

**NOON
AT MET**

*Carillon
Festival*

Welcome



JUNE

4 | 11 | 18 | 25

DEBORAH HENNIG

Thursday, June 4, 2026 at 12:00 p.m.

When bells dance and dream

O Canada	Calixa Lavallée, 1842-91; arr. D. Hennig
Che si può fare	Barbara Strozzi, 1619-1677; arr. J. Lory-Moran
Partita for Violin No. 3: <i>Preludio</i>	Johann Sebastian Bach, 1685-1750; arr. D. Hennig
Hallelujah	Leonard Cohen. 1934-2016; arr. J. Brink
The Sacredness of Trees	Ellen Lindquist, b. 1970
Hidden Gems	Naoko Tsujita, b. 1985
Dance of the Tower Bells	Lisbeth Janssens, b. 1971
Romances sans paroles, op. 76 No. 1: Souvenance No. 6: Méditation No. 2: Élévation	Cécile Chaminade, 1857-1944; arr. D. Hennig

Deborah Hennig (Stratford, Ontario) has a background as a classical pianist and a degree in Piano Performance, both of which have influenced her carillon playing.

She began studying carillon in 2012 with Dr. Andrea McCrady at the Peace Tower in Ottawa, and was instantly intrigued by the instrument's unique musical and technical possibilities. After a six-year sojourn living in Asia, she moved to Belgium to pursue full-time carillon studies at the Royal Carillon School in Mechelen, Belgium. Deborah graduated with High Distinction in 2021 and earned her Carillonneur accreditation from the Guild of Carillonneurs in North America (GCNA) the same year.

Deborah is an active arranger of carillon music and is on the Franco Composition Committee of the GCNA. She has given numerous carillon concerts in Canada, the US and Europe.

MINAKO UCHINO

Thursday, June 11, 2026 at 12:00 p.m.

Part I: The Flemish Tradition and Baroque Resonance

This section highlights the historical roots of the carillon in the Low Countries and the architectural beauty of the Baroque era.

1. Prelude No. 5 Matthias Vanden Gheyn, 1721–1785
A native of the traditional university town of Leuven, Vanden Gheyn was a seminal carillonneur and composer. This prelude is considered an essential masterpiece in the carillon repertoire, showcasing the instrument's technical brilliance.
2. Fugue Matthias Vanden Gheyn
This work exemplifies the contrapuntal mastery of the 18th century, making full use of the carillon's unique tonal characteristics.
3. Adagio Joseph Hector Fiocco, 1703–1741
A lyrical and delicate piece by the 18th-century Belgian composer, reflecting the refined musical style of the Southern Netherlands.
4. Canon in D Johann Pachelbel, 1653–1706
Composed by one of the leading German masters of the mid-Baroque, this world-renowned canon is celebrated for its perfect structural beauty and timeless melody.
5. Air from Orchestral Suite No. 3, BWV 1068 Johann Sebastian Bach, 1685–1750
Widely known as the "Air on the G String," this is one of Bach's most beloved works, offering a moment of profound serenity and spiritual reflection.

Part II: Lyricism and Prayer from the New World

Exploring the evolution of the carillon as a concert instrument in North America, featuring modern prayers and folk traditions.

1. Paraphrase on a Siciliana of Pasquale Ricci Ronald Barnes, 1927–1997
Barnes was a pioneer who established the carillon as a true concert instrument in the United States. This piece masterfully reimagines a Baroque theme through a modern American lens.
2. Evocation John Courter, 1941–2010
As an influential American university carillonneur, Courter composed works known for their majestic resonance and contemporary harmonic language. (continued overleaf...)

3. Invocation Joey Brink, b. 1988
A delicate and introspective work by a leading modern American carillonneur, centered on the theme of prayer and quiet contemplation.
4. Simple Gifts Shaker Hymn, arr. Milford Myhre
A traditional American Shaker melody that speaks to the beauty of simplicity and spiritual groundedness.

Part III: The Japanese Spirit and Celebrations

*A tribute to the local heritage of sake brewing tradition
and the vibrant energy of contemporary Japanese culture.*

1. Paraphrase on Tamba-style Moto-suri-uta Traditional Sake Brewers' Song, arr. Naoko Tsujita
This work pays homage to Itami's heritage as the birthplace of refined sake. It is based on the labor songs of the Tamba Toji (brewmasters), which served as "time signals" during the complex fermentation process.
2. Dragon Quest Overture Kouichi Sugiyama, 1931–2021; arr. Minako Uchino
An iconic theme from Japanese pop culture, this grand overture brings the recital to a triumphant and festive conclusion.

Minako Uchino began music study at age four in Tokyo and took up organ in grade eight. She pursued a career in medicine and trained as a radiation oncologist, playing percussion in her medical school orchestra. In 2009, while studying medical education at the University of Toronto, she discovered the carillon at Soldiers' Tower and studied under Roy Lee. She has performed recitals across Japan, North America, and Europe—including France, Switzerland, Germany, and Belgium—and appeared at the 150th Anniversary of Friendship between Japan and Belgium recital at the Belgian Embassy in Tokyo (2017). Her carillon activities in Japan have also been featured on Japanese television. In 2019, she became the first Japanese member of the Guild of Carillonneurs in North America. She earned her diploma from the Royal Carillon School in Belgium in 2024. Now based in Japan, Dr. Uchino also researches Performing Arts Medicine.

KATHERINE CHEN

Thursday, June 18, 2026 at 12:00 p.m.

Baroque music

Sonata A Cimbalo Solo

Sybrandus van Noordt, 1659–1705; arr. B. Winsemius

Cortège and Fugue in Baroque Style

John Courter, 1941–2010

Erbarme Dich, mein Gott

J.S. Bach, 1685–1750

Summer-esque music

Preludio 3

Matthias Vanden Gheyn, 1721–1785

Music for an Early Spring Morning

Koen Cosaert, b. 1963

Once Upon a Time

Liesbeth Janssens, b. 1971

Canadian Music

Notule No. 1

Émilien Allard, 1915–1976

ELISA TERSIGNI

Thursday, June 25, 2026 at 12:00 p.m.

This recital honours the values of National Indigenous Peoples Day (June 21), Pride (June 25 to 28), and the United Church of Canada by weaving together narratives of love, acceptance, sustainability, faith, and hope.

1. Moons

The Moon Represents My Heart
Fly Me to the Moon

Weng Ching-his, 1936–2012; arr. Tiffany Ng
Bart Howard, 1915–2004; arr. Peter Bray

2. Stars

Hail Queen of Heaven, the Ocean Star

traditional English

Set to a traditional English air, the text prays to Mother Mary for hope and guidance.

Vincent (*Starry, Starry Night*)

Don McLean, b. 1945

*The song was inspired by Vincent van Gogh's painting, *The Starry Night* (1889), which, in addition to many stars, depicts both the Moon and Venus (sometimes referred to as the "morning star").*

Pleiades loken:yate

Dawn leri'hó:kwats Avery, b. 1961

loken:yate is a Kaniènkéha (Mohawk) word for the portal of the seven dancers—what is otherwise known as the Pleiades constellation. Seven dancing boys became seven dancing stars, which signal the time for certain activities—like planting—when they appear. According to the composer, "the carillon evokes sounds of the glistening stars and messages of the cosmos. [...] Seven repeated notes can be heard throughout the work: one for each of the boys who stomp as they dance."

3. Planets

On the Back of the Turtle

Beverley McKiver

Toronto was founded on the traditional territories of the Anishinaabe, the Haudenosaunee, the Mississaugas of the Credit, and the Wendat nations. Across their cultures, the turtle represents Mother Earth.

Thaxted, Theme from "Jupiter"

Gustav Holst, 1874–1934; arr. Andrea McCrady

*Gustav Holst's orchestral suite *The Planets* is perhaps best known for its use of the melody from the hymn "Thaxted" as the central theme for "Jupiter, the Bringer of Jollity."*

(continued overleaf...)

4. Suns

Here Comes the Sun
Golden

George Harrison, 1943–2001; arr. Carson Landry
Kim Eun-jae, b. 1991; arr. Joey Brink

While not expressly written as a Pride anthem, the refrain from KPop Demon Hunters' "Golden," sings "I'm done hidin', now I'm shinin' like I'm born to be," which echoes the authenticity, self-acceptance, resilience, and pride that Pride embodies.

5. Rainbows

Somewhere Over the Rainbow

Harold Arlen, 1905–1986

Dr. Elisa Tersigni is the Wayne C. Vance Carillanist at the Metropolitan United Church and a regular performer at the University of Toronto. She began learning carillon in 2014 while completing her PhD in literature and book history at the University of Toronto. In 2020, she was elected a Carillonneur member of the Guild of Carillonneurs in North America (GCNA) and, in 2024, she completed her diploma in carillon at the Royal Carillon School in Mechelen, Belgium. Her research on the carillon has been supported by a Barnes Grant and has appeared in *The Bulletin*, the GCNA's academic journal. She can be heard playing the Metropolitan's carillon every Sunday from 10:30 to 11 AM.

THE CARILLON OF METROPOLITAN UNITED CHURCH, TORONTO, ON

Installed in 1922, the Massey-Drury Carillon was the first well-tuned carillon in North America. The first 23 bells, cast by the Gillett & Johnston Bellfoundry in England, were donated by Chester D. Massey as a memorial to his wife, Margaret Phelps Massey. The largest bell, or bourdon, weighs 8,456 pounds (3,836 kg). It is 72 inches (183 cm) in diameter, and is almost the same in width. In 1960, twelve midrange bells, cast by Petit & Fritsen in the Netherlands, were added. They were a gift from Dr. Charles Drury. In 1971, nineteen small bells, cast by Paccard in France, were donated by the Massey Foundation, bringing the total to its current complement of 54 bells (four and a half octaves). The installation was completed in 1972, in time for the 50th anniversary of the carillon. Between 2019 and 2022, a major renovation project was conducted by Meeks, Watson & Company of Ohio.

NEXT IN MUSIC AT MET

Saturday, June 20 at 7:30 p.m. Modern Sound Collective presents *Considering Matthew Shepard*, a genre-defying oratorio by composer Craig Hella Johnson. The work offers a deeply human perspective on the tragedy of Matthew Shepard's homophobically-motivated murder. Through a wide range of musical styles and texts, including poetry, journalistic accounts, sacred writings, and reflections from Shepard's parents, the work asks listeners to consider not only what was lost, but what kind of world we are responsible for building in its wake. Tickets: modernsoundcollective.ca.

Last week of July, various dates. Met hosts several high-profile concerts as part of the One Harp World congress, organized by the American Harp Society and the World Harp Congress. Details here: <https://www.oneharpworld.org/>.

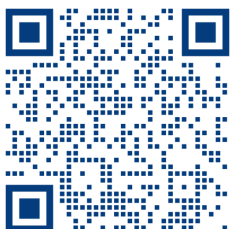
Thursday, October 1 at 12:00 p.m. Noon at Met returns with organist Jonathan Oldengarm performing Sir Edward Elgar's monumental Organ Sonata in G major, op. 28 - the Mount Olympus of the English Victorian organ repertoire.

ORGAN AND CARILLON MUSIC STAFF

Dr. Jonathan Oldengarm - Minister of Music jonathano@metunited.ca

Ethan Duan & Edward Xu - Wayne C. Vance Organ Scholars

Dr. Elisa Tersigni - Wayne C. Vance Carillonist carillon@metunited.ca



Our sound and livestream technician is Charlie Davidson. Metropolitan's livestreaming equipment was made possible thanks to the generosity of **Wayne C. Vance**. Your freewill donations support the ongoing musical ministry of Metropolitan United Church, and allow us to maintain our landmark heritage musical instruments and building. If you prefer to donate electronically, please visit metunited.ca/donate or scan the QR code here.

Livestream services at metunited.ca/live

Follow us on Instagram (@metropolitanunitedto), Facebook and YouTube

