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BELLS AIN'T JUST FOR CHRISTMAS CONCERT

an astounding afternoon
of outrageous swing music
by an uncommon English handbell ensemble

Sunday, May 19, 2024

VACAVILLE PERFORMING ARTS THEATRE

1010 Ulatis Drive
Vacaville, CA

3:00pm

RONDO FESTIVO

Cynthia Dobrinski (1950-2021)

Dobrinski was an American composer and arranger of handbell music born in Lorraine, KS. She has more than 175 works in print. She also worked as an instructor and conducted nearly 350 handbell workshops and festivals internationally. Many of the ringers performing today have either performed under her baton or met her in concert. She earned her Bachelor of Music degree from Texas Christian University and her Master of Music degree in organ performance from Northwestern University. She was a Fulbright scholar and taught for 15 years at the Southwestern Baptist Theological Seminary.



A *rondo* is a specific form of music characterized by a principal theme (sometimes called the *refrain*) which alternates with one or more contrasting themes, generally called *episodes*, but also occasionally referred to as *digressions* or *couplets*. With “A” indicating the principal theme, some possible patterns include: ABACA, ABACAB, ABACBA, or ABACABA or others.

The rondo form emerged in the Baroque period (early 17th century to 1750) and became increasingly popular during the Classical period (1750-1830). The earliest examples of rondo compositions are found in Italian opera arias and choruses of the first years of the 17th century.

The English word *rondo* comes from the Italian form of the French *rondeau*, which means “a little round.” Today the word *rondo* is widely used to refer to any musical work, vocal or instrumental, containing a principal theme which alternates with one or more contrasting themes. However, some English and German speaking composers have also adopted the term *rondeau* over the term rondo to refer to their compositions utilizing this form; particularly when writing in a French compositional style.

In this particular composition, an eight-measure introduction in C-major sets up the “A” section. Between each section is a silly musical *bridge*. The “B” section slightly varies the principal theme, followed by “C” (actually, “A” in C-minor with a lot more variety). A key modulation leads into a pounding return of the familiar melody concluding with a satisfying *coda*.

AFRIKAAN BEAT

Berthold Heinrich Kämpfert (1923-1980)

arr. Paul W. Allen (2022)

Lenore Keller, *Casaba, Wood Block, Tambourine*

Kämpfert was a German orchestra leader, multi-instrumentalist, music producer, arranger, and composer. He made easy listening and jazz-oriented records and wrote the music for a number of well-known songs, including “Strangers in the Night” and “Moon Over Naples.” Kämpfert was born in Hamburg, Germany, where he received his lifelong nickname, Fips, and studied at the local school of music. A multi-instrumentalist, he was hired by Hans Busch (1909-1996) to play with his orchestra, before serving as a bandsman in the German Navy during World War II. He later formed his own band, toured with them, followed that by working as an arranger and producer, making hit records. Kämpfert met his future wife, Hannelore, in 1945. They married a year later and reared two daughters, Marion and Doris.

He used a lot of horns and hired as many musicians as were available in Germany at the time. Another contributor to Kämpfert's music was guitarist/bassist Ladislav "Ladi" Geisler (1927-2011), who popularized the famous "knackbass" (crackling bass) sound, using the Fender Telecaster Bass Guitar, which became the most distinctive feature of many Kämpfert recordings — a treble staccato bass guitar sound in which the bass string was plucked with a pick and immediately suppressed to cancel out any sustain. An acoustic bass played a simple pattern in unison with this staccato electric bass, which created a unique sound.



“Afrikaan Beat” (1961) is a rhythmic monotony relying on only three chords and repeated rhythms. The appeal of the piece, besides the prevalent bass line and the repeated chord structure, is the slight rhythmic alternation based on a driving eighth-note pulse. Performers are urged to use additional percussion effects, supplemented by bell accents as felt by the ringers and the director. In handbell performance, one of the principal challenges falls to the “battery” – the ringers in the center two tables – who have a critically monotonous part – just kidding!

BEGIN THE BEGUINE

Cole Porter (1891-1964)
arr. Paul W. Allen (2011)

Linda Small, *Soprano*

Porter was an American composer and songwriter whose tunes became standards noted for their witty, urbane lyrics. Many of his scores found success on Broadway and in Hollywood films.

