

CARILLON CONCERTS

2022 Summer

“Belles of the Bells 2”

Sunday, July 31st at 5:00 PM

Tatiana Lukyanova, Carillonneur



Thank you for joining us today!
We hope you'll join us as the summer series
wraps up with our final concert of the
season on UConn's welcome back weekend.

August 28, 5:00 PM

Amy Heebner



**STORRS
CONGREGATIONAL
CHURCH**
UNITED CHURCH
OF CHRIST

2 North Eagleville Road
Storrs Mansfield, CT 06268
860.429.9382 | www.storrscongchurch.org

 *Open and Affirming*  *Accessible to All*  *A Just Peace Church*

About the Carillon

Every summer Storrs Congregational Church offers its ***Summer Carillon Concerts!*** These family-oriented, outdoor musical events are performed on the historic Austin Cornelius Dunham Carillon (tower bells), a true Eastern Connecticut cultural treasure. The Austin Cornelius Dunham Carillon was commissioned by the Board of Trustees of Connecticut Agricultural College (UConn) in 1930. It was built by the Meneely Bell Foundry of Watervliet, NY and installed in 1931 in the tower of Storrs Congregational Church. The instrument is named after the Willimantic industrialist whose gift of farmland led to funding for its construction. The Dunham Carillon is an historic instrument, one of very few carillons anywhere that are completely American made. This carillon is comprised 31 bells and played from a "clavier," or keyboard, high in the steeple. In 2011 as part of the 50th Anniversary celebrations of the School of Fine Arts at the University of Connecticut, the instrument was refurbished with the addition of five newly cast bells increasing the range to three full octaves. The lowest bell, connected to low C on the keyboard, sounds the pitch E and weighs about 2,800 pounds. The total weight of the bells is about 16,000 pounds. After several years of near disuse, the Dunham Carillon now resounds every summer during the ***Summer Carillon Concerts!*** and can be heard occasionally during the academic year.

Funding Note

2022 Summer Concerts on the Lawn series is brought to you through the Storrs Congregational Church Music Ministry and the generous support of the Lamb Fund.

We would appreciate your financial support.

Donations to the Lamb Fund may be made anytime at

<http://www.storrscongchurch.org/> "Give now" or through the mail by check made payable to SCC with "Carillon Concerts" on the memo line.

Thank you!

Tatiana Lukyanova, *Carillonneur*

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



1. Prelude *Johann Sebastian Bach (1685-1750)*
(From Suite No.1 in G Major, BWV 1007)
2. Fairest Lord Jesus (*found in Münster Gesangbuch, 1677; trans. Joseph A. Seiss, 1873; music: Schlesische Volkslieder, 1842; arr. Richard S. Willis, 1850*)
3. When Jesus wept *William Billing (1746-1800)*
arr. Andrea McCrady
4. Allemande from French Suite #2, BWV 813
J.S. Bach (1685-1750)
arr. Andrea McCrady
5. Toccata and Fugue in D Minor *J.S. Bach*
6. Andante Cantabile *Jef Denyn (1862-1941)*
(*Theme with Variations*)
7. "Élévation ou Communion"
(from "L'Organiste Moderne")
Louis J.-A. Lefébure-Wély (1817-1869)

Tatiana Lukyanova, Carillonneur

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



8. Prelude in C sharp minor *Sergey Rachmaninoff (1873-1943)*
arr. Bob van Wely
9. Pavane and Minuet *David Maker (b. 1943)**
10. "Always" *Irving Berlin (1888-1989)*
arr. Sally S. Warner
11. "You're Where I Belong" (from "STUART LITTLE")
Diane Eve Warren (b. 1956)
12. "I Will Be Here" *Steven Curtis Chapman (b. 1962)*
13. "Kadosh Adonai" *Elisheva Shomron*
14. "Wonderful Merciful Savior" *Dawn Rodgers, Eric Wyse*

1, 2, 5, 7, 11, 14 – arranged/adapted by the performer

*Duet with Nicole Bernier

Program Notes:

