

# CARILLON CONCERTS

## Summer 2020!!!

### “Belles of the Bells”

**Sunday, June 28 at 5:00 PM**

**Tanya Lukyanova, Carillonneur**



We hope you'll join us as the series continues with our upcoming concerts featuring these future Belles.

**July 26, 5:00 PM**

**Nicole Bernier**

**August 30, 5:00 PM**

**Margaret Angelini**



## About the Carillon

The **AUSTIN CORNELIUS DUNHAM CARILLON** was commissioned by the Board of Trustees of Connecticut Agricultural College in 1930 with funding that came from the sale of an Eastford farm that Willimantic industrialist Austin Cornelius Dunham had willed to the college. It was built by the Meneely Bell Foundry of Watervliet, NY. The Meneely Company's origins go back to 1785, to a spot only two miles from Storrs Congregational Church. Colonel Benjamin Hanks, the first founder of church bells in the United States, operated his foundry on Hanks Hill Road in Mansfield. Later he moved to upstate New York, where a Meneely married into the family and took over the business.

The Dunham Memorial Carillon was installed in the tower of the present Meeting House by the Meneely Company in 1931. Although the carillon was to be the property of the college, the college determined that the church tower was the most suitable space. At a special meeting in December, 1930, the congregation of the church voted to allow installation of the bells in its tower. Special holes were cut in the ceiling of the church vestibule and the tower room and extra bracing installed in the tower room. The carillon, in the key of E, was dedicated June 7, 1931, on the occasion of the College's Golden Anniversary. The carillon was played initially, and for many years, for College and University commencement exercises, weddings and funerals, and after church services by Botany professor G. Safford Torrey, a member of the church. In 1951 Professor Torrey enlisted the help of Jack Hall Lamb, a member of the University faculty and the church, as assistant carillonneur; Dr. Lamb served as the University's second unofficial carillonneur from 1964 until his death in February 1987.

David Maker, former band director and Associate Head of the University's Music Department, assumed stewardship of the Dunham Carillon in 1994, performing, teaching, and undertaking many public relations initiatives. His "adapted change ringing" for carillon has generated much interest here and abroad.

The Dunham Carillon is a historic carillon, one of very few carillons anywhere that are completely American made. The instrument was renovated and refurbished in 2011 by the firm of Meeks, Watson and Company of Georgetown, Ohio. The project included the casting of five new bells to extend the range of instrument to a full three octaves and replacement of the action. The Building and Grounds Committee of the University of Connecticut provided funding for the refurbishment of the carillon which is housed in the church steeple. The carillon was rededicated on April 30<sup>th</sup>, 2011 as part of the 50<sup>th</sup> Anniversary celebrations of the School of Fine Arts at the University of Connecticut. David Maker, former Carillonneur-in-Residence of Storrs Congregational Church, and Richard Watson performed for the gala concert.

## **Tatiana Lukyanova, Carillonneur**

Austin Cornelius Dunham Memorial Carillon  
Storrs Congregational Church, Storrs, Connecticut

Chorale Prelude "Herr Gott, dich loben alle wir"	Johann Gottfried Walther (1684-1748) Arr. B. Buchanan
America the Beautiful	Samuel Ward (1725-1776) Arr. Milford Myhre
Chorale Prelude: Sleepers, Wake	Johann Sebastian Bach (1685-1750) Arr. Albert Gerken/ T. Lukyanova
Art Song	John Gouwens
Jesu, Joy of Man's Desiring (from Cantata No. 147)	J.S. Bach Arr. by Albert Gerken
Sonata in C	J.A. Carlos de Seixas (1704-1742) Arr. by Sally Slade Warner
Dance of the Polovtsian Maidens (from the opera "Prince Igor")	Alexander Borodin (1833-1887) Arr. by Jo Haazen
The Great Gates of Kiev (From Pictures at an Exhibition)	Modest Mussorgsky (1839-1881) Arr. by Scott R. Hummel
Vocalise	Sergey Rachmaninoff (1873-1943) Arr. T. Lukyanova
Walking in the Air (from "The Snowman")	Howard Blake (b. 1938) Arr. T. Lukyanova
Summertime  (From Porgy & Bess)	George Gershwin (1898-1937)  Arr. P. v.d. Broek/SSW
Under the Sea (from "The Little Mermaid")	Alan Menken (b. 1949) Arr. by T. Lukyanova
When You Wish Upon a Star (from Walt Disney's PINOCCHIO)	Leigh Harline (1907-1969) Arr. T. Lukyanova