Born to a wealthy family in Indiana, Porter defied his grandfather's wishes for him to practice law and took up music as a profession. Classically trained, he was drawn to musical theatre. After a slow start, he began to achieve success in the 1920s, and by the 1930s he was one of the major songwriters for the Broadway musical stage. Unlike many successful Broadway composers, Porter wrote the lyrics as well as the music for his songs.

After a serious horseback riding accident in 1937, Porter was left disabled and in constant pain, but he continued to work. His shows of the early 1940s did not contain the lasting hits of his best work of the 1920s and 1930s, but in 1948 he made a triumphant comeback with his most successful musical, *Kiss Me, Kate* (a musical based on Shakespeare's *The Taming of the Shrew*), which won the first Tony Award for Best Musical.

Porter's other musicals include *Fifty Million Frenchmen*, *DuBarry Was a Lady*, *Anything Goes*, *Can-Can* and *Silk Stockings*. His numerous hit songs include “Night and Day,” “I Get a Kick Out of You,” “Well, Did You Evah!” “I've Got You Under My Skin,” “My Heart Belongs to Daddy” and “You're the Top.” He also composed scores for films from the 1930s to the 1950s, including *Born to Dance* (1936), which featured the song “You'd Be So Easy to Love;” *Rosalie* (1937), which featured “In the Still of the Night;” *High Society* (1956), which included “True Love;” and *Les Girls* (1957).



“Begin the Beguine” was composed during a 1935 Pacific cruise aboard the Cunard ocean liner *Franconia* from Kalabahi, Indonesia, to Fiji. In October 1935, the tune was introduced by June Knight (Margaret Rose Valliquetto, (1913-1987), in the Broadway musical *Jubilee*, produced at the Imperial Theatre in NYC. The first successful recording was a swing orchestral version released by *Artie Shaw* (1910-2004) and *His Orchestra* in 1938. In 1981, Julio Iglesias (b. 1943) released a Spanish language version which reached No. 1 on the U.K. chart, the first fully Spanish song to top that chart in the country.

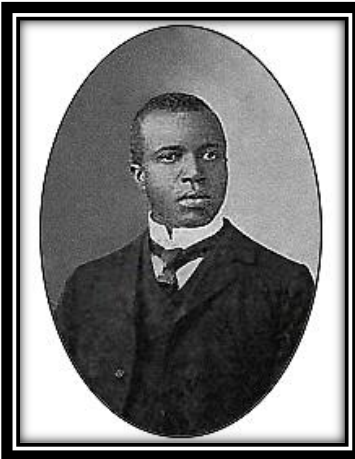
ANTOINETTE

Scott Joplin (1868-1917)
arr. Paul W. Allen (2006)

Joplin was an American composer and pianist. Dubbed the “King of Ragtime,” he composed more than 40 ragtime pieces, one ragtime ballet, and two operas. One of his first and most popular pieces, the “Maple Leaf Rag,” became the genre’s first and most influential hit, later recognized as the quintessential rag. Joplin considered ragtime to be a form of classical music meant to be played in concert halls. He largely disdained the performance of ragtime as *honky tonk* music most commonly danced to in saloons.

Joplin was the second of six children born to Giles Joplin – a former slave from NC – and Florence Givens, a freeborn African-American woman from KY. His birth date was accepted by early biographers Rudi Blesh and James Haskins as November 24, 1868, although the later biographer Edward A. Berlin showed this was “almost certainly incorrect.” There is disagreement over his exact place of birth in TX, with Blesh identifying Texarkana, AK, and Berlin showing the earliest record of Joplin being the June 1870 census locating him in Linden, as a two-year-old.