- Prelude (From Suite No.1 in G Major, BWV 1007) by J.S. Bach.**
Bach's six suites for unaccompanied cello occupy a special place in the repertoire for both player and listener. Cellists regard the suites as sacred touchstones for their instrumental art demanding the utmost in technique, interpretation and expression requiring years if not a lifetime to master. Bach composed the cello suites sometime around 1720, the same time (and most likely before) he wrote the equally astonishing six partitas and sonatas for solo violin. During these years from 1717-1723, Bach was employed as the Kapellmeister to Prince Leopold in the court of Anhalt-Köthen. Prince Leopold was a music lover who also retained a talented group of orchestral and chamber musicians suitable for Bach's finest inspirations. Unusually free from the demands for religious music typical of his other employers, under Prince Leopold, Bach composed some of his finest secular instrumental music during these years including the Brandenburg Concertos, the first book of the Well-Tempered Clavier, and the cello and violin suites.
- Fairest Lord Jesus.** An inspiring anthem which combines an original melody together with the familiar hymntune, "Schonster Herr Jesu". (In some hymnals, this tune is known as "Crusader's Hymn" and "St. Elizabeth".)
*Fairest Lord Jesus, Ruler of all nature,
O Thou of God and man the Son,
Thee will I cherish, Thee will I honor,
Thou, my soul's glory, joy and crown* *Beautiful Savior! Lord of all the nations!
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forever more be Thine*
- When Jesus wept.**
One of the most well-known of the early American canons, originally appeared in the New England Psalm Singer. It was written in 1770 by **William Billings**, a self-taught singing-school teacher and composer who served as choir leader at Old South Church in Boston.
- The French Suites**, BWV 812–817, are six suites which Johann Sebastian Bach wrote for keyboard between 1722-25. Although suites 1–4 are typically dated to 1722, it is possible that the first was written somewhat earlier. They were later given the name 'French'. Likewise, the English Suites were so named at a later date. The name was popularized by Bach's biographer Johann Nikolaus

Forkel, who mentioned they were written in the French style. This, however, is inaccurate: like Bach's other suites, they follow a largely Italian convention. There is no surviving definitive manuscript of these suites, and ornamentation varies both in type and in degree across manuscripts. Some of the manuscripts that have come down to us are titled "Suites Pour Le Clavecin", which is what probably lead to the tradition of calling them "French" Suites.

5. **Toccata and Fugue in D Minor.**

Bach's Toccata and Fugue in D minor is one of his most iconic pieces for organ. Many people will be familiar with its three dramatic opening flourishes followed by the low, growling pedal note underneath a huge, fortissimo rolling chord. The Toccata is a fantasy – like an improvisation – and has many features that are unusual for an organ work of its time. The Fugue, too, has elements that are uncharacteristic of Bach. In fact, there are strong reasons to suggest that Bach's celebrated Toccata and Fugue was not originally in D minor, nor written for the organ. It might have been written for violin or harpsichord, and some scholars believe it's too crude a piece to have been written by Bach at all! The earliest score contains many un-Bach-like dynamics and markings, in a copy made by Johann Ringk (1717-78), who was a student of one of Bach's students. No original manuscript survives, so perhaps we'll never clear up the mystery.

6. **Joseph Guillaume François "Jef" Denyn** was a carillon player from Mechelen, Belgium. He originally studied to be an engineer. His musical career started in 1881 when his father, the official carillonneur of Mechelen, became blind and became unable to play. In 1887 Denyn was recognized for his skills and officially appointed to the same position his father had held. He used his engineering knowledge to vastly improve the technology surrounding carillons, which is now used all over Europe and the United States. In 1922, he founded the world's first and most renowned international higher institute of campanology, later named after him, the Royal Carillon School "Jef Denyn" (Dutch: *Koninklijke Beiaardschool "Jef Denyn"*) in Mechelen.

7. **Louis-James Alfred Lefébure-Wély** (13 November 1817 – 31 December 1869) was a French organist and composer. He played a major role in the development of the French symphonic organ style and was closely associated with the organ builder Aristide Cavaillé-Coll, inaugurating many new Cavaillé-Coll organs. His playing was virtuosic, and as a performer, he was rated above eminent contemporaries including César Franck.
8. **Sergei Rachmaninoff's Prelude in C sharp minor Op. 3, No. 2** is easily one of his most famous pieces, and it has been since he first performed it publicly in Moscow in September 1892 at the Moscow Electrical Exhibition. The prelude in C sharp minor was originally one of a five-piece set called *Morceaux de fantaisie*. The story goes that the inspiration behind the prelude was from a dream he had. The dream was set at a funeral (the A section “bells”), and there “center stage” was a coffin. As Rachmaninoff approaches to look inside the coffin, he sees himself there inside, where he immediately feels terror and anxiety (the B section “agitato”). Whether or not the story about the dream is true, it is true that he experienced loss of family members at a young age. This prelude became so popular and was asked to perform it so often he grew to dislike it.
9. **The “Pavane” and “Minuet”** were commissioned by the Wellesley College Guild of Carillonneurs, and premiered by the Guild earlier this year.
In this Pavane, a slow stately dance in duple time, the prevailing somber mood is broken momentarily by a sprightly intermezzo, subtitled “Hell on the Waban.” The melody here adapts “Hell on the Wabash,” an old American fife tune. “Waban” references Lake Waban, adjacent to the Wellesley College campus.
The Mozartean melody that begins this Minuet becomes increasingly florid and involved as the piece progresses. Snatches of “Entry of the Gladiators” and “The Great Gate at Kiev” may be discerned, as well as an *ad lib* section of “cuckoo” calls. The many hand crossings in the piece, a favorite device of the composer, can best be appreciated by *seeing*, or *being*, the performers.
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.