## Program Notes

**Johann Gottfried Walther**, (born September 18, 1684, Erfurt, Mainz [Germany]—died March 23, 1748, Weimar), German organist and composer who was one of the first musical lexicographers. Not only was his life almost exactly contemporaneous to that of Johann Sebastian Bach, he was the famous composer's cousin. Walther was most well known as the compiler of the *Musicalisches Lexicon*, an enormous dictionary of music and musicians.

Johann Gottfried was the music teacher of Prince Johann Ernst von Sachsen-Weimar. He wrote a handbook for the young prince with the title *Praecepta der musicalischen Composition*, 1708. It remained handwritten until Peter Benary's edition (Leipzig, 1955). As an organ composer, Walther became famous for his organ transcriptions of orchestral concertos by contemporary Italian and German masters. He made 14 transcriptions of concertos by Albinoni, Gentili, Taglietti, Giuseppe Torelli, Vivaldi and Telemann. These works were the models for Bach to write his famous transcriptions of concertos by Vivaldi and others. On the other hand, Walther as a city organist of Weimar wrote exactly 132 organ preludes based on Lutheran chorale melodies. Some free keyboard music also belongs to his legacy.

**"America the Beautiful"** is an American patriotic song. The lyrics were written by Katharine Lee Bates (an English professor at Wellesley College), and the music was composed by church organist and choirmaster Samuel A. Ward at Grace Episcopal Church in Newark, New Jersey. The two never met.

Bates originally wrote the words as a poem, "Pikes Peak", first published in the Fourth of July edition of the church periodical *The Congregationalist* in 1895. At that time, the poem was titled "America" for publication. Ward had originally written the music, "Materna", for the hymn "O Mother dear, Jerusalem" in 1882, though it was not first published until 1892.<sup>[3]</sup> Ward's music combined with the Bates poem was first published in 1910 and titled "America the Beautiful". The song is one of the most popular of the many U.S. patriotic songs.<sup>[4]</sup>

**Johann Sebastian Bach**, (born March 21 [March 31, New Style], 1685, Eisenach, Thuringia, Ernestine Saxon Duchies [Germany]—died July 28, 1750, Leipzig), composer of the Baroque era, the most celebrated member of a large family of north German musicians. Although he was admired by his contemporaries primarily as an outstanding harpsichordist, organist, and expert on organ building, Bach is now generally regarded as one of the greatest composers of all time and is celebrated as the creator of the *Brandenburg Concertos*, *The Well-Tempered Clavier*, the *Mass in B Minor*, and numerous other masterpieces of church and instrumental music. Appearing at a propitious moment in the history of music, Bach was able to survey and bring together the principal styles, forms, and national traditions that had developed during preceding generations and, by virtue of his synthesis, enrich them all.

***Sleepers, Awake!*** is one of J.S. Bach's most exquisite works, both in its cantata and chorale-prelude versions, and although some may not recognize it by name (or have heard the originals), many are nevertheless familiar with its hauntingly beautiful melodies. The Lutheran hymn-tune of Philipp Nicolai is central to Bach's two versions of *Sleepers, Awake!*, the first in 1731 in Cantata BWV 140, "*Wachet auf, ruft uns die Stimme*," and the next in 1746 as the first chorale prelude for organ in the *Schubler Chorales* BWV 645-650.