Joplin grew up in a musical family of railway laborers in Texarkana. During the late 1880s, he traveled to the American South as an itinerant musician. He went to Chicago for the World’s Fair of 1893, which helped make ragtime a national craze by 1897. Joplin moved to Sedalia, MO in 1894 and worked as a piano teacher. John Stillwell Stark (1841-1927), owner John Stark & Son, publishers of piano music out



of Sedalia, paid Joplin \$5 in 1899 for complete and total rights to “Maple Leaf Rag”. Joplin himself had begun publishing music in 1895, but “Maple Leaf Rag” in 1899 brought him fame and a steady income through Stark’s influence. In 1901, Joplin moved to St. Louis and two years later scored his first opera, *A Guest of Honor*. It was confiscated – along with all his belongings – for non-payment of bills and is now considered lost. In 1907, Joplin moved to NYC to find a producer for a new opera. In 1916, Joplin descended into dementia as a result of neurosyphilis and the following year was admitted to a mental asylum, where he died. Joplin’s death is widely considered to mark the end of ragtime as a mainstream music format.

Joplin’s music was rediscovered and returned to popularity in the early 1970s with the release of a million-selling album recorded by Joshua

Rifkin (b.1944), a musicologist and currently a professor of music at Boston University. This was followed by the Academy Award-winning 1973 film *The Sting*, which featured several of Joplin's compositions arranged by Marvin Hamlisch (b.1944). *Treemonisha*, his second opera, was produced in 1972 and in 1976 when Joplin was awarded a Pulitzer Prize.

By 1880, the Joplins had moved to Texarkana, AK, where Giles worked as a railroad laborer and Florence as a cleaner. Since Joplin's father had played the violin for plantation parties and his mother sang and played the banjo, Joplin was given a rudimentary musical education by his family. From the age of seven he was allowed to play the piano while his mother cleaned. At some point in the early 1880s, Giles left the family for another woman and Florence had to struggle to support her children through domestic work. Biographer Susan Curtis, in her 1994 book *A Life of Scott Joplin*, speculates that Florence's support of her son's musical education was a critical factor causing her separation from Giles; he wanted the boy to pursue a more practical employment that would supplement the family income.

At the age of 16, Joplin performed in a vocal quartet with three other boys in and around Texarkana, also playing piano. He also taught guitar and mandolin. According to a family friend, the young Joplin was serious and ambitious, studying music and playing the piano after school. While a few local teachers aided him, he received most of his musical education from Julius Weiss (1840-1889), a German-born Jewish American music professor who had immigrated to TX in the late 1860s. He had been employed as music tutor by a prominent local business family.

Weiss "was no stranger to [receiving] race hatred. While a Jew in Germany, he was often slapped and called a 'Christ-killer.'" Weiss had studied music at a German university and was listed in town records as a professor of music. Impressed by Joplin's talent, and realizing the Joplin family's dire straits, Weiss taught him free of charge. Between the ages of 11 and 16, Weiss introduced Joplin to folk and classical music, including opera. Weiss helped Joplin appreciate music as an "art as well as an entertainment" and helped Florence acquire a used piano. According to Joplin's widow Lottie, Joplin never forgot Weiss. In his later years, after achieving fame as a composer, Joplin sent his former teacher "gifts of money when he was old and ill" until Weiss died.

"Antoinette" is a dramatic march and two-step released in 1906. Most familiar marches (stereotypically Sousa marches) are written and played in 2/4 (called *duple* form), with strong beats for each step of the marcher: **1 – 2 – 3 – 4**. Many marches are also in 6/8 (called *triple* form), still with two beats per measure, but there's a twist. "Antoinette," as you'll hear through the rhythm, has a little more movement: **1 – 2 – 3 – 4 – 5 – 6 – 1 – 2 – 3 – 4 – 5 – 6** and so on. It is rumored that this concert march was dedicated to his friend Marie Antoinette Williams. This arrangement is rendered in the style of a march, with several repeats and of course a nice Trio – as is the outline of many of Joplin's works. Impressive in this performance are the chromatic scales played by the bass bells. It is interesting to note that, probably in correction to overenthusiastic performances of his rags, Joplin from 1905 onward prefaced a printed box in the upper left-hand corner of his first page, a caution to many of his works: "Notice! Don't play this piece fast. It is never right to play "rag-time" fast. Author."

