UF Carillon Studio  
Sunday, June 17, 2012  
3:00PM  
Century Tower  
Jacques Maassen, guest carillonneur  

PROGRAM  

Concerto Grosso I (1991)  
Allegro  
Andante Espressivo  
Allegro Comodamente  

*Meditation (from the opera Thais, 1894)  
Jules Massenet  
(1842-1912)  

Phrase and Paraphrase (1989):  
Introduction and Variations on a Gregorian Hymn Tune  
Jacques Maassen  

*Suite from Carmina Burana (1937):  
- O Fortuna  
- Chramer  
- Reie  
- Chume Geselle min  
- Were Diu Werlt  

*Andaluza (Spanish Dance 5)  
Enrique Granados  
(1867-1916)  

Fanfare 2000  
Jacques Maassen  

Variations on Laura (David Raksin, 1944)  
Jacques Maassen  

*Gravy Waltz  
Oscar Peterson  
(1925-2007)  

* Mackie Messer/Mack the Knife (1928)  
Kurt Weill  
(1900-1950)  

* arranged for carillon by Jacques Maassen  

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Program Notes  

This program consists of original carillon works and arrangements for the carillon (* all by Jacques Maassen) of compositions that were originally written for other instrument(s).  

Original Compositions  

Ronald Barnes, one of the most prolific American composers for the carillon, wrote his Concerto Grosso I on the request of Todd Fair, an American carillonneur who was at that time carillonneur of Amsterdam (NL). He played a 17c. Hemony carillon; so Barnes chose a musical form from that time.
Phrase and Paraphrase was written in observance of the 60th anniversary of the dedication of the Bok Singing Tower, Lake Wales, Florida. It is dedicated to Milford Myhre. The Gregorian hymn Urbs beata Jerusalem is used in the Hymnal 1982 (Episcopal) with the title Blessed city, heavenly Salem (no. 519).

Fanfare 2000 originally was composed for carillon and seven-part brass ensemble, to be played from a tower. Later solo versions were made. It is a strong rhythmic piece, initiating the new millennium.

ARRANGEMENTS

Massenet’s Meditation is one of the most known tunes from the romantic opera of the end of the 19th century. In fact it was a violin solo. I’m sure you know it, maybe without knowing that it originates from an opera! The same, maybe a bit less, regards Andaluza (originally a Spanish dance for piano): it was arranged for the inauguration (1987) of the new carillon for the Escorial, the famous palace of the Spanish kings in the Madrid area.

Carmina Burana (for soloists, choir and orchestra) is a series of compositions on medieval texts. Following the words, the music is written in a quasi medieval idiom. This musical language fits very to the nature of music for bells: it is full of repetitions, has a strong rhythmical approach and is mostly based modal tonalities.

The program ends with more popular music, to show that this genre also fits the bells. The song, known as Mack the Knife, originated from Germany where Mackey Messer was a part of The Three Penny Opera by Weill and Brecht (1928). In its arrangement for Armstrong's Hot Seven it started a new life in the USA.

Composer Biography

Drs. Jacques Maassen is City Carillonneur of Breda since 1975) and Carillon Consultant. He studied musicology at the University of Utrecht and carillon at the Netherlands Carillon School Amersfoort, gaining the Prix d’Excellence in 1972. After an appointment as Professor of Music Education at the Royal Conservatory at Den Haag, he was Director of the Netherlands Carillon School Amersfoort from 1984 till 2005.

Maassen regularly gives recitals, lectures and masterclasses in all so called “carillon countries”. As the first Dutch carillonneur he gave concerts in Japan (1991 till 1995, and 2011). In 1993 he worked as artist in residence at the Australian National University of Canberra. Jacques Maassen was President of the Netherlands Carillon Guild and Vice President of the World Carillon Federation.

His interpretations and compositions gained several prizes. Carillons were inaugurated by him in The Netherlands, Germany, the USA, Spain and former Yougo Slavia. His carillon oeuvre consists of more then 35 works, some of them for carillon and other instruments.

For all these activities in the international field of campanology he received in 2003 the Berkeley Medal of Honor from the University of California, Berkeley. In The Netherlands he was honored in 2009 as “Knight in the Order of Oranje-Nassau”.

Currently Maassen is working on several requests for compositions and articles, though his main activity is major research on automatic carillons and their music, from the origin in the 16th c. till circa 1950.

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The Sunday Afternoon Concert Series continues with programs on July 15 (Harold Rocha), and August 19 (Laura Ellis) at 3:00pm. The daily carillon series (12:35-12:50 and 4:55-5:10) will resume on Wednesday, August 22.

For more information about carillon performances please visit the carillon website: 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.