

Duke Chapel Music presents
The 2023–2024 J. SAMUEL HAMMOND
CARILLON RECITAL SERIES

MITCHELL EITHUN



PROGRAM

Numbered selections will be indicated by the tolling of a bell.

Westminster Quarters
The Hour

I. Three Preludes

Prelude No. 1 in C major (BWV 846)

Johann Sebastian Bach (1685–1750)

Second Prelude

Theophil Rusterholz (1907–2001)

Navajo Prelude No. 3

Connor Chee

These unrelated preludes happen to be numbered one, two, and three. The first is the opening piece in The Well-Tempered Clavier, a collection of preludes and fugues in every major and minor key. Bach wrote this collection for keyboard instruments with a “well-tempered” tuning system, but the precise meaning of this phrase is debated. The next prelude is from a set of “Three Preludes for Carillon” by Theophil Rusterholz and is marked by quick repeating patterns that test the ability of the performer to make quick dynamic contrasts. The third prelude was originally composed for piano by Connor Chee and is based on the melody of a song from the Diné (Navajo) Enemy Way Ceremony. Chee explains that this carillon transcription was commissioned by Tiffany Ng of the University of Michigan “as part of her efforts to help diversify public soundscapes.”

II. Works for Handbell Ensemble

Change Ring Prelude on Divinum Mysterium

Fred Gramann (b. 1950)

Aria

Cynthia Dobrinski (1950–2021)

Grazioso

Arnold Sherman

These notable pieces for handbell ensemble have been arranged by the performer for the carillon. By the early eighteenth century, tuned handbells had been cast in England to allow tower bell ringers to practice ringing mathematical sequences of notes known as “changes.” The legacy of change-ringing is featured in “Change Ring Prelude on DIVINUM MYSTERIUM” by Fred Gramann, a piece that weaves together four-note permutations to introduce the plainchant hymn “Of the Father’s Love Begotten.” This selection is followed by “Aria,” by an expressive and emotional piece written for just two octaves of bells by Cynthia Dobrinski. Finally, “Grazioso” by Arnold Sherman is a reflection on human mortality written in memory of a close friend who died of cancer. These three pieces represent the work of three handbell luminaries in the United States.

III. Pieces for a Musical Clock

George Frideric Handel (1685–1759)

1. Air
2. Sonata
3. Menuet
4. Menuet
5. Air
6. Gigue

These short pieces come from a collection of eighteen works known as Spieluhr (literally “play hour”) that Handel composed for mechanical clocks. In eighteenth-century London, clockmakers built extravagant household clocks with drum-and-pins systems to play intricate pieces of music on bells, pipes or strings. Several of Handel’s pieces are dedicated to clockmaker Charles Clay.

IV. Improvisations on Welsh Hymn Tunes

Hymns will be chosen from:

ASH GROVE	“Let All Things Now Living”	Traditional
ABERYSTWYTH	“Jesus, Lover of My Soul”	Joseph Parry (1841–1903)
ST. DENIO	“Immortal, Invisible”	Traditional
LLANGLOFFAN	“Rejoice, Rejoice, Believers”	Traditional
CWM RHONDDA	“Guide Me, O Thou Great Jehovah”	John Hughes (1873–1932)

The country of Wales in the United Kingdom has supplied churches around the world with strong melodies to support congregational singing. Some of these hymntunes were written for specific texts, but most are anonymous folk melodies. The Welsh tradition of Cymanfa Ganu or a “Singing Festival” in local communities and in the diaspora celebrates favorite hymns by singing in 4-part harmony. The Sunday morning carillonneur at Duke Chapel often expands on the hymns of the day, a process you will witness here.

V. Soft Music

A Gentle Thought
Florence Price (1887–1953)
arr. Tiffany Ng

The King of Love My Shepherd Is
ST. COLUMBA, George Petrie (1790–1866)
arr. Richard Giszczak

Over the Rainbow
Harold Arlen (1905–1986)
arr. Pamela Ruiter-Feenstra

These pieces demonstrate the gentler side of the carillon. “A Gentle Thought” by Florence Price was originally written for organ and features a meandering melody supported by chromatic harmonies. Price is recognized as the first Black woman in the United States to be a symphonic composer and produced over 300 works for orchestra, choirs, and solo instruments. Then, the Irish hymn tune ST. COLUMBA shines in a setting by Richard Giszczak.

VI. Ukrainian Music

Prayer for Ukraine

Mykola Lysenko (1842–1912)

arr. Iryna Riabchun

My Thoughts

I. Riabchun

After a poem of Taras Shevchenko (1814–1861)

Mighty Dnieper

D. Kryzhanivsky

arr. I. Riabchun

According to American carillonist Simone Browne, there are seven carillons in Ukraine, all of which have been installed in the last 25 years. In March 2022, weeks after the Russo-Ukrainian War began, the World Carillon Federation collected scores to be played on carillons all over the world in support of Ukraine and the cause of democracy. Ukrainian carillonist Iryna Riabchun contributed several pieces to the project, including the three listed here. “Prayer for Ukraine” is an arrangement of a patriotic poem set by Mykola Lysenko, a central figure in Ukrainian classical music. Both “My Thoughts” and “Mighty Dnieper” are Riabchun’s musical reflection on poems by Taras Shevchenko, whose literary output is part of the foundation of the Ukrainian language. The texts associated with each piece are at the end of the program.

