39th Annual Middlebury College Carillon Series

October 26, 2024
5:00–6:00 PM
Middlebury Chapel and surrounding lawns

George Matthew Jr., Carillonneur, Middlebury College & Norwich University

Västerås Sonate
Johan Adriaenssen (b. 1950)
Lento Allegro Tempo di Valse

Autumn, from the Four Seasons
Antonio Vivaldi (1678 –1741)
Transcription Ari Abbenes, 1991

Autumn
Johan Adriaenssen

Geomparale
Paul Takahashi (b. 1967)

In Solidarity with Ukraine
I Will Perish in Exile
Traditional
Transcription Dr. Andrea McCrady
Naftule Brandwein (1884–1963)
Transcription Judith Mostyn White
Mikhail Verbitsky (1815–1870)
Transcription Vidas Pinkevicius

Ukrainian Dance

Ukrainian National Anthem

Tree Modes
Amy Michelle Black
Japanese Flowering Quince
Weeping Willow
Southern Magnolia

In Memory of Trees
Enya
Transcription George Matthew Jr.

Weeping Willow Rag
Scott Joplin (1868–1917)
Transcription George Matthew Jr.
Program notes:

**Paul Takahashi** studied extensively in Eastern Europe, including playing in folk ensembles. Geomparale is based on Romanian themes in 7/8 time. The word is pronounced like “jumper rally”.

Enya created “In Memory of Trees” with a melody in the treble and an obligato accompaniment. Here it is with the melody in the bass bells and the obligato in the treble, somewhat reminiscent of a French organ toccata.

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**Biography**

George Matthew Jr. has been carillonneur of Norwich University and Middlebury since 1986. A church organist since the age of 13, he is currently organist at St. Stephen’s Episcopal Church of Middlebury, Vermont. For eleven years he was accompanist for the Middlebury Community Chorus. In 2005 he was named Artist of the Year by the Vermont Chapter American Guild of Organists.

Mr. Matthew has made 40 carillon concert tours of the US and 13 of Europe. In all, he has played over 200 carillons. He has composed and arranged about 100 pieces for carillon, including a number of ragtime piano works. He is a graduate of Columbia, Bridgeport, and Wesleyan Universities. He is married to Irish wire harpist Sherri Matthew.
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 Oudenaarde, 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 for more information.