

COLLEGE OF FINE ARTS

presents

A Carillon Recital

Lee Cobb, Carillonneur

Sunday, May 17, 2009

Century Tower

3:00 PM

	Program	
Galant Music		
Sonata No. 3 <i>Allegro</i>	Manuel Orlandi Blasco de Nebra (1750-1784) Arr. Jeff Davis	
Rondo	C. P. E. Bach (1714-1788) Arr. Robin Austin	
Salon Music		
Durch Berge und Klüfte <i>(Through Mountains and Gorges)</i>	Heinrich Bröll (1897-1934) Arr. Carlo van Uft	
Granny (<i>Grand' Maman</i>), Opus 20	Gustav Langer (1830-1889) Arr. Carlo van Uft	
Music for Carillon		
Toccata Octafonica	Henk Badings (1907-1987)	
Air for Carillon (<i>with variations in classical style</i>)	Percival Price (1901-1985)	
Grand Opera		
Chanson Indoue (<i>Hindu Song</i>) From <i>Sadko</i>	Nicolai Rimsky-Korsakov (1841-1821) Arr. Arthur Bigelow	
Dances		
El Choclo (<i>The Ear of Corn</i>) <i>Tango Argentine</i>	Angel Gregorio Villoldo (186-1919) Arr. Frances Rodgers	
Solace (<i>A Mexican Serenade</i>)	Scott Joplin (1868-1917) Arr. David Hunsberger	
Florida Medley		
Suwanee River (<i>State Song</i>) Fight Song: Hail to Old Florida We Are the Boys of Old Florida	Stephen Collins Foster (1826-1864) Thornton W. Allen Arr. Lee Cobb	

Program Notes

Spanish composer Manuel Orlandi Blasco de Nebra became assistant organist at Seville Cathedral in 1768 succeeding his father and later in 1778 becoming the principal organist. He was well-known as an organist, harpsichordist, and fortepianist. Of his many compositions only 30 keyboard works have survived. During his life a new era in music and politics was forged. Born the same year J. S. Bach died, this pivotal year marks the beginnings of a musical and philosophical movement which had already begun to effect composers even while Bach was composing cantatas for the Lutheran Church and delving deeply into the uncharted universe of counterpoint with his *Art of the Fugue* and *Musical Offering*. As *baroque* style gave way to the *galant* political power became increasingly transferred into the hands of the people.

When European society began to break its bonds with the aristocracy a new philosophical movement gave rise to the *salon*. A salon is merely a meeting place, a hall or drawing room where people could gather, however the term came to denote a certain mingling of the classes. The new philosophy of the Enlightenment was an embrace of democratic principles, and a rejection of religious superstitions which permeated Europe throughout the middle ages. Historically one can witness the clash between the rule of the absolute monarch and its subsequent demise in the French revolution. This tension is displayed in music when the old master J. S. Bach in 1738 sent his son C. P. E. Bach to Prussia as court harpsichordist for Frederick the Great. The elder Bach, clearly of the older tradition, contrasts with his son who embraced the new *galant* style which his patron so admired. The *galant* style represented a shift from contrapuntal writing (which crafted harmony through the combining of melodies) towards light, pleasing melody with an abstract accompaniment. The ideals of the Enlightenment, elucidated by the famed French philosopher (and acquaintance of Frederick) Voltaire, disseminated by leaflets and tracts now made readily available to the public through efficient and inexpensive printing, spurred a population towards individual identity—a realization that all men (and women) are created equally and that no monarch by sole virtue of his pedigree shall hold sway over an ever-changing society. With these new and lofty enlightenments the various classes would be drawn together in salons where they could espouse opinions and revel in the college of diversity. As people were empowered by this revelation they began to cultivate their own art, and music. Concert halls sprang up which drew people indoors for music composed not for the wealthy, hierarchal patrons, but composed for them, the people. It is a strange happenstance that the rise of the bourgeoisie in the 17th century which heralded the advent of the carillon, later in the 18th century would signal its' demise. As economically prosperous towns in northern Europe (Belgium and The Netherlands) vied for town clocks which boasted more and more bells to show off their wealth, and bell founders were challenged to produce bells which were more in-tune, the instrument which we know as the carillon came into existence. When this new class-less societal shift stretched its roots throughout Europe people no longer felt obliged to remain placidly outdoors in the streets and the market places where the carillon made its' merry music. After all, one could now listen to great orchestras and solo musicians in the comfort of the concert halls and salons. The piano became the

