



CARILLON RECITALS

ANNIVERSARY RECITAL OF CARILLON MUSIC BY
RONALD M. BARNES
1927-1997

SUNDAY, SEPTEMBER 24, 2017 · 5:00PM
DUKE UNIVERSITY CHAPEL

Bourée I & II *from* Violoncello Suite, BWV 1009..... *Johann Sebastian Bach*
(1685-1750)

Sarabande (1952)

Capriccio 3 (1992)

Les Indes galantes..... *Jean-Philippe Rameau*
(1683-1764)

Rigaudon I & II
Air pour les esclaves africains
Musette en rondeau

Giulianiana (1994)

Preludes on Appalachian White Spirituals (1986-1987)

Rise and Shine, Brothers
Come Think of Death and Judgement
Happy in Eternity: Passacaglia

GRATEFULLY PERFORMED BY
J. SAMUEL HAMMOND
DUKE UNIVERSITY CARILLONNEUR



Ronald M. Barnes was born 11 June 1927 in Lincoln, Nebraska. After playing carillon there and at Stanford University as a student, he became the first University Carillonneur at the University of Kansas, Lawrence (1951-1963), the first Cathedral Carillonneur at the National Cathedral, Washington, D.C. (1963-1975) and the first University Carillonist at the University of California, Berkeley (1982-1995). During his long and productive career Barnes unquestionably exerted wide and enduring positive influence as performer, composer, mentor, organizer, scholar and inspiration. In addition to his institutional appointments, he served many years in various important offices of the Guild of Carillonneurs in North America during its formative period, most prominently as president and meticulous editor and contributor to its Bulletin. He consistently challenged and encouraged bellfounders and carillon makers to the improvement of their instruments, and promoted and led the development of a distinctive North American school of carillon composition and performance. His numerous and unfailingly excellent original compositions, transcriptions and arrangements, as well as his scholarly editions of early music, now form an essential and valued core of the available carillon repertoire. Increasing blindness and ill health forced Barnes' retirement from Berkeley in 1995; he died 3 November 1997.



Barnes arranged many folksongs and works originally for other instruments, the latter by a rich variety of composers from Byrd and De Visée to Debussy and Glazunov. His arrangement of the **Bourées** from Bach's third cello suite includes a skillful and sympathetic added realisation of the implied harmonies. The three movements from Rameau's **Les Indes galantes** were originally scored for baroque opera orchestral ensemble.

The 1952 **Sarabande**, originally titled "Minuet," is Barnes' earliest surviving work and exemplifies his innate comprehension of bell sonorities and appreciation for simplicity and restraint in musical line.

Capriccio 3 was commissioned by Princeton University for the re-dedication of the Class of 1892

Bells on 13 June 1993. Its characteristic metrical changes present a veritable study in hemiola; the recurrent "murmuring" bass line is typical of Barnes writing, as is the complimentary incorporation of a theme from an earlier composer, in this case the "Campanae Parisienses" of Jean-Baptiste Besard (1567-1625).

Barnes wrote **Giulianiana** for his student Lori Lamma, who performed it on her Guild of Carillonneurs advancement recital in 1995. Seven variations elaborate a theme from the pedagogical collection *Le Papillon* (op. 50) by the guitar virtuoso Mauro Giuliani (1781-1829), who himself penned many such sets of variations on other composers' themes.

14 Carillon Preludes on Appalachian White Spirituals is quite likely the longest unified set of compositions in the carillon repertoire, certainly so amongst Barnes' own oeuvre. Three selections serve to exemplify the wide range of his skill and wit. Note especially the typically abrupt key changes which enliven the exuberant "Rise and Shine, Brothers," and the funeral-knell gestures near the end of "Happy in Eternity," at the entry of which Barnes drew a skull-and-crossbones in his holograph score.



The Duke University Carillon was the gift of George G. Allen and William R. Perkins in honour of James B. Duke. The fifty bells were cast by the **John Taylor Foundry** of Loughborough, Leicestershire, in 1930 and installed under the supervision of Frank C. Godfrey in the winter of 1931-32. The instrument was completely renovated, without altering the bells themselves, in 1992 by the same firm and continues to be maintained in superb playing condition by them.



J. Samuel Hammond has played the carillon at Duke University since 1965. He was also Duke music librarian (1971-1986) and subsequently worked in the rare books division of the University Library (1986-2012). In 1983 he received the Berkeley Medal from the University of California for distinguished service to the carillon art, and in 1986 the Duke Board of Trustees awarded him the title of University Carillonneur.