

## Program

Barcarolle from <i>Serenade for Carillon</i>	Ronald Barnes (1927-1997)
Concerto for Violin, Opus III, No. 3 <i>Allegro, Largo, Allegro</i>	Antonio Vivaldi (1678-1741) arr. Albert Gerken
Estudios II, IV, VIII, XIV	Fernando Sor (1778-1839) arr. C. van Uft
The Dying Poet	Louis Moreau Gottschalk (1829-1869) arr. Lee Cobb
From <i>The Pirates of Penzance</i> Oh, better far to live and die Oh, is there not one maiden breast Ah, leave me not to pine, alone and desolate With cat-like tread	W. S. Gilbert (1836-1911) and Sir Arthur Sullivan (1842-1900) arr. by John C. Ellis
Notule No. 1	Emilien Allard (1915-1976)
The Favorite	Scott Joplin (1868-1917) arr. Lee Cobb

## Program Notes

The *Serenade for Carillon* was commissioned in 1978 by Christ Church Cranbrook in Bloomfield Hills, Michigan with funds provided by the Michigan Council for the Arts on the occasion of the 50<sup>th</sup> anniversary of their carillon. This Serenade is one of the first large scale works for the carillon by an American composer. The *Barcarolle* is the last movement of the Serenade. The Ronald Barnes' archives are housed in the Singing Tower of the Bok Sanctuary in South Central Florida.

Antonio Vivaldi was 25 when he was ordained in 1703, and due to his red hair, a family trait, he was known as *Il Prete Rosso*, the Red Priest. In that same year, he was appointed Master of the violin at an orphanage in Venice, the *Pio Ospedale della Pietà* (Devout Hospital of Mercy), where his orchestra became well-known in Italy and abroad. Many of his orchestral works were written for this orchestra of female orphans. Published during his lifetime in 1711, Opus III is a

set of 12 concerti for various combinations of instruments known as *L'estro armonica* (Harmonic inspiration).

Born in Barcelona, Fernando Sor abandoned a military career for music and became known in Spain as the "Beethoven of the Guitar". His greatest outpouring of music came after his retirement in Paris, where he lived until his death. Sor's ability to write beautiful melodies places him among such composers as Schubert and Mozart. His *Etudios*, or Studies, for the guitar not only explore the technical strata of the instrument but are also imbued with a lyricism which sets him above his contemporaries. Guitar music is often successfully transcribed for the carillon since by design it is compact and devoid of extraneous notes.

American composer Louis Moreau Gottschalk was known as a virtuoso pianist and composer of popular, and sometimes sentimental, piano music. Although he was born in New Orleans, he was educated privately in Paris after his application was rejected by the Paris Conservatory. He was a successful concert artist in Europe, Central and South America, and during a concert tour in Rio de Janeiro, he contracted malaria and collapsed while onstage. *The Dying Poet* evokes a vision of heavenly bliss.

*The Pirates of Penzance* or *The Slave of Duty* is the story of an orphan who is raised by Pirates. The plot is full of twists and deceptive identities that exemplify the operettas of English collaborators Gilbert and Sullivan. The tuneful melodies, sometimes toe-tapping, sometimes somber, take on new meaning as arrangements for carillon as they echo an era which is long forgotten.

Canadian composer Emilien Allard held positions as carillonneur in Montreal and Ottawa. He studied carillon with Jef van Hoof and Staf Nees at the Royal Carillon School in Belgium and musical analysis with Olivier Messiaen and orchestration with Maurice Duruflé in Paris. *A Notule* is a short composition. Its overall design is ternary, with the opening section repeated after a contrasting middle section. Allard skillfully combines modes in this simple yet haunting sketch.

Charles Hamm's *Music in the New World* explains that the term *Ragtime* came to represent a genre of music which previously existed. Piano dance music performed in the United States in the late 19<sup>th</sup> century was largely based on the marches of the day and employed a type of ragged rhythm known as syncopation. It was not until 1897, when William Krell's "Mississippi Rag" was published in Chicago, that the term first appeared in print thus giving a name to the age of syncopation which was to last for some 20 years.

Born in Texas, Joplin attended the George R. Smith College in Sedalia, Missouri where he received instruction in music theory. In 1899 Scott Joplin published his enormously famous *Maple Leaf Rag*. His most popular music, the piano rags, represent a fusing of African-American idioms with classical European forms. Why does one play Joplin on the carillon? As long as the carillonneur tames the bass and keeps the rhythms accurate, this type of music, with its rich harmonies and lilting phrases, can achieve a grand effect on the carillon. Many of Joplin's beloved piano compositions have been successfully adapted to the carillon, and they are fun for the performer and the audience alike.

### Lee Cobb - Biographical Sketch

A native of Atlanta, Georgia, Lee Cobb's interest in the carillon began while he was a student at Indiana University where he played the 11 bell McShane chime in the historic Student Building. Lee was graduated in 1989 from Indiana with the Bachelor's degree in organ performance. While at Indiana University, he studied organ with Robert Rayfield, church music with Marilyn Keiser, and was a tenor soloist with the Choir of Men and Boys at Christ Church Cathedral in Indianapolis.

In the late 90's, Lee received instruction in carillon from Stephen Knight of Samford University in Birmingham, Alabama, and later from Dr. Linda Dzuris of Clemson University, in South Carolina.

In 2003, he was graduated with the degree of Master of Music in organ performance. In 2004, Lee passed his advancement examination with the Guild of Carillonneurs in North America, becoming a full voting member. He currently serves on the Adjudications Committee and the Publications Committee of the GCNA

Lee is the Assistant Carillonneur and Librarian at the Historic Bok Sanctuary in Lake Wales, Florida, where he plays daily carillon recitals and oversees the Anton Brees Carillon Library. Additionally, he is Parish Musician at The Episcopal Church of the Good Shepherd, in Lake Wales, Florida. Lee has made appearances with the Gainesville Civic Chorus, the Willis Bodine Chorale and the Lake Wales Chorale as a tenor soloist.

In 2006 Lee was awarded 2<sup>nd</sup> prize in the Johan Franco Carillon Composition Competition sponsored by the Guild of Carillonneurs in North America for his *Sonata for Carillon*. A commissioned and published composer, Lee has many choral and organ compositions to his credit. Lee's *Suite for Carillon* and *Valse Capriccio* are available through American Carillon Music Editions, and his *Two Etudes* are available through the GCNA.

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The Sunday Afternoon Concert Series continues with recitals on October 21, November 18, and December 16 at 3:00 p.m. The daily carillon series continues with daily performances from 12:35 – 12:50 p.m. while classes are in session.

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# A Carillon Recital

Lee Cobb, Carillonneur

Sunday, September 16, 2007

Century Tower

3:00 PM