10. **Irving Berlin** (born **Israel Beilin**) was an American composer, songwriter and lyricist. His music forms a great part of the Great American Songbook. Born in Imperial Russia, Berlin arrived in the United States at the age of five. He published his first song, "Marie from Sunny Italy", in 1907, receiving 33 cents for the publishing rights, and had his first major international hit, "Alexander's Ragtime Band", in 1911. He also was an owner of the Music Box Theatre on Broadway. For much of his career Berlin could not read sheet music, and was such a limited piano player that he could only play in the key of F-sharp; he used his custom piano equipped with a transposing lever when he needed to play in keys other than F-sharp. He wrote hundreds of songs, many becoming major hits, which made him famous before he turned thirty. During his 60-year career he wrote an estimated 1,500 songs, including the scores for 20 original Broadway shows and 15 original Hollywood films, with his songs nominated eight times for Academy Awards.
11. **Diane Eve Warren** is an American songwriter, musician, and record producer. Warren's career was jump-started in 1985 with "Rhythm of the Night" by DeBarge. In the late 1980s, she joined forces with the UK music company EMI, where she became the first songwriter in the history of *Billboard* magazine to have seven hits, all by different artists, on the singles chart at the same time, prompting EMI's UK Chairman Peter Reichardt to call her "the most important songwriter in the world". She has been rated the third most successful female artist in the UK.
12. **Steven Curtis Chapman** (born November 21, 1962) is an American Christian music singer, songwriter, record producer, actor, author, and social activist.
13. **Elisheva Shomron**, née Nancy Thomson Sebastian, is the composer of over 200 Messianic Jewish worship songs. As a singer/songwriter, her music constitutes a large portion of the Messianic music repertoire of many congregations. Her most popular song is **Kadosh** (1987).

<i>Kadosh kadosh kadosh</i>	<i>Holy holy holy</i>
<i>Kadosh kadosh kadosh</i>	<i>Holy holy holy</i>
<i>Adonai Elohim tz'va'ot</i>	<i>O Lord our God Lord of hosts</i>
<i>Adonai Elohim tz'va'ot</i>	<i>O Lord our God Lord of hosts</i>
<i>Asher hayah V'hoveh v'yavo</i>	<i>Who was and Who is And Who is to come</i>
<i>Asher hayah V'hoveh v'yavo</i>	<i>Who was and Who is And Who is to come</i>

14. **Eric Wyse** is a renowned composer and worship leader. He composed this wonderful hymn in 1989 with his wife, Dawn Rodgers.

*Wonderful, merciful Savior, precious Redeemer and Friend;
Who would have thought that a Lamb could rescue the souls of
men?*

Oh, You rescue the souls of men.

*You are the One that we praise, You are the One we adore.
You give the healing and grace our hearts always hunger for,
Oh, our hearts always hunger for.*

*Counselor, Comforter, Keeper, Spirit we long to embrace;
You offer hope when our hearts have hopelessly lost the way,
Oh, we hopelessly lost the way.*

*Almighty, infinite Father, faithfully loving Your own;
Here in our weakness You find us falling before Your throne,
Oh, we're falling before Your throne.*

About the Artists



TATIANA (TANYA) LUKYANOVA earned her Bachelors degree in piano and organ performance at the Novosibirsk State Conservatory (Siberia, Russia) with professors Natalia Melnikova and Natalia Baginskaya and Masters Degree in organ and carillon at the St. Petersburg State University with Daniel Zaretsky and Jo Haazen, followed by postgraduate organ studies at St. Petersburg State Conservatoire “N. Rimsky-Korsakov”, and carillon studies at the Royal Carillon School in Mechelen, Belgium.

In addition to her degree work, Tanya also taught organ and carillon at the St. Petersburg State University (2008-2012) and served as the carillonneur of the Peterhof Museum (2009 to 2011).

In December 2012 Tanya 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.



NICOLE BERNIER, a native of Québec, has been playing the carillon since 1995, studying under Daniel Kehoe at Trinity College, Hartford. She has performed in concerts at Trinity College (Hartford), Storrs Congregational Church, (Storrs), First Presbyterian Church (Stamford). First Church of Christ Congregational Church, (New Britain) and St. Joseph's Oratory, (Montreal, Quebec).

She is the Director of Music Ministry at Church of the Holy Family, in

Hebron and St. Columba Church in Columbia, CT.

Nicole resides in Columbia with Ed, her husband of 39 years. They have two daughters, Cherise and Karina and 5 grandchildren - Ava, Tommy, Banks, Lydia and Nicholas who are the light of her life!

Nicole loves gardening, motorcycling, bicycling, boating and especially spending time with family and friends. She also an active Caring Clowning known as Nic-Nac and ministers to residents of St. Joseph's Living Center of North Windham, CT. while training others to join in this wonderful ministry.

*Storrs Congregational Church thanks you for your participation in this
season's Carillon Concert series Summer Concerts on the Lawn.
We appreciate your attendance.*