

Carillon Recital

Wesley Arai

Sunday, October 17, 2021 • 2:00 p.m. • Storke Tower

program

1. Preludio IV
Figments (1983) Matthias van den Gheyn (1721-1785)
Gary C. White (b. 1937)
2. Pavane pour une infante défunte
Signals (1982) Maurice Ravel (1875-1937)
arr. Emily O'Mahony (UCSB Class of 2022)
Ronald Barnes (1927-1997)
3. Chartres (1969)
Silver Clouds Chasing the Moon Roy Hamlin Johnson (1929-2020)
Ren Guang (1900-1941)
arr. Andy Huang (UCSB Class of 2021)
4. Image No. 2 (1959)
Moto Perpetuo (2020) Émilien Allard (1915-1977)
Geert D'hollander (b. 1965)
5. Bethena, a Concert Waltz
arr. Keith Sibal (UCSB Class of 2021)
Scott Joplin (1868-1917)

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

Today's performance will be streamed live from the Department of Music's YouTube channel!

To watch the recitalist perform, please visit

<https://youtu.be/sc4rgpmrvxQ>

It is recommended that you turn off your phone's sound if listening to the carillon live.

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.

Please join us for our upcoming Fall carillon recitals:

Sunday, November 7 at 2:00pm – Wesley Arai, University Carillonist
Sunday, November 21 at 10:00am – UCSB Carillon Studio Student Recital

Program Notes

Today's recital features three student arrangements, products of the Spring 2020 carillon class, by current and former students Andy Huang, Emily O'Mahony, and Keith Sibal. Due to the COVID-19 pandemic and the resulting temporary move to remote learning, the class shifted its focus from carillon performance to topics such as arranging and composing for the carillon, acoustic and harmonic considerations unique to the carillon, and the history of the carillon. Since the carillon was silent for over a year due to the pandemic, this is the first time these student arrangements will be heard on the bells of Storke Tower. *Pavane pour une infante défunte* (*Pavane for a Dead Princess*) and *Bethena* were both originally works for piano, while *Silver Clouds Chasing the Moon* was originally composed for an ensemble of traditional Chinese instruments.

Matthias van den Gheyn was a Flemish composer who is best known for his carillon and organ compositions. *Preludio IV* belongs to a set of eleven preludes, which are among the few surviving original works for the carillon from the late 18th century and are still performed frequently today due to their musicality and technical virtuosity. In celebration of the composer's 300th birthday, all eleven of his preludes are being performed on the Storke Tower carillon between 2020 and 2022.

Figments consists of several quotations from the Fugue in B Minor from Book 1 of the *Well-Tempered Clavier* by Johann Sebastian Bach. According to the composer, "the intended effect is that these lines 'float to the surface' of the textures much as memories come up unexpectedly in a dream."

Signals 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. *Signals* is written in a bouncing compound meter, with an interesting use of layers and echo effects.

Chartres is a setting of a 15th century French hymn tune from Roy Hamlin Johnson's multi-volume collection *A Carillon Book for the Liturgical Year*. The tune is set in a variety of textures, from simple and plaintive to wild and exuberant. Johnson makes use of the octatonic scale, which is a series of alternating whole steps and half steps frequently used in music for the carillon due to its acoustic qualities.

Émilien Allard was a Canadian composer and carillonneur. Allard's *Image No. 2* features impressionistic harmonies and a climactic middle section that includes brilliant cascades of sound.

Moto Perpetuo was awarded First Prize in the 2021 Composition Competition of the Guild of Carillonneurs in North America (GCNA). The piece features a constant, driving pulse in its beginning and ending sections, with a contrasting flowing and expressive section in the middle.

About the Artist

Wesley Arai was appointed Lecturer and University Carillonneur 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 Carillonneur at the University of California, Berkeley.

An active recitalist, Arai has performed extensively across the United States and abroad. Most recently, he has performed in Australia, gave the dedicatory recital for the carillon at the University of Washington, and performed 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.