Chelsea Vaught, Guest Carillonneur  
Sunday, October 16, 2011  
3:00 PM  
Century Tower

Suite Archaïque  
Géo Clément  
(1922-1967)

- Rigaudon  
- Pavanne  
- Menuet

Sonata No. 2 for cello and continuo  
Benedetto Marcello/arr. Albert Gerken  
(1686-1739)

- Adagio  
- Allegro Moderato  
- Largo  
- Allegro

Dance of the Tower Bells  
Liesbeth Janssens  
(b. 1971)

Gaudi’s Chimneys  
John Courter  
(1941-2010)

- The Undulating Chimneys of Caso Batlló  
- The Mushroom Chimneys of Park Güell  
- The Geometric Chimneys of Güell Palace

Hattem Groove  
Kenneth Theunissen  
(b. 1973)

Carillon Preludes on Appalachian White Spirituals  
Ronald Barnes  
(1927-1997)

- Rise and Shine Brothers  
- Land Beyond the Clouds  
- Jesus Christ the Apple Tree

Chelsea Vaught is completing a Doctor of Musical degree in church music-organ emphasis at the University of Kansas in Lawrence where she studies organ with Dr. Michael Bauer and carillon with Dr. Elizabeth Berghout. She earned a Bachelor of Arts degree in music (emphases in piano, organ performance, and music education) from Bethel College in North Newton, Kansas where she studied organ with Dr. Roseann Penner Kaufman and piano with Dr. Karen Bauman Schlabaugh. Ms. Vaught also has a master of music degree in church music-organ emphasis and carillon performance from the University of Kansas.
Ms. Vaught performs regularly on the 53-bell carillon housed in the World War II Memorial Campanile on the University of Kansas campus in Lawrence. In the summer of 2011, Vaught successfully passed the GCNA examination attaining carillonneur membership status in the guild.

Program Notes

Géo Clément was the founder and first director of the carillon school in Mons, Belgium (located near the France-Belgium border). He was a 1929 graduate of the Mechelen Carillon School where he studied with Jef Denyn. Clément was well-known both as a carillonneur and composer. He wrote 40 exercises and performance pieces for carillon students. **Suite Archaïque** consists of three movements based on French Baroque dance forms. It begins with a joyful **Rigaudon**, in a lively duple meter. The middle movement is an expressive **Pavane**, a dance for several couples in procession. The suite ends with a **Menuet**, a quick dance in triple time.

Liesbeth Janssens is city carillonneur of Lommel, Belgium and assistant carillonneur of Ghent, Belgium. Janssens graduated from the Royal Carillon School in 1994, and also received the Laureate Diploma of piano at the Lemmens Institute in Leuven. In 1997, she received a masters degree in carillon. She has won prizes in various carillon competitions and also frequently appears as a recitalist in Europe and the United States. Janssens is currently editor of the *Magazine of the Flemish Carillon Society*. **Dance of the Tower Bells** is Janssen's first carillon piece to be published by the Guild of Carillonneurs of America.

Benedetto Marcello was an Italian composer, writer, advocate, magistrate and teacher. He was well-known as an opera composer but also composed a wide variety of pieces including psalm settings, oratorios, solo cantatas, duets, sonatas, concertos, and sinfonias. Marcello influenced Italian musical thought and performance during the 18th century. His music is “characterized by imagination and a fine technique and includes both counterpoint and progressive, gallant features.” **Sonata II** comes from the six sonatas for cello and continuo. Albert Gerken, former long-time University of Kansas carillonneur edited this sonata to be played on carillon. The order of movements is like the Italian Sonata da Chiesa, consisting of four movements: slow, fast, slow, fast.

John Courter is remembered as one of the leading contemporary composers for carillon. He was organist and carillonneur at Berea College, in Berea, KY. One of Courter’s contributions to the carillon repertoire is **Gaudi’s Chimneys**, which is a set of three whimsical dances written in honor of the 150th birthday of Catalan architect, Antoni Gaudi. This work was commissioned by the Office of the Presidency for the opening carillon concert at the Governmental Palace in Barcelona, as part of the celebration of “Gaudi Year 2002.” Courter wrote, “One of the many unusual features of Gaudi’s work is his treatment of air vents and chimneys, many using fantastic shapes and materials. These dances attempt to capture one small facet of this genius’s work.” Each piece opens with a free flourish, followed by soft arpeggios. The first piece uses the “natural” scale, based on the traditional overtone series in string and wind instruments (C, D, E, F#, G, A, B-flat, C). The meter changes frequently and favors 8/4 time using groupings of 3+3+2. Second is a
sicilienne, with unusual harmonic shifts. The final piece is a dance written in 4/4 time, with different groupings throughout.

**Hattem Groove** was written for the 38-bell carillon at St. Andreastoren in Hattem, Netherlands. Kenneth Theunissen currently teaches percussion at the Municipal Academy for Music and Word in Lanaken, and the Conservatory for Word, Music, Dance in Hasselt. He is also carillonneur of Hasselt, and makes a living as a composer as well as performing on electronic carillon.

Ronald Barnes was born in Lincoln, Nebraska where he began his carillon career at First Plymouth before coming to the University of Kansas in 1951 as KU’s first carillonneur. He later became the first carillonneur at the National Cathedral, before relocating and ending his career at the University of California in Berkley. Barnes is credited with several original compositions and arrangements. His pieces have a strong emphasis on the melody and traditional harmonies.

**Rise and Shine Brothers** was recorded by Lucien L. McDowell from the singing of Mrs. W.H.C. Lassiter in Smithville, Tennessee, and appears in McDowell’s collection *Songs of the Old Camp Ground.*

> I see a little angel, and he tells me to go.
> I’ll shout salvation as I fly for the angels bid me to come.
> Rise and shine brothers, rise and shine, rise and shine,
> rise and shine brothers, for the angels bid you to come.

**Land Beyond the Clouds** comes from the *Church Intelligencer* and is dated Friday night, June 26, 1874.

> Beyond these chilling winds and gloomy skies, beyond death’s cloudy portal,
> there is a land where beauty never dies, and love beams on immortal.
> A land whose light is never dimm’d by shade, whose fields are ever vernal,
> there nothing beautiful can ever fade, but lives for aye, eternal.

**Jesus Christ the Apple Tree** comes from Jeremiah Ingalls’ *Christian Harmony,* 1805.

> The tree of life my soul hath seen, laden with fruit and always green.
> The tree of nature fruitless be compar’d with Christ, the apple tree.
> His beauty doth all things excel; by faith I know, but ne’er can tell;
> The glory which I now can see in Jesus Christ the apple tree.

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The Sunday Afternoon Concert Series continues with programs November 20, and December 11 at 3:00 p.m. The carillon is performed daily during the Fall and Spring sessions from 12:35 to 12:50 pm and 4:55 to 5:10 pm.

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.