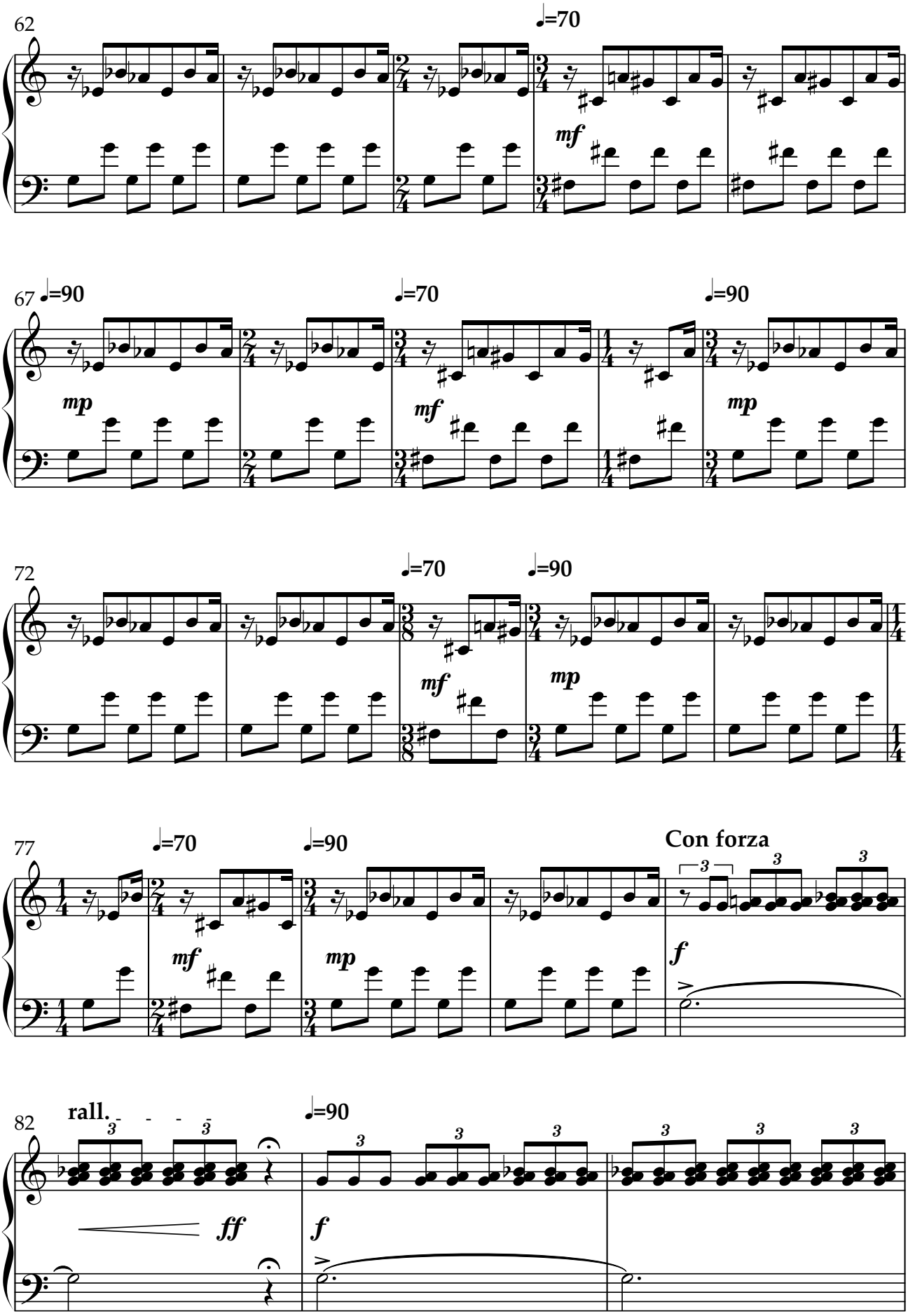
3rd prize, 2025 Carillon Composition Competition of Lier, Belgium

