

## 38th Annual Summer Carillon Series at Middlebury

July 28, 2023

6:00–7:00 PM

Middlebury Chapel and surrounding lawns

Simone Browne

Assistant Carillonneur, The Riverside Church, NYC

### Classical Guitar Pieces

1. Sarabande Francis Poulenc (1899–1963), arr. Jonathan Bell Arterton
2. Les Folies d’Espagne Fernando Sor (1778–1839), arr. Ed Nassor
3. Two Estudios for Guitar Fernando Sor, arr. Ronald Barnes

### Songs from Ukraine

1. Prayer for Ukraine Mykola Lysenko (1842–1912), arr. Iryna Riabchun
2. The Storks Iryna Riabchun (b. 1957)

### Two Lullabies

1. Itsuki Lullaby Traditional Japanese, arr. Naoko Tsujita
2. Lullaby (from Pan’s Labyrinth) Javier Navarette, arr. Joey Brink

### Selections from Kaleidoscope (An Original Carillon Composition)

1. Prelude – Images – Chaconne – Lullaby – Spectrum Joey Brink, b. 1988

### Popular Favorites

1. Vincent (Starry, Starry Night) Don McLean, arr. Joey Brink
2. Lyse Nætter Alberte Winding & Aske Bentzon, arr. Karsten Hermansen
3. Rise Katy Perry, arr. Tiffany Ng

### Program Notes

#### Classical Guitar Pieces

These pieces by Francis Poulenc and Fernando Sor were all originally written for solo classical guitar and later arranged for carillon. Classical guitar music is well-suited to the carillon because it is often composed in two or three voices, combining melody and harmony in a relatively

transparent manner that allows space and harmonic “breathing room” for carillon bell overtones. As a former cellist myself, I particularly enjoy playing carillon adaptations of pieces written for stringed instruments like the guitar, as I believe carillon bells can capture the gentleness of plucked strings as well as the power of strummed chords.

### **Songs from Ukraine**

I am Ukrainian-American myself, and I have many Ukrainian friends whom I met during my time living in Ukraine. I have chosen to perform these two pieces in continuing solidarity with the Ukrainian people.

The first piece, Prayer for Ukraine [Молитва за Україну] is a hymn that was originally written by prominent Ukrainian composer Mykola Lysenko to accompany a patriotic poem by Oleksandr Konysky. The piece, which is often performed during religious ceremonies and occasions significant to Ukrainian independence, is extremely well known in Ukraine and espouses hope and strength as the country’s unofficial spiritual anthem.

The second piece, The Storks, [Лелеки] is a contemporary composition by the Ukrainian carillonist Iryna Riabchun. It uses an echoing, swelling melody to reference the symbolic role that storks play in Ukrainian culture and is meant to evoke feelings of melancholy and longing. It is accompanied by the following text (also by Riabchun):

I feel so far from my destiny,  
as if the storks mistook me for someone else  
and left me in a distant field.

The storks mistook me for someone else  
and left in the open air.

They flew on and left me,  
so far from you!

I will wander in that distant field  
on the tangled paths of another’s destiny,  
day by day I will look at the sky  
waiting for the storks to appear.

### **Lullabies**

Itsuki Lullaby is an award-winning 2020 carillon arrangement of a traditional Japanese tune. The plaintive melody reflects an uneasy and complex lullaby; in the words of the arranger, Naoko Tsujita: “This is one of many Japanese folk songs that were sung by little girls from poor families who were sent to serve ruling class families. Unlike the Western classical lullabies that were sung for babies by their parents, this folk song was sung by teenage girls who were forced to

babysit their landlord's children. Therefore, the lyrics...represent the little girls' miserable circumstances and nostalgia for their family."

Javier Navarrete's Lullaby, from the 2006 fantasy movie *Pan's Labyrinth*, features a simple tune that evokes a dreamlike Labyrinth. The film's soundtrack, which was nominated for an Academy Award, was entirely structured around the lilting, otherworldly Lullaby.

**Kaleidoscope** is a contemporary multi-movement piece composed for the carillon in 2015 by my first carillon teacher at the University of Chicago, Joey Brink. I am performing five of the eight total movements; the contemplative second movement "Images" was one of the very first pieces I ever learned on the carillon and remains one of my favorite pieces to play. Within its distinct movements, the piece contains a wide variety of different melodies, interesting rhythms, and harmonic "colors" that mimic the experience of looking through a colorful kaleidoscope. This piece helps me appreciate my own dream—to play the carillon!—and reminds me of the years I spent amongst the beautiful stained glass windows of the University of Chicago's Rockefeller Memorial Chapel, climbing the spiral staircases and feeling high above the clouds.

### **Popular Favorites**

Today's program concludes with three songs that may ring a bell. Don McLean's Vincent (Starry, Starry Night) is a classic and very catchy song from the 1970s that remains well-known around the world. The lyrics reference McLean's interpretation of the artworks and life of Vincent Van Gogh, particularly his most famous painting, "Starry Night."

Lyse Nætter [Bright Nights] is a Danish pop song that enjoyed peak popularity in the 90s. I was introduced to the song while traveling in Denmark last year, and first began playing this arrangement myself for a carillon concert on the beautiful Danish island of Ærø, which also happens to be the home of the songstress Alberte Winding.

Lastly, Katy Perry's Rise is a determined and powerful ballad about fighting for oneself and triumphing through struggle.

## Biography



Simone Browne is a carillonist originally from Tucson, AZ. She was introduced to the carillon at the University of Chicago, where she joined its Guild of Carillonneurs and studied with Joey Brink. After graduating in 2019, Simone spent a year living in Chernivtsi, Ukraine through the Fulbright program, teaching English and visiting Ukrainian carillons.

With the support of the Belgian American Educational Foundation (BAEF), she studied under Eddy Mariën, Koen Van Assche, Tom Van Peer, and Dina Verheyden at the Royal Carillon School in Mechelen, Belgium from 2020–2022. She graduated “with great distinction” in June 2021, then remained at the Carillon School for an additional post-graduation specialization year. In 2023, she spent several months studying with Geert D’hollander as a Carillon Fellow at Bok Tower Gardens.

Simone researches carillon culture and enjoys learning languages in her spare time. She has performed recitals on carillons in Belgium, the Netherlands, Germany, Norway, Lithuania, Denmark, the US, and Ukraine.

## About the Carillon

In the late Middle Ages, life was regulated by one large town bell tolling the hour. Over time, several small bells were programmed to play a melody alerting the people that the hour was about to strike. Many towns became competitive with increasingly beautiful melodies announcing the hour, and they were frequently changed—a laborious process of setting pins in a large rotating drum. In 1510, simultaneously in Oudenarde, Netherlands and Lubeck, Germany, a keyboard was added to the rank of little bells—voilà, a carillon! Now the town could have an unlimited number of melodies.

A carillon comprises at least 23 tuned bells arranged in a chromatic scale; less than 23 bells is a chime. A “full carillon” denotes at least 47 bells/four octaves. A “grand carillon” denotes four and a half octaves/ 53 bells or more. Middlebury’s carillon is 48 bells, a harmonious mix of American and French bells installed in 1985. Today there are about 750 carillons in the world; 178 of those are in the US.

Visit [go.middlebury.edu/carillon](https://go.middlebury.edu/carillon) for more information.