CARAVAN *music*, Duke Ellington (1899-1974), Irving Mills (1894-1985),

and Juan Tizol (1900-1984)

words, Irving Mills

arr. Paul W. Allen (2017)

Edward Kennedy “Duke” Ellington was an American jazz pianist, composer, and leader of his eponymous jazz orchestra from 1923 through the rest of his life. Born and raised in Washington, D.C., Ellington remained based in NYC from the mid-1920s and gained a national profile through his orchestra’s appearances at the Cotton Club in Harlem. A master at writing miniatures for the three-minute 78 rpm recording format, Ellington wrote or collaborated on more than 1,000 compositions. His extensive body of work is the largest recorded personal jazz legacy, and many of his pieces have become standards. He also recorded songs written by his bandsmen, such as Tizol’s “Caravan,” which brought a Spanish tinge to big band jazz.

At the end of the 1930s, Ellington began a nearly thirty-year collaboration with composer-arranger-pianist Billy Strayhorn (1915-1967), whom he called his writing and arranging companion. With Strayhorn, he composed multiple extended compositions, or suites, as well as many short pieces. For a few years at the beginning of Strayhorn’s involvement, Ellington’s orchestra featured bassist Jimmy Blanton (1918-1942) and tenor saxophonist Ben Webster (1909-1973), which revealed a creative peak. Some years later, following a low-profile period, an appearance by Ellington and his orchestra at the Newport Jazz Festival in July 1956 led to a major revival and regular world tours. Ellington recorded for most American record companies of his era, performed in and scored several films, and composed a handful of stage musicals.



Although a pivotal figure in the history of jazz and often acclaimed as “the most significant composer of the genre,” Ellington himself embraced the phrase “beyond category,” considering the expression a liberating principle, referring to his music as part of the more general category of American Music. Ellington was known for his inventive use of the *big band* (a jazz orchestra that usually consisted of 10 or more musicians in 4 sections: saxophones, trumpets, trombones, and rhythm – drums, piano, guitar, and bass), as well as for his eloquence and charisma. He was awarded a posthumous Pulitzer Prize Special Award for music in 1999.

Mills wrote lyrics to the tune, but they are rarely sung:

1. Night and the stars above that shine so bright
The mystery of their fading light
That shines upon our caravan
2. Sleep upon my shoulder as we creep
Across the sand so I may keep

[Bridge] This is so exciting
You are so inviting
Resting in my arms
As I thrill to the magic charms

3. Of you beside me here beneath the blue

The memory of our caravan.

My dream of love is coming true
Within our desert caravan

This particular arrangement suggests the rhythm of a caravan of camels bobbing from a distance, passing the spectator, and moving off out of sight. The driving accompaniment is challenging enough for the battery, but do not overlook the tasks of the treble bells as they vary the tune.

CANTILENE

Karen Lakey Buckwalter (b. 1952)

A distinguished organist, pianist, and composer, Buckwalter is Associate Minister of Music at St. Matthew Lutheran Church, in Hanover, PA. She currently directs the handbell program, coordinates the Saturday contemporary worship and is privileged to play a 231 rank Austin organ (14,341 pipes), the 5th largest church organ in the world. She is a 1974 graduate of Westminster Choir College, where she earned her Bachelor of Music Education degree and a 1977 graduate of The Curtis Institute of Music in Philadelphia, where she studied organ with Mr. John Weaver and earned the prestigious Artists Diploma in Organ Performance. In 2007, she successfully completed the Associate in Ministry program at the Lutheran Theological Seminary at Gettysburg and is continuing her studies in the Masters in Religion degree program.

Internationally known in the field of handbell composition, Buckwalter composed her first published work, “Danza” in 1982. With over 47 handbell/choral compositions now in print, she has earned enthusiastic praise for her creative compositions, her colorful harmonies and her use of chromatics that have raised the musicality in handbell music as a genre. Buckwalter is sought after as a handbell conductor/clinician for workshops and bell festivals throughout the US. Her works have been recorded in the United States and Japan and they are frequently selected at area and national handbell conferences throughout the country.



“Cantilene” comes from the Latin *cantus* which means “little song.” This is a *ballade* or light tune, the perfect title for this lyric, modal music. Its charming melody is accompanied by a strict rhythm, with a slight bridge in the middle. The piece begins softly, lightly, but gathers momentum, always repeating the same eight-measure melody, and comes to a crashing conclusion.