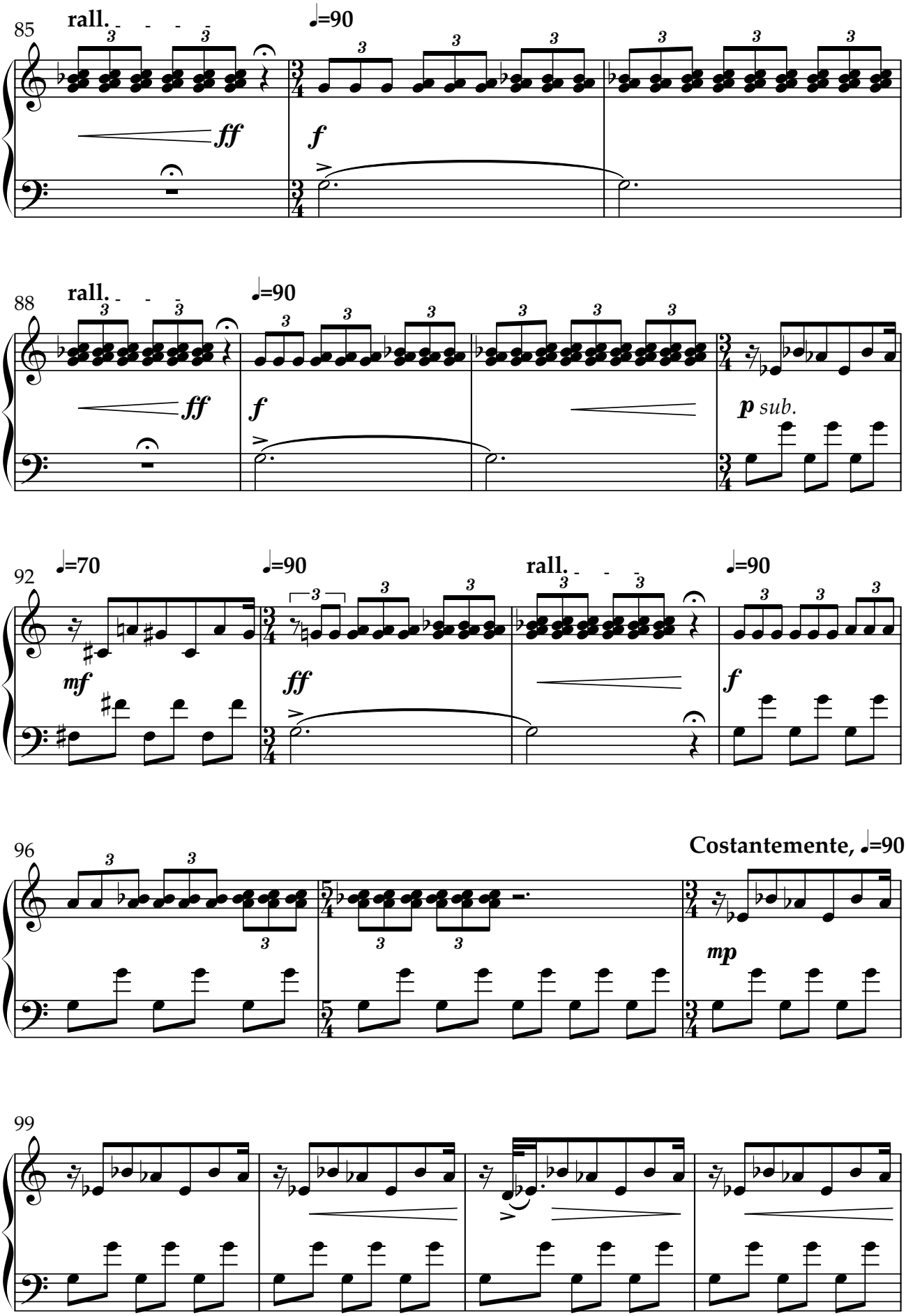
Artur K. Samul

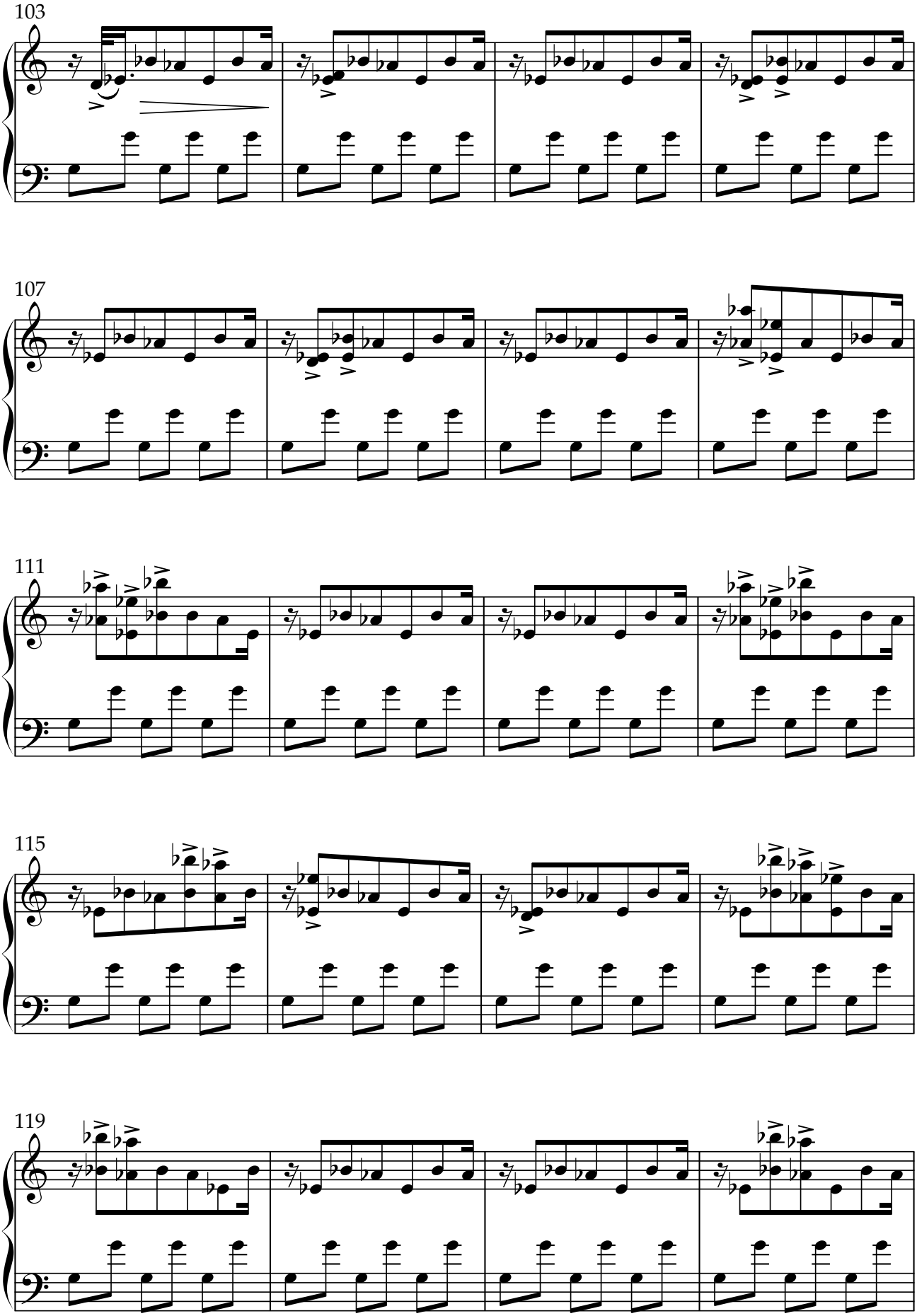


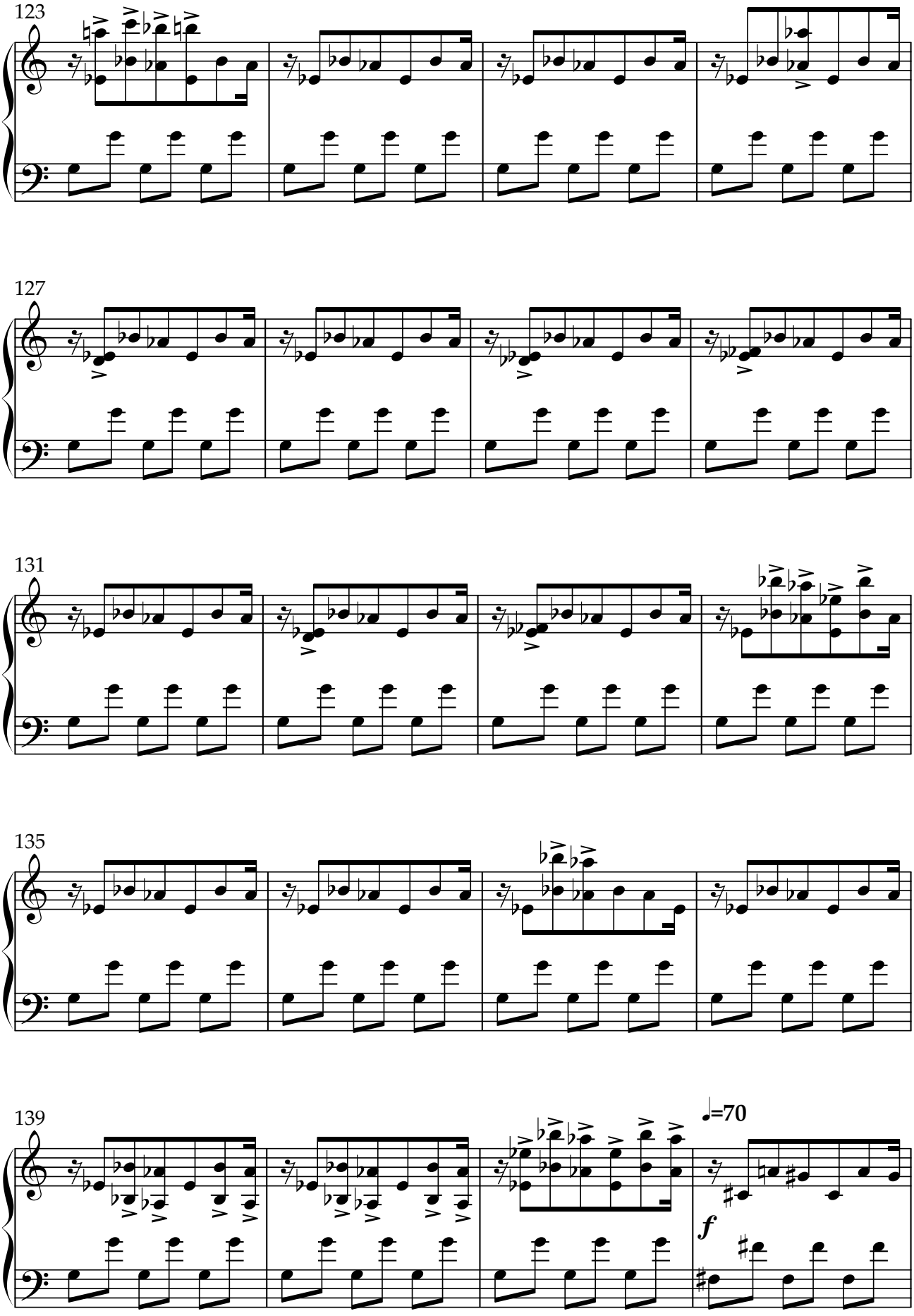

19
♩=90
mp
23
♩=70
mf
27
♩=90
mp
♩=70