**John Gouwens** served from 1980 to 2019 as Organist and Carillonneur of the Culver Academies. In addition he taught piano students, and for several years also directed the choirs. Today, he is active as a consultant for carillon installations, while also performing occasionally on the carillons of Ball State University and Indiana University. He has written many works for carillon as well as several pieces for choir. He was awarded First Prize in a composition competition for a choir piece for the bicentennial of the city of Fort Wayne, Indiana. He also was awarded the "Jef Denyn Prize" (first prize) in a carillon composition competition organized by the Royal Carillon School in Mechelen, Belgium. He is often commissioned to write new works for carillon.

**Jesu, Joy of Man's Desiring** is one of the most popular choral compositions of Johann Sebastian Bach. It was written between 1714-1716 during his time in Weimar. And it is the 10th movement of Cantata the "Herz und Mund und Tat und Leben,". The tune was composed by Johann Schop (1590-1664), while Johann Sebastian orchestrated and harmonized the melody. This is the original text (translation from German) of the hymn:

*Well for me that I have Jesus,  
O how tightly I hold him  
that he might refresh my heart,  
when I'm sick and sad.  
Jesus I have, who loves me  
and gives himself to me,  
ah, therefore I will not leave Jesus,  
Even if I feel my heart is breaking  
(from BWV 147, chorale movement no. 6)*

*Jesus remains my joy,  
my heart's comfort and essence,  
Jesus fends off all suffering,  
He is my life's strength,  
my eye's desire and sun,  
my soul's treasure and pleasure;  
Therefore I will not leave Jesus  
out of heart and face.  
(from BWV 147, chorale movement no. 10)*

**José Antonio Carlos de Seixas** was both a virtuoso keyboard performer and a prolific Portuguese composer with almost 100 harpsichord sonatas to his credit. His sonatas share something of the advanced form and colorful texture of his older contemporary and colleague, Domenico Scarlatti. Santiago Kastner, Seixas' biographer and editor of his pieces, describes Seixas' works as less concerned with form, but rather given over to frequent improvisation. Much of his work was destroyed in the earthquake that devastated Lisbon in 1755. Only three orchestral pieces and around one hundred keyboard sonatas out of possibly more than seven hundred survived, plus a handful of choral works for liturgical.

The **Polovtsian Dances**, or **Polovetsian Dances** (Russian: Половецкие пляски, tr. *Polovetskie plyaski* from the Russian "Polovtsy"—the name given to the Kipchaks and Cumans by the Rus' people) form an exotic scene at the end of act 2 of Alexander Borodin's opera *Prince Igor*.

The work remained unfinished when the composer died in 1887, although he had worked on it for more than a decade. A performing version was prepared by Nikolai Rimsky-Korsakov and Alexander Glazunov in 1890. Several other versions, or "completions", of the opera have been made. The dances are performed with chorus and last between 11 and 14 minutes. They occur in act 1 or act 2, depending on which version of the opera is being used. Their music is popular and often given in concert as an orchestral showpiece. At such performances the choral parts are often omitted. The opera also has a "Polovtsian March" which opens act 3, and an overture at the start. When the dances are given in concert, a suite may be formed: Overture – Polovtsian Dances and March from *Prince Igor*.

The text of the first stanza of this particular section in the opera is given below.

*Slavewomen (English translation):*

Fly on the wings of the wind  
To our native land, dear song of ours,  
There, where we have sung you at liberty,  
Where we felt so free in singing you.  
There, under the hot sky,  
The air is full of bliss,  
There to the sound of the sea  
The mountains doze in the clouds;  
There the sun shines so brightly,  
Bathing the native mountains in light,  
Splendid roses blossom in the valleys,  
And nightingales sing in the green forests.  
And sweet grapes grow.  
You are free there, song,  
Fly home

**Pictures at an Exhibition**, musical work in 10 movements by Russian composer **Modest Mussorgsky** that was inspired by a visit to an art exhibition. Each of the movements represents one of the drawings or artworks on display. Mussorgsky composed *Pictures* as a memorial to his friend, the Russian artist Viktor Hartmann, who had died in 1873 at age 39. Shortly after the artist's death, Mussorgsky visited a retrospective exhibit of Hartmann's sketches, stage designs, and architectural studies and felt the need to capture the experience in music. By early summer 1874, he had completed the work, a lengthy and challenging suite for solo piano. At the time of Mussorgsky's death in 1881 from alcoholism, the piece had been neither performed nor published. It fell to his friend and colleague Nikolay Rimsky-Korsakov to edit the manuscript and bring it to print in 1886.

"**Vocalise**" is a song by **Sergei Rachmaninoff**, composed and published in 1912 as the last of his *14 Songs* or *14 Romances*, Op. 34.<sup>[1]</sup> Written for high voice (soprano or tenor) with piano accompaniment, it contains no words, but is sung using any one vowel of the singer's choosing (*see also vocalise*). It was dedicated to soprano Antonina Nezhdanova.

**Howard Blake** wrote his famous Christmas song as part of his phenomenally successful score for the animated film of Raymond Briggs's '**The Snowman**'. Howard Blake loves to tell the story of the time he caught a taxi to the airport. His composition, **Walking In The Air**, from the animated TV film *The Snowman*, which was sung by Aled Jones, was topping the Christmas charts. Howard chortled as he recalled, 'The radio in the taxi was playing *The Snowman*, and I asked the driver to turn it down. He said, "Listen mate, this is the best tune you'll ever hear. You should sit back and listen. You might learn about good music." 'So I sat back and said rather smugly. "Well, actually, I wrote this song. The driver turned around and said, "Oh, yeah? And I'm Father Christmas.'"

"**Summertime**" is an aria composed in 1934 by **George Gershwin** for the 1935 opera *Porgy and Bess*. The lyrics are by DuBose Heyward, the author of the novel *Porgy* on which the opera was based, although the song is also co-credited to Ira Gershwin by ASCAP.

The song soon became a popular and much recorded jazz standard, described as "without doubt ... one of the finest songs the composer ever wrote ... Gershwin's highly evocative writing brilliantly mixes elements of jazz and the song styles of African Americans in the southeast United States from the early twentieth century".

"**Under the Sea**" is a popular song from Disney's 1989 animated film *The Little Mermaid*, composed by Alan Menken with lyrics by Howard Ashman and based on the song "The Beautiful Briny" from the 1971 film *Bedknobs and Broomsticks*. It is influenced by the Calypso style of the Caribbean which originated in Trinidad and Tobago, as well as Reggae, which originated in Jamaica. The song was performed in the film by Samuel E. Wright. The track won the Academy Award for Best Original Song in 1989, as well as the Grammy Award for Best Song Written for Visual Media in 1991.

"**When You Wish Upon a Star**" is a song written by **Leigh Harline** and **Ned Washington** for Walt Disney's 1940 adaptation of *Pinocchio*. The original version was sung by Cliff Edwards in the character of Jiminy Cricket, and is heard over the opening credits and in the final scene of the film. The song has since become the trademark song of The Walt Disney Company.

## About the Artist



Tatiana (Tanya) Lukyanova earned her Bachelors degree in piano and organ performance at the Novosibirsk State Conservatory (Russia) and Masters Degree in organ and carillon at the St. Petersburg State University, followed by postgraduate organ studies at St. Petersburg State Conservatoire and carillon studies at the Royal Carillon School in Mechelen, Belgium. She taught organ and carillon at the St. Petersburg State University and served as the carillonneur of the Peterhof Museum. In December 2012 Tatiana moved to United States and is currently the organist and accompanist at the South United Methodist Church in Manchester, CT and the carillonneur at the First Church of Christ Congregational in New Britain, CT.

*Storrs Congregational Church thanks you for your participation in this season's Carillon Concert series Belles of the Bells. We appreciate your attendance.*