THE GLAD SOUND BLUES

Michael Mazzatanta (b. 1963)

Dr. Mazzatanta is an award-winning composer who performs nationally as a concert organist, accompanist, handbell director, and jazz pianist. He received his Doctor of Musical Arts degree in in Organ Performance from Arizona State University and has served as Area 11 Chair for the Handbell Musicians of America. Mazzatanta enjoys directing for ringing festivals and teaching at handbell clinics.



His background is primarily in College Teaching and Performance (piano, organ, theory, jazz, music appreciation), Church Music (directing, accompanying, organ, piano, handbells), Jazz Performance (piano, vocal jazz accompanying, *Mazzjazz* band), and Composition (handbells, piano). He offers instruction in jazz piano/organ/composition, and can perform as a soloist or collaborator for any church, college, or arts series program. He is currently an Adjunct Music Instructor at TX A&M University and accompanist for the Corpus Christi Chorale, in Corpus Christi, TX. His musical interests are extremely varied – from classical to jazz to rock, and is a very experienced and versatile keyboard performer. His published compositions include numerous competition-winning pieces for handbell choirs. In matter of fact, “Glad Sound Blues” is the 2011 Composition Contest winner for the Bells of the Sound, Puget Sound, WA.

The challenge of this piece falls thuddingly on the treble ringers; they will be using ALL of their bells at some time or another. (Some tones may be so high you can’t hear them!) Which brings us to the main purpose of handbell rehearsals – and that’s to provide time and opportunity for these fantastic and talented ringers to work out their choreography of sharing bells, exchanging bells, and fashioning bells in the correct hands. When a rehearsal goes well, and most of them do because this is a crazy group, then everybody has fun; you’ll notice this particularly in the bass ringers.

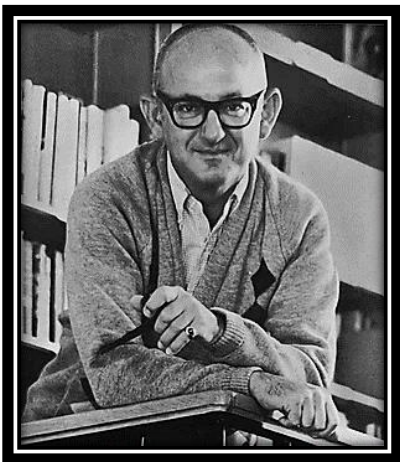
HARLEM NOCTURNE

Earle Harry Hagen (1919-2008)

arr. Paul W. Allen (2007)

Susan Coddington-Allen, *Alto Saxophone*

Hagen created American music for films and television. His best-known TV themes include *The Dick Van Dyke Show*, *I Spy*, *That Girl* and *The Mod Squad*. He is also remembered for composing and whistling the theme to *The Andy Griffith Show*, and co-writing the theme song to Tim Conway’s Western comedy *Rango*.



Born in Chicago, IL, he moved with his family to Los Angeles, CA, where he learned to play the trombone in junior high school, and graduated from Hollywood High School. At age 16, he left home to join traveling big bands, playing with Tommy Dorsey, Benny Goodman and Ray Noble. While working with Noble in 1939, he wrote “Harlem Nocturne” as a tribute to Duke Ellington and Johnny Hodges. In a version with Bud Shank on alto sax, it was used as the theme for television’s *Mickey Spillane’s Mike Hammer*, and *The New Mike Hammer*.

He began teaching trombone in the 1930s in order to make extra money. In 1940, he went to work for CBS as a staff musician, then enlisted in the military in 1941. Hagen was an orchestrator and arranger for 20th Century Fox in the 1940s and early 1950s, and worked

on films like *Call Me Madam*, *Gentlemen Prefer Blondes* and *Carousel*. He began writing for television when he left Fox in 1952. Hagen met television show producer Sheldon Leonard (1907-1997) when he scored the music for the Danny Thomas series *Make Room for Daddy*.

Hagen's most ambitious body of music, however, came from his work on *I Spy*, for which he won an Emmy in 1968. Leonard, the producer and creator of *I Spy*, bucked the current trend of using canned music for television shows, and instead decided to create original soundtracks for each episode. Since every episode of *I Spy* was set in a different location, Hagen made liberal use of world music in his soundtracks which were mostly written and performed within the West coast jazz genre. (Hagen did not claim the West coast jazz affiliation for himself, instead inventing the term "semi-jazz," which he defined as a union of global themes with American jazz.) He was the in-house composer for the 1970s television series *Eight Is Enough*.

