Carillon Recital

Wesley Arai

Sunday, October 9, 2022 • 2:00 p.m. • Storke Tower

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**Program**

1. **A Baroque Introduction**
   - Entrance of the Queen of Sheba
     - George Frideric Handel (1685-1759)
     - arr. Sally Slade Warner
   - Sarabande
     - Jean-Marie Leclair (1697-1764)
     - arr. Ronald Barnes

2. **Pieces Written for the Carillon**
   - Moto Perpetuo (1990)
     - John Knox (1932-2021)
   - Fantasy for Carillon (2009)
     - Emma Lou Diemer (b. 1927)

3. **Selections from Beauty and the Beast**
   - Belle
   - Something There
   - Be Our Guest
     - Alan Menken (b. 1949)
     - arr. Frank Steijns

4. **Internationally Inspired**
   - Melody for Kinyaa’áanii No. 2 (2021)
     - Connor Chee (b. 1987)
   - Flamenco (1980)
     - Ronald Barnes (1927-1997)
     - (from Serenade II for Carillon)

*Each section will be announced by the striking of one or more bells*

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Welcome to Storke Tower and its Carillon!

The 61-bell UCSB carillon was dedicated in 1969. It was a gift of Thomas Storke, then publisher of the Santa Barbara News-Press. The instrument consists of bells cast by the Dutch bell foundry Petit & Fritsen, ranging in weight from about 13 pounds to 2.5 tons. Our instrument is one of six carillons in California, with the others being at UC Berkeley, UC Riverside, Stanford University, Christ Cathedral (formerly the Crystal Cathedral) in Garden Grove, and Trinity Cathedral in San Jose. There are over 650 carillons in the world and over 180 in North America.

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Please join us for our upcoming Fall carillon recitals:

Sunday, November 6 at 2:00pm – Wesley Arai, University Carillonist
Sunday, November 20 at 10:00am – UCSB Carillon Studio Student Recital
Program Notes

**Entrance of the Queen of Sheba** was composed by George Frideric Handel as part of his 1749 oratorio *Salomon.* While the entire oratorio is rarely performed today, the *Entrance of the Queen of Sheba* is often used for celebratory occasions, such as weddings and graduation ceremonies. Jean-Marie Leclair was a French violinist and composer. The *Sarabande* is a movement from one of his many violin sonatas.

John Knox was a very prolific composer for the carillon. His *Moto Perpetuo* (1990) features a driving string of sixteenth notes that continues for the entirety of the piece. The somewhat frantic opening section features gradually rising and falling lines. The more lyrical middle section provides some calm, before giving way to a restatement of the opening frantic material. *Fantasy for Carillon* was commissioned for the 40th anniversary of UCSB's Storke Tower carillon in 2009. The piece features showy scales and clanging clusters. These clusters require the performer to use a number of unusual techniques, including playing with open hands, forearms, and sideways-pointed feet, as well as playing some sections standing up in order to provide enough force and volume. The composer indicates that the piece should be played quite freely, allowing time for some of the rich sonorities to decay. Emma Lou Diemer was professor of theory and composition at UCSB from 1971 to 1991 and is Professor Emeritus. She has written many works for various instruments, ensembles, and electronic media, including pieces written specifically for the Storke Tower carillon.

Today's recital includes three selections from the 1991 animated film (and 2017 live-action movie) *Beauty and the Beast.* The animated film was based on an 18th century French fairy tale and won Academy Awards for Best Original Score and Best Original Song (for the title song).

*Melody for Kinyaa’danii No. 2* (2021) is from a set of two pieces for carillon that draw upon motives from traditional music of the Diné (Navajo). According to the composer, “The Diné believe in the curative power of music, and the carillon presents the unique opportunity for the restorative sounds to reach the community surrounding the instrument.” *Flamenco* was written by Ronald Barnes, who played a major role in developing an American style of carillon composition. Barnes wrote countless original works, arrangements, and folk song settings for the carillon, which have become standards in the repertoire of carillonneurs in America and abroad. *Flamenco* is the third movement of Barnes’ *Serenade II for Carillon* (1980), a six-movement work, and is in the style of a lively Spanish dance.

About the Artist

**Wesley Arai** was appointed Lecturer and University Carillonist at the University of California, Santa Barbara in 2018. He plays the 61-bell Storke Tower carillon regularly and teaches carillon to UCSB students. Arai studied carillon with Jeff Davis as an undergraduate student at the University of California, Berkeley, where he received BA degrees in Mathematics and Statistics. While earning an MA degree in Mathematics at the University of California, Los Angeles, he continued to play the carillon and subsequently passed the Carillonneur examination of the Guild of Carillonneurs in North America. Arai then served as Associate Carillonist at the University of California, Berkeley. An active recitalist, Arai has performed extensively across the United States and abroad. He completed a recital tour of Europe in Summer 2022, performing in England, Ireland, France, and Spain. Other recent performances include recitals in Australia, the dedicatory recital for the carillon at the University of Washington, and performances at the Eighth Berkeley Carillon Festival, the 76th Congress of the Guild of Carillonneurs in North America, and the Springfield International Carillon Festival. Arai is also an annual recitalist at the Cathedral of St. John the Evangelist in Spokane, Washington.

In addition to the carillon, Arai has studied piano, trombone, and voice, and has performed in a number of different concert bands, marching bands, jazz bands, orchestras, and choral groups. He enjoys arranging music and occasionally performs some of his own arrangements on the carillon. Arai’s day job is as an actuary.