VII. Sending Songs

Dear Old Duke

Robert Henry James (c. 1903–1982)

arr. Ronald Barnes

Hark the Sound

William Starr Myers (1877–1956)

arr. M. Eithun

Lift Every Voice and Sing

J. Rosamond Johnson (1873–1954)

and James Weldon Johnson (1871–1938)

arr. M. Eithun

“Dear Old Duke,” originally called “Hymn to Trinity,” was written by Robert Henry James, a 1924 graduate of Trinity College. The song serves as the Alma Mater for Duke University and is heard every Friday at the end of the 5:00 p.m. carillon recital. “Hark the Sound” is the Alma Mater of the University of North Carolina at Chapel Hill and played here in solidarity with the school community, which faced a shooting on August 28, 2023, taking the life of faculty member Zijie Yan. “Lift Every Voice and Sing,” sometimes called the “Black national anthem” recalls the presence of God amidst the long journey from slavery to freedom and issues a call to “march on till victory is won.” In 2021, South Carolina Representative Jim Clyburn sponsored a bill that would make the song the National Hymn of the United States. It has not received a vote.

ARTIST BIOGRAPHY

Mitchell Eithun is pursuing a Master of Divinity at Duke Divinity School and also serves as a student carillonneur at Duke University Chapel. He first encountered the carillon in 2019 while a student at Michigan State University, where he took lessons with late carillonneur Ray McClellan. Since then he has visited and played over twenty carillons in the U.S. and Scotland. An active church music composer, Mitchell has over sixty published pieces of handbell music and has received commissions from community and church handbell ensembles. He holds a B.A. in Mathematics and Computer Science and a minor in Music from Ripon College and an M.S. in Computational Mathematics, Science and Engineering from Michigan State University. Previously he served as intern for worship and student engagement at Duke University Chapel. Mitchell is an associate member of the Guild of Carillonneurs in North America and a seminar instructor for the Handbell Musicians of America.



THE J. SAMUEL HAMMOND CARILLON

The J. Samuel Hammond Carillon at Duke University Chapel was installed in 1932 with fifty bells cast by John Taylor Bellfounders, Ltd. of England. The carillon has a four-octave range and is played using a traditional clavier keyboard operated by the hands and feet of a carillonneur. The instrument was the thirteenth concert carillon installed in the United States and the first in the South. A dedication recital was given in 1932 by Belgium carillonneur Anton Brees (1897–1967), who served as the summer university carillonneur until 1956. In 2021, the carillon was named after J. Samuel Hammond (1947–2021), who served as university carillonneur from 1965 to 2018. There are no automated mechanisms in the tower—every bell heard from Duke Chapel is played by a person



in the tower. Recitals are heard on weekdays from 5:00–5:15 p.m. and before and after 11:00 a.m. worship services on Sunday mornings.

Texts for Ukrainian Music

“Prayer for Ukraine”

Oleksandr Konysky (1836–1900)
Translated by Dmytro Shostak

Lord, oh the Great and Almighty,
Protect our beloved Ukraine,
Bless her with freedom and light
Of your holy rays.

With learning and knowledge enlighten us,
Your children small,
In love pure and everlasting
Let us, oh Lord, grow.

We pray, oh Lord Almighty,
Protect our beloved Ukraine,
Grant our people and country
All your kindness and grace.

Bless us with freedom, bless us with wisdom,
Guide us into a kind world,
Bless us, oh Lord, with good fortune
For ever and evermore.

Excerpt from “My Thoughts”

Taras Shevchenko (1814–1861)
Translated by John Weir

My thorny thoughts, my thorny thoughts,
You bring me only woe!
Why do you on the paper stand
So sadly row on row? ...
Why did the winds not scatter you
Like dust across the steppes?
Why did ill-luck not cradle you
To sleep upon its breast? ...

My thoughts, my melancholy thoughts,
My children, tender shoots!
I nursed you, brought you up—and now
What shall I do with you? ...
Go to Ukraine, my homeless waifs!
Your way make to Ukraine
Along back roads like vagabonds,
But I’m doomed here to stay.

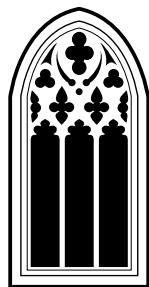
Excerpt from “The Mighty Dnieper”

Taras Shevchenko
Translated by J. Weir

The mighty Dnieper roars and bellows,
The wind in anger howls and raves,
Down to the ground it bends the willows,
And mountain-high lifts up the waves.

The pale-faced moon picked out this moment
To peek out from behind a cloud,
Like a canoe upon the ocean
It first tips up, and then dips down.

The cocks don't crow to wake the morning,
There's not as yet a sound of man,
The owls in glades call out their warnings,
And ash trees creak and creak again.



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