mf
♩=90
mp
32
♩=70
mf
♩=90
mp
36
♩=70
mf
♩=90
mp


40
(Costantemente)
44
49
54
♩=70
mf
58
♩=90
mp

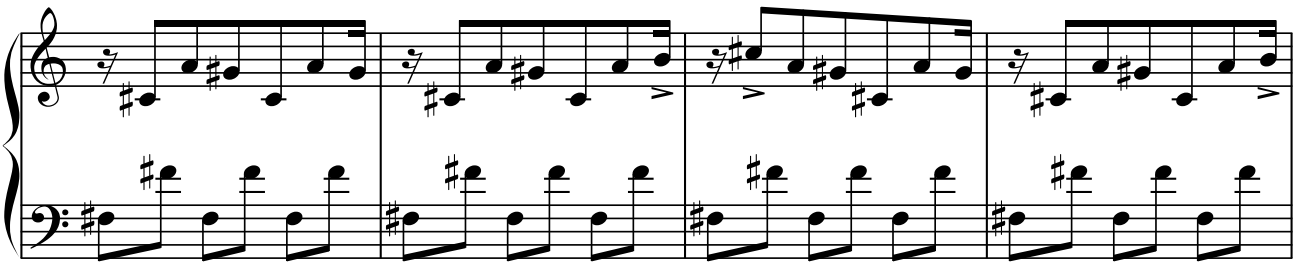

62
♩=70
mf
67
♩=90
mp
♩=70
mf
♩=90
mp
72
♩=70
mf
♩=90
mp
77
♩=70
mf
♩=90
mp
Con forza
f
82
rall.
ff
♩=90
f


85
rall.
♩=90
ff
f
88
rall.
♩=90
ff
f
p sub.
92
♩=70
♩=90
rall.
♩=90
mf
ff
f
96
Costantemente, ♩=90
mp
99