instrument of choice, and like the carillon, the piano came to represent the music of the people. In 1740 famed instrument maker Gottfried Silbermann had perfected his *fortepiano* (an early version of the modern piano so called because of its ability to be played loud and soft through variation of touch) Frederick the Great bought 15 *fortepianos* for his palace in Potsdam and J. S. Bach even acted as a marketing agent for Silbermann's instruments while he was in Leipzig. As the piano grew in popularity composers were drawn to it not only for its appeal but for its expressive ability. Mozart and Beethoven gave the piano a voice which exalted it to unprecedented heights as a solo instrument adequate on its own, as an accompaniment for any other voice or instrument, or, in its most glorified manifestation, as a concerto instrument with full orchestral back-up. A plethora of music was, and still is written for the piano, and although the piano will never take the place of the carillon, it can surely be considered a factor in the carillon's ultimate decline in the 19th century. The carillon, by the way, had a full resurgence in the early 20th century when bell tuning practices were re-discovered in England and a new carillon "arms-race" began during the industrial revolution. The improvements to the carillon in the 20th century have given the instrument a new voice, a voice which can successfully render transcriptions of much of the finest piano scores of the 18-21st centuries, some of which are heard here today, so perhaps the carillon gets the last laugh—a culmination of the ideals of the enlightenment when the individual realizes that s/he may enjoy music both indoors and outdoors.

Even though music written specifically for the carillon can be found dating from the late 16th century, it is not until the 20th century that the carillon began to develop its' own repertoire. Today there are many composers for whom the carillon offers inspiration. The 1900's saw a rekindling of carillon art in Europe and North America; two composers who contributed to 20th century carillon composition are Henk Badings and Percival Price.

Henk Badings pioneered carillon composition through his use of the octatonic scale, a mode which Messiaen referred to as having limited transposition, but favors the interval of the minor third—a prevalent overtone found in carillon bells. His musical views were divergent from the views of Willem Pijper (also a composer of carillon music), who had given him advice and subsequently discouraged him from composing. Badings' music is strikingly original and amasses a unique collection of music conceived for the particular qualities possessed by the carillon.

Pulitzer Prize honoree, Percival Price is probably best known for his book *Bells & Man*. As a past president and charter member of the Guild of Carillonneurs of North America (GCNA), composer and arranger of countless carillon pieces, Professor Emeritus of Campanology, and University Carillonneur of the University of Michigan, Price has long been regarded as an anchor in the carillon field. As Badings did, Price also draws upon the unique properties possessed by the carillon. *Air for Carillon* is a charming theme and variations utilizing bass bell motives and tremolo effects.

Even as the carillon's repertoire continues to multiply, one cannot ignore the influence popular music has on our music culture. Indeed the concept of a concert hall or salon, a place where one goes to hear music, is fast becoming an anachronism with today's technology which

allows individuals instant access to all kinds of music. Therefore, a variety of popular songs will close today's recital, which will hopefully strike a familiar chord.

Rimsky-Korsakov's beloved *Hindu Song* (or *Song of India*) presents an exotic melody over an undulating bass for which the bells are well-suited. From the opera *Sadko*, a story about a sea merchant, it was popularized in the 1950's by the Tommy Dorsey Orchestra.

Known as "The Father of the Tango" Angel Villoldo was a singer/guitarist who published Argentinean folk songs. The title alludes to the nickname of a nightclub owner whose hair was the color of an ear of corn. This South American tango is coupled here with another dance form: the North American "Two-Step". This serenade by Scott Joplin is really more of a tango with a bass rhythm derived from the *habaneras* of the Latin cultures.

This month we celebrate 30 years of carillon music at the University of Florida. The carillon in Century Tower was played in recital for the first time on May 14, 1979. Congratulations to UF for its' many years of service to this unique instrument. The Florida Medley closes today's recital to commemorate this exciting milestone. —Lee Cobb

Lee Cobb - Biographical Sketch

A native of Atlanta, Georgia, Lee Cobb attended the University of Georgia as a music scholarship recipient, later, he was graduated with a bachelor's degree in organ performance from Indiana University in 1989. While at IU Lee performed on the 11 bell McShane chime on the historic campus, and became acquainted with the carillon.

In 2003 Lee received the Master of Music in organ performance from the University of Florida where he held assistantships in both carillon and organ. While in Gainesville, Lee was organist and choirmaster of Holy Trinity Episcopal Church where he led the choirs in performances of such works as the "Requiem" of Durufle and "A Ceremony of Carols" by Britten.

In 2004, Lee passed his advancement examination with the Guild of Carillonneurs in North America. From 2005-2008 Lee was the Assistant Carillonneur and Librarian at Bok Tower in Lake Wales, Florida, where he played daily carillon recitals and maintained the Anton Brees Carillon Library. In 2006 Lee was awarded 2nd prize honors in the *Johan Franco Carillon Composition Competition* sponsored by the Guild of Carillonneurs in North America for his *Sonata for Carillon*. An active member of the GCNA, Lee currently serves on the publications, adjudications, and archives committees.

Until 2009 he was parish musician at The Episcopal Church of the Good Shepherd in Lake Wales. Most recently, Lee was appointed organist/choirmaster/carillonist of The Episcopal Church of the Ascension in Clearwater, Florida.

An accomplished tenor soloist, Lee has made numerous appearances with the Gainesville Civic Chorus, the Willis Bodine Chorale and the Lake Wales Choral. Additionally, he has toured extensively throughout the United States and The Netherlands as a carillon recitalist. 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.