1. Music from the Baroque Era
   March from *Scipio*                             Georg Friderick Handel (1685-1759)
   Sarabande from *Cello Suite VI*                Johann Seb. Bach (1685-1750), arr. R. Barnes
   Gigue a l’Angloise                             Georg Philipp Telemann (1681-1767)
   Fanfare en Rondeau                             Jean-Joseph Mouret (1682-1738)

2. Music from the African-American Heritage
   There Is a Balm in Gilead                      Traditional Spiritual
   Peter, Go Ring Them Bells                     Traditional Spiritual
   Lift Every Voice and Sing                    J. Rosamond Johnson (1873-1954)

   III. Pumpkin: allegretto giocoso              (b. 1922)
   IV. Mango: allegretto grazioso
   V. Jambalaya: allegro
   *Dutch composer Wim Franken’s music continues to be played throughout the carillon world after last year’s celebration of his 85th birthday.*

   *Besides being City Carillonneur of Maastricht and a composer, Steijns is a violinist in the world-famous Andrè Rieu Orchestra.*

5. Music from the Folk Tradition arr. Milford Myhre
   Wondrous Love                                  Appalachian Hymn
   Auprèz de ma blonde                           French Folksong
   Muss i denn                                    Swabian Folksong

   I. Maestoso; allegro moderato
   II. Air: Turas go Tír na nÓg (Song of the Exile)
   III. Cantilena: Gol na d’Tri Muire (The Weeping of the Three Marys)
   IV. Rondo: allegro desto
   *To commemorate the 80th anniversary in 2007 of the Carillon Concert Series of St. Colman’s Cathedral in Cobh, Ireland, the Arts Council of Ireland and the Cobb Carillon Committee commissioned this piece. It is dedicated to Adrian Gebruers, KSG, Cathedral Carillonneur.

   The first movement uses the octatonic scale of alternating whole and half tones (C, D, E-flat, F, G-flat, A-flat, A, B), which take advantage of the natural overtones of the carillon bells.*
The second movement is a setting of a traditional Air from County Cork of an exile longing to return to Ireland. A paraphrase of the text follows:

There is loneliness in my spirit and the night feels long. My soul would like to travel with the sun from this sorrow which is in my mind, to a land which will release me from pain, a land full of friendliness. Generous hearts dwell in the heart of Ireland.

The third movement is based on the traditional Irish song of the three Marys who were present at Jesus’ crucifixion: Jesus’ mother, Mary Magdalene and Mary, the sister of Lazarus.

The fourth movement is a light-hearted rondo that eventually combines with a Marian hymn known as the Lourdes Hymn. This hymn tune is played at the close of each Cobh carillon concert.

Arrangements are by the performer except where indicated.

**John Courter** is Professor Emeritus of Music and College Organist & Carillonneur at Berea College in Berea, Kentucky. A native of Lansing, Michigan, he was educated at Michigan State University and The University of Michigan, the North German Organ Academy and the Netherlands Carillon School. He is active as a performer and composer, and his works are published in Germany, The Netherlands, and the USA. He has served on the Board of Directors of the Guild of Carillonneurs in North America and as a Delegate to the World Carillon Federation. He has performed for International Carillon Festivals in Barcelona, Belgium, Florida and Illinois, and at several Congresses of the GCNA. At the WCF Congress in Gdansk, Poland in July, 2006, he lectured on Contemporary American Carillon Music and performed a recital. He served on the Committee which established guidelines for a World Standard Carillon Keyboard. In 2003, he hosted the 61st Annual Congress of the GCNA at Berea College. He spent the spring of 2004 as Composer-in-Residence at Historic Bok Sanctuary in Lake Wales, Florida. In Summer, 2008, he was a featured composer-performer at the International Carillon Festival in Lommel, Belgium, and also played recitals in Toronto, Michigan and New England. In 2008, Courter was commissioned to compose the required work for the Queen Fabiola International Carillon Competition held in Mechelen, Belgium in September. The work, *Soliloquy for Carillon*, is published on the website of the Royal Carillon School “Jef Denyn.”

The Sunday Afternoon Concert Series continues with recitals on December 14, January 18, February 15, March 15, April 19 at 3:00 p.m. The daily carillon series is performed while classes are in session from 12:35 – 12:50 p.m.

For more information about carillon performances please visit the carillon website: [www.arts.ufl.edu/carillon](http://www.arts.ufl.edu/carillon)

**About the Carillon**

Century Tower, a monument constructed in 1953 in memory of students killed in World War I and World War II, houses a cast-bell carillon. By definition, a carillon must have at least 23 fixed, finely tuned bells. The Century Tower Carillon has 61 bells, encompassing a range of 5 octaves, and is one of the largest university carillons in the United States. There are fewer than 200 carillons in all of North America, and only four can be found in the state of Florida.
The carillon is played by hand from a clavier or keyboard, with 61 keys (called “batons”) for the hands as well as 25 pedals for the feet, in a small room just below the bell chamber. The carillonneur moves the clappers of the bells with the batons and pedals while the bells remain stationary.

Through the efforts of Professor Emeritus Willis Bodine, the world-class carillon housed in Century Tower was purchased for approximately $200,000 with funds accumulated from student fees over several generations of students. These funds were earmarked by the Board of Regents and the Legislature for campus improvements in the performing arts. The carillon purchase was endorsed unanimously by the Student Senate in 1976.

The original 49 bells housed on the top floor of the tower were cast in 1978 by the firm of Koninklijke Eijsbouts (Royal Dutch Bell Foundry) of Asten, The Netherlands. The bronze bells were tuned at the foundry by carefully shaving metal from the interior of the bells and will never need re-tuning. The bells are hung individually from stainless steel bolts on a massive steel frame. The largest bell, the “bourdon,” stands five feet tall, is five feet in diameter and weighs about 7,000 pounds.

A $450,000 gift from the estate of Larry A. Webb of St. Augustine, FL, made possible major upgrading of the carillon in 2002. The renovation, carried out by Eijsbouts, included the installation of 12 additional bells (for a total of 61), improvements in the playing action, and new performance and practice claviers.