Miss Nordan’s Alborada for carillon (The first light of day)  
Ronald Barnes (1927-1997)  

Sonata for Carillon  
Lee Cobb (b.1963)  
(Florida première, 2nd prize Johan Franco Competition 2006)  

Moderato  
Scherzo  
Freely  

From Partita for unaccompanied violin in E  
J. S. Bach (1685-1750)  
Preludio  

Señor Don Gato  
Spanish/Mexican traditional  

Dorian Suite  
Leen ‘t Hart (1920-1992)  
I. Preludium capriccioso  
II. Serenade  
III. Dansje (Musette)  

Glowworm (Gliühwümchen)  
Paul Lincke (1886-1946)  

The Weeping Willow  
Scott Joplin (1868-1917)  

Program Notes

Commissioned by Central Christian Church in San Antonio, Texas, this Alborada, a Spanish dance to herald the break of day, utilizes the low D sharp. Frequently, the lowest two semitones (C # and D #) of a carillon are omitted for several reasons; these bells consume a large amount of space, and they represent a large percent of a carillon’s overall cost. 16th and 17th century organ builders made the same omissions to save space and money which yielded what is known to the organist as the “short octave”. Carillon composers and arrangers generally have no problem writing for the carillon without these notes. Mrs. Lester Nordan provided funds for the addition of a low D sharp bell to the carillon at Central Christian Church. Ronald Barnes was then commissioned to write a piece which made use of this bell. Barnes is well known as one of the United State’s most prolific composers for the carillon. He held positions at the University of Kansas and Washington National Cathedral.

This Sonata had its first performance at the 2006 congress of the Guild of Carillonneurs in North America (GCNA) on June 22, 2006 in New Haven, Connecticut at Yale University. Sonata for Carillon was awarded 2nd prize in the Johan Franco Composition Competition which is held every two years by the GCNA to promote new compositions for the carillon. Although its roots are found in improvisation, this Sonata in three movements employs thematic transformation to establish an over-arching architectural design. Today it is performed for the first time in Florida by the composer.

Bach provided several arrangements of this spectacular composition: for organ with orchestra, for lute, and for unaccompanied violin. Since Bach himself transcribed his own music and the music of others for various instruments, carillonneurs claim much of the music of J. S. Bach for the carillon. The sonatas and partitas for solo violin are particularly well suited for the carillon. In this arrangement the hands play what Bach wrote for the violin and the feet highlight a bass line which is implied in the score.

Those who remember grade school music classes may remember this catchy favorite from the Silver-Burdett series. A Spanish ballad which tells the story of Don Gato, a feline, who is so enthralled after reading a love letter that he falls off a roof (where the reading light was better). The doctors are unable to save poor Don Gato and he expires. The funeral procession takes the deceased past the market square where the aroma of the fresh catch of the day brings Don Gato back to life. I learned this song as a child and arranged it for the carillon so Don Gato can live forever. Good Kitty!

Leen ‘t Hart studied carillon in Belgium at the Mechelen Carillon School with Staf Nees. In 1953 He co-founded the Netherlands Carillon School in Amersfoort. He published a method for carillon instruction which is still in use today. His numerous compositions for the carillon exhibit a personal style which employs quintal and quartal harmony, ostinatos with a strong rhythmic presence, and traditional forms. The Dorian Suite, though simple in structure, is imbued with idiomatic harmonies and bell-like motives which emphasize the carillon’s natural elements. The first movement is toccata-like while the contrasting second movement is lyrical. The final movement, a bright dance in 6/8 time, utilizes pedal tones reminiscent of the drones of folk instruments.

A Glowworm is an insect which emits a green glow from its abdomen. Similar to our American firefly, however only the wingless females glow while the winged males do not. Baker’s Biographical Dictionary of Musicians describes Paul Lincke as a composer of light music. He helped to establish a style of operetta which came to be associated with Berlin. Glowworm, which received world-wide recognition, is from his 1902 operetta “Lysistrata”, and a musical quotation of this charming song appeared on a postage stamp issued in 1957 by the West-German government in his honor.

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 Kingdom became popular in the United States.
States in the late 19th 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.

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 2001 Lee enrolled at the University of Florida where, 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. Lee continued studies toward the Ph. D. in Music Education at the University of Florida while holding the graduate assistantship in carillon. During this time he worked towards developing a recital series on the newly enlarged and upgraded carillon in Century Tower.

Currently, 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 Organist and Choirmaster at Holy Trinity Episcopal Church, in Gainesville, Florida where he has led choral performances of such works as the Requiems of Maurice Duruflé and Michael Haydn. 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 2nd 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.