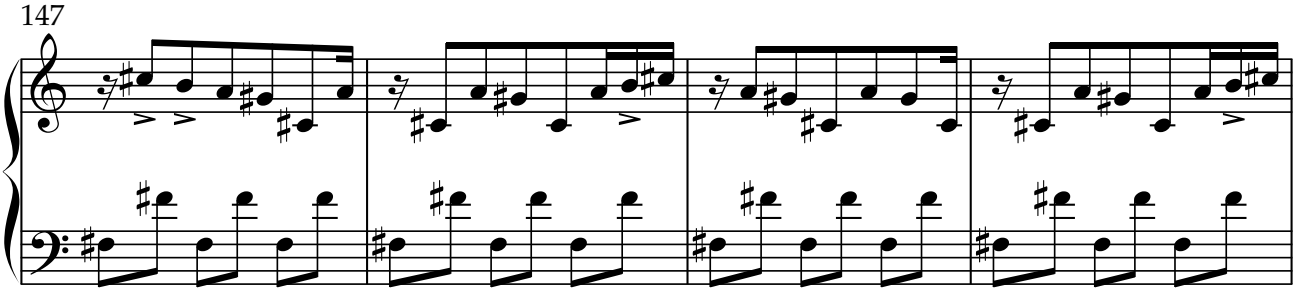

103
107
111
115
119


123
127
131
135
139
♩=70
f

143



147



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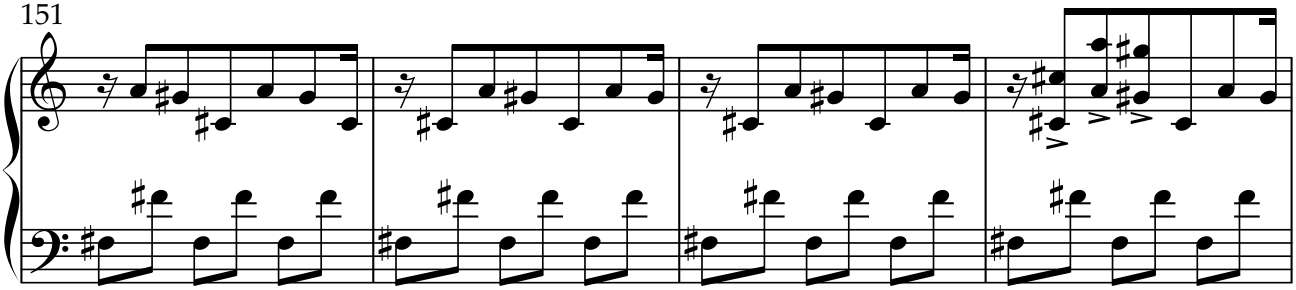

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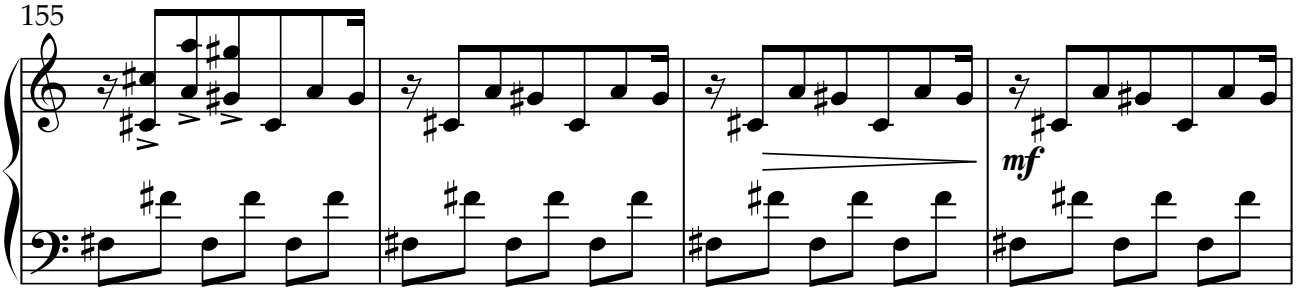

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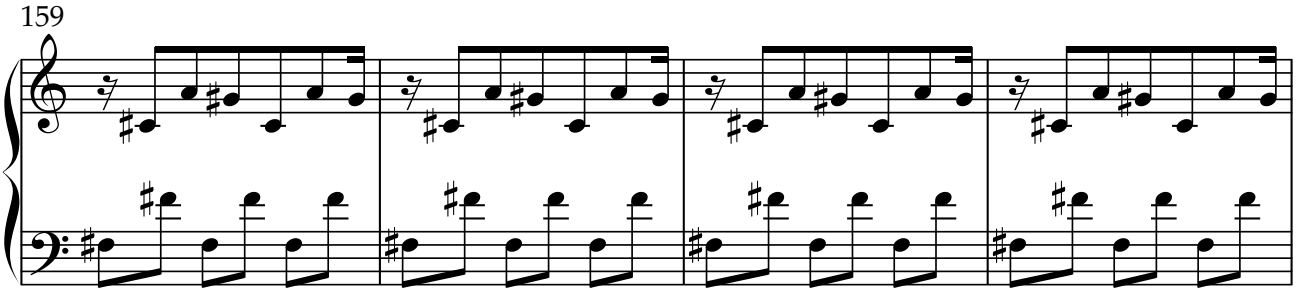

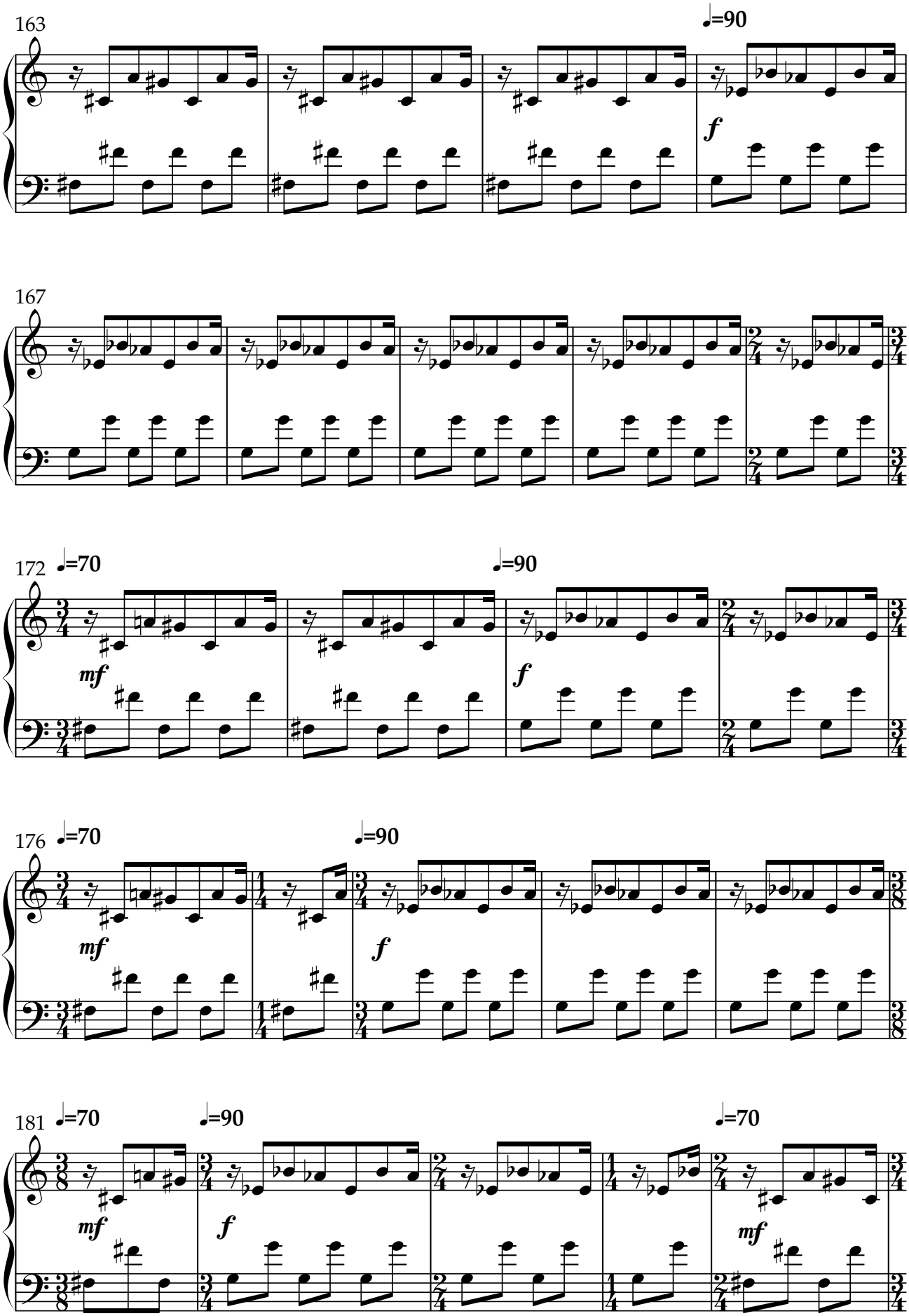
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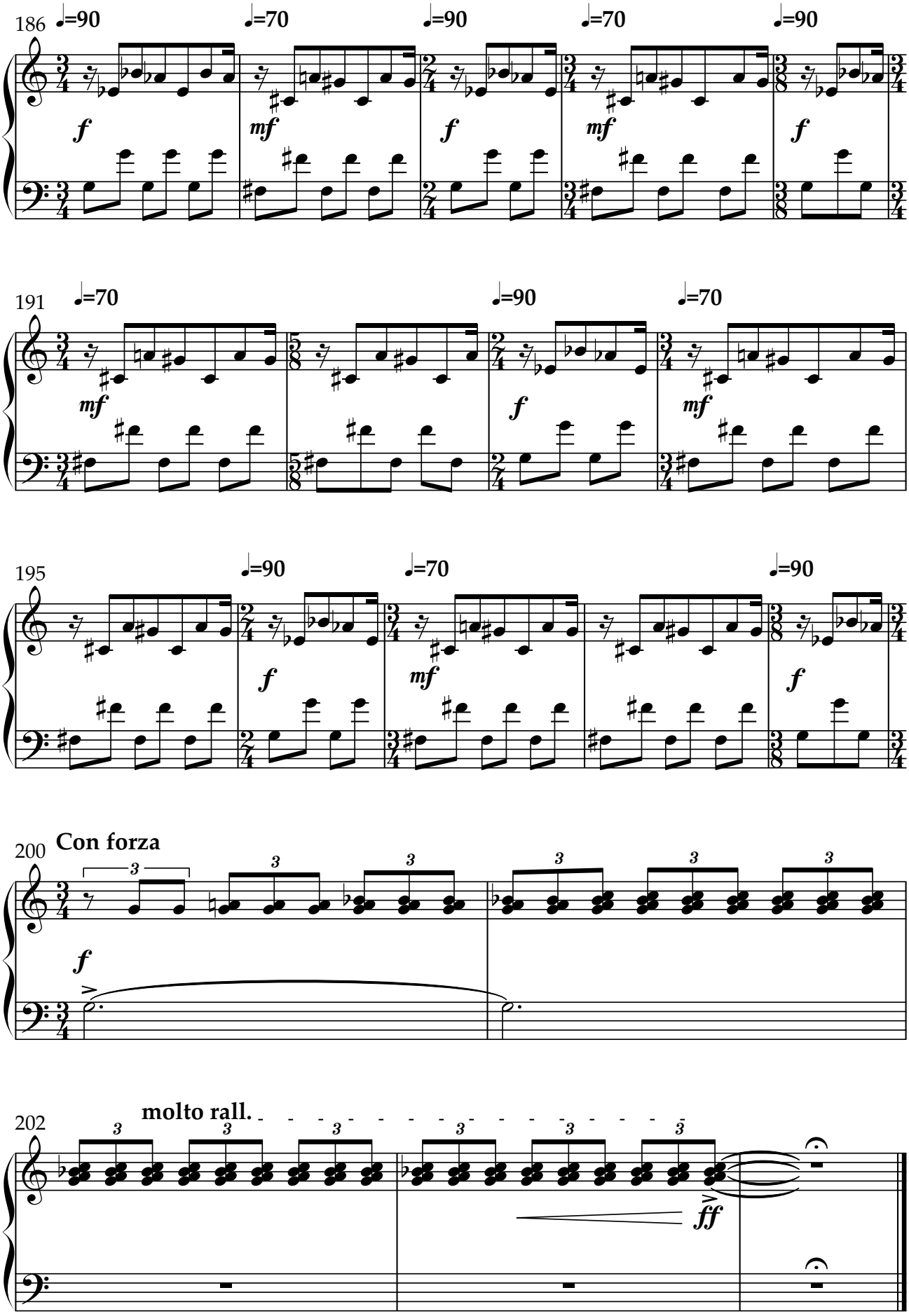
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