At the end of his life, he continued teaching and wrote books on music arranging and scoring. Sometimes his only fee for such work was a box of golf balls, because of his passion for golfing. He wrote one of the first textbooks on music scoring, *Scoring for Films: A Complete Text*. In 2000, he published his autobiography, *Memoirs of a Famous Composer Nobody Ever Heard Of*.

Hagen was married for 59 years to Elouise "Lou" Sidwell (1921-2002), a former big-band singer. They had two sons, James and Deane Hagen. He married his second wife, Laura (Gunn) Roberts, in 2005. Hagen died of natural causes in Rancho Mirage.

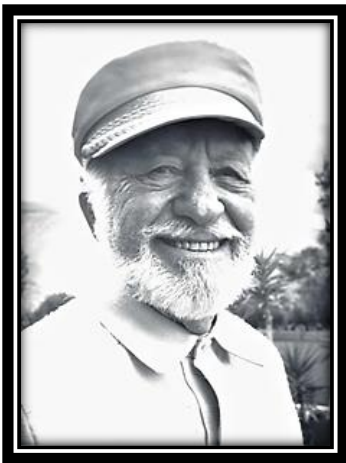
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

music, Duke Ellington
words, Irving Harold Mills (1894-1985)
arr. Paul W. Allen (2017)

Linda Small, *Soprano*

In October 1926, Ellington made an agreement with agent-publisher Mills, awarding Mills a 45% interest in Ellington's future. Mills had an eye for new talent and published compositions by Hoagy Carmichael (1899-1981), Dorothy Fields (1904-1974) and Harold Arlen early in their careers. After recording a handful of acoustic sides (guitar backgrounds) during 1924-26, Ellington's signing with Mills allowed him to record prolifically. However, sometimes he recorded different versions of the same tune. Mills regularly took a co-composer credit. From the beginning of their relationship, Mills arranged recording sessions on nearly every label which gave Ellington popular recognition.

Born Isadore Minsky, Mills was an American music publisher, musician, lyricist, and jazz promoter. He often used the pseudonyms Goody Goodwin and Joe Primrose. Mills was born to a Jewish family in Odessa, Russian Empire, although some biographies state that he was born on the Lower East Side of Manhattan in NYC. His father, Hyman Minsky, was a hatmaker who immigrated from Odessa to the United States with his wife Sofia (*née* Dudis). Hyman died in 1905, so Irving and his brother, Jacob worked odd jobs including bussing at restaurants, selling wallpaper, and working in the garment industry. In 1910, Mills was a telephone operator.



Mills married Beatrice ("Bessie") Wilensky in 1911, and they subsequently moved to Philadelphia, PA. By 1918, Mills was working for publisher Leo Feist (1869-1930). Mills' brother, Jack, was working as a manager for McCarthy and Fisher, the music publishing firm of lyricists Joseph McCarthy and songwriter Fred Fisher. Mills died in Palm Springs, CA in 1985 at age 91.

"It Don't Mean a Thing (If It Ain't Got That Swing) (1931) is now accepted as a jazz standard. Jazz historian Gunther Schuller (1925-2015) characterized the piece as "now legendary" and "a prophetic piece [with] a prophetic title." In 2008, Ellington's 1932 recording of the song was inducted into the Grammy Hall of Fame. The music was composed and arranged by Ellington in August 1931 during intermissions at the Lincoln Tavern in Chicago, IL. According to Ellington, the song's title was the credo of trumpeter Bubber Miley (1903-1932), who was dying of tuberculosis at

the time. Miley died the year the song was released. The song was first recorded by Ellington and his orchestra for Brunswick Records on February 2, 1932. Ivie Anderson (1905-1949) sang the vocal and trombonist Joe Nanton (1904-1946) and alto saxophonist Johnny Hodges (1907-1970) played the solos and improvisations. In later performances, trumpeter Ray Nance (1913-1976) often sang the vocals.

The song became famous, Ellington wrote, "as the expression of a sentiment which prevailed among jazz musicians at the time." It contains one of the earliest uses in popular music of the term "swing."

INTERMISION

IT'S ONLY A PAPER MOON

music, Harold Arlen (1905-1986)

words, Billy Rose (1899-1966) and E.Y. Harburg (1896-1981)

arr. Paul W. Allen (2003)

Susan Coddington-Allen, *Alto Saxophone*

Linda Small, *Soprano*

Originally Hyman Arluck from Buffalo, NY, an American composer of popular music of over 500 songs, a number of which have become known worldwide. In addition he wrote the songs for the 1939 film *The Wizard of Oz* (lyrics by Yip Harburg [1896-1981]). "Over the Rainbow" won Arlen the 1939 Oscar for Best Original Song and was voted the 20th century's No. 1 song by the RIAA (Recording Industry Association of America) and the NEA (National Endowment for the Arts). He was nominated as composer for eight other Oscars and is a highly regarded contributor to *The Great American Songbook*.

Arlen was the twin child of a Jewish cantor (his brother passed the day after their birth). He learned to play the piano as a youth, and formed a band as a young man. He achieved some local success as a pianist and singer before moving to NYC in his early twenties, where he worked as an accompanist in vaudeville and changed his name to Harold Arlen. His first well-known song was "Get Happy" (with lyrics by Koehler). Throughout the early and mid-1930s, Arlen and Koehler wrote shows for the Cotton Club, a

popular Harlem night club, as well as for Broadway musicals and Hollywood films. Arlen and Koehler's partnership resulted in a number of hit songs, including the familiar standard "Let's Fall in Love."

In the 1940s, Arlen teamed up with lyricist Johnny Mercer (1909-1976) and continued to write hit songs like "Blues in the Night," "Out of this World," "That Old Black Magic," "Ac-Cent-Tchu-Ate the Positive," "Any Place I Hang My Hat Is Home," "Come Rain or Come Shine" and "One for My Baby (and One More for the Road)." Arlen composed two of the defining songs of Judy Garland's career: "Over the Rainbow" and "The Man That Got Away," the last written for the 1954 version of the film *A Star Is Born!*

"Paper Moon" was originally titled "If You Believed in Me," but later was changed to the more popular title. The song was written for an unsuccessful 1932 Broadway play called *The Great Magoo* that was set in Coney Island. Claire Carleton (1913-1979) first performed this song on December 2, 1932. It was used in the movie *Take a Chance* in 1933 when it was sung by June Knight and Charles "Buddy" Rogers. The song's lasting fame stems from its revival by popular artists during the closing years of World War II. It is now regarded as a jazz and pop standard, and has been recorded by numerous artists over the years. The fictional character Blanche DuBois sings the song when in the bathroom in Scene Seven of Tennessee Williams's play *A Streetcar Named Desire*.



A NIGHTINGALE SANG IN BERKELEY SQUARE

music, Manning Sherwin (1902-1974)

words, Eric Mashwitz (1901-1969)

arr. Paul W. Allen (2023)

Linda Small, *Soprano*

Born in Philadelphia, Sherwin attended Columbia University before embarking upon a long career in musical theatre and films. His most enduring composition "A Nightingale Sang in Berkeley Square" (1940) was written for the musical *New Faces*. Another wartime success of his, published in 1939, was "Who's Taking You Home Tonight?" He settled in Britain in 1938 and contributed to George Posford's *Magyar Melody*. His musical *Sitting Pretty*, whose main hit was the duet "I'll Take a Little Time," was pulled early due to the outbreak of war, and replaced with *Get A Load of This*, which achieved 698 West End performances (1941-3), *Something in the Air* (1943-4) (336 performances, plus 163 more in 1944-5), and *Under the Counter* (665 performances in 1945-7). During the war he worked for the British cinema, providing the music for his wartime comedy features such as *Miss London*.

His later successful musicals were *The Kid from Stratford* and *Her Excellency* (1949), jointly composed with Benjamin George Ashwell (1906-1976). A number of his songs were also featured in British musical films of the period. Sherwin died in LA.



Mashwitz was born in Birmingham, England, a descendant of a traditional German family. He wrote often under the pseudonym “Holt Marvell,” and is perhaps best remembered for his lyrics to “Berkeley Square” and “These Foolish Things.”

“Berkeley Square” (pronounced “BARK-lee Square”) was written in the then tiny French fishing village of Le Lavandou – now a favorite resort for British holidaymakers and second-home owners – shortly before the outbreak of World War II. It is a large leafy square in Mayfair, a part of London. The Ritz Hotel referred to in the lyric is just outside Mayfair, adjacent to Green Park (Google it for clarity). The nightingale, a migrant songbird, is celebrated in literature and music for the beauty of its song. The bird announces the coming of spring, and so it must have a strongly romantic connotation. It favors rural habitats, and is unlikely to be heard in Central London.

likely to be heard in Central London.

The lyrics refer to a “legend,” of which there are many. By admitting an element of doubt, and by declaring a willingness to swear, it becomes clear to the audience that there was no nightingale. To make additional allusions, Percy Bysshe Shelley (1792-1822) remarked that “a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why.” In the song, the imaginary presence of the nightingale in the center of London is merely an effect of the intoxication of the lover.

Not to overload the literary connections, *When the Nightingale Sang in Berkeley Square* (1923) is a short story, part of a collection *These Charming People* (1937), written by Michael Arlen (born Dikran Sarkis Kouyoumdjian in Bulgaria, (1895-1956) and of absolutely no relation to Harold Arlen). This Arlen was an essayist, short story writer, novelist, playwright, and scriptwriter who had his greatest successes in the 1920s while living and writing in England, publishing the best-selling novel *The Green Hat* (1924). Arlen is most famous for his satirical romances set in English smart society, but he also wrote gothic horror and psychological thrillers. For instance, *The Gentleman from America*, filmed in 1956 became an episode for Alfred Hitchcock’s TV series *Alfred Hitchcock Presents*. Near the end of his life, Arlen mainly occupied himself with political writing. His vivid but colloquial style “with unusual inversions and inflections with a heightened exotic pitch” came to be known as “Arlenesque.”

According to Mashwitz, the title of the song was “stolen” from that of the story. The song had its first performance in the summer of 1939 in a local bar, where the melody was played on piano by Sherwin with the help of a resident saxophonist. The verse and the additional lyrics to a second chorus were in the song as written, but are rarely sung in recordings. In the bar, Mashwitz sang the words while holding a glass of wine, but nobody seemed impressed. In the spring of 2002, an attempt – quite unsuccessfully – was made to find the bar where this song was first performed: It was hoped that a blue plaque could be set up there as a memorial. With the help of the local tourist office, elderly residents were questioned, but it proved impossible to identify the venue.

PRELUDE NO. 2 from *Three Piano Pieces*

George Gershwin (1898-1937)

arr. William H. Mathis (b. 1949)

Jacob Gershwine was an American pianist and composer whose compositions spanned both popular and classical genres. Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), the songs “Swanee” (1919) and “Fascinating Rhythm” (1924), the jazz standards “Embraceable You” (1928) and “I Got Rhythm” (1930), and the opera *Porgy and Bess* (1935), which included the hit “Summertime” as well as other quite memorable tunes.

Gershwin began his career as a “song plugger” or “song demonstrator.” This was a vocalist or piano player employed in the early 20th century by department stores, music stores, and especially song publishers to promote and help sell new sheet music – this was how hits were advertised before good-quality recordings became widely available. (Music publisher Frank Harding (1864-1939) has been credited with innovating this sales method.) Typically, the pianist sat on the mezzanine level of a store and played whatever music was sent up to him by the clerk of the store selling the sheet music. Patrons could select any title, have it delivered to the song plugger, and get a preview of the tune before buying it. Although the terms are often used interchangeably, those who worked in department and music stores were most often known as *song demonstrators*, while those who worked directly for publishers were called *song pluggers*.

However, Gershwin soon started composing Broadway theater works with his brother Ira Gershwin (1896-1983) and with Buddy DeSylva (1895-1950). He moved to Paris, intending to study with Nadia Boulanger (1887-1997), but she refused him, afraid that rigorous *classical* study would ruin his jazz-influenced style. Maurice Ravel (1875-1937) voiced similar objections when Gershwin inquired on studying with him. Gershwin subsequently composed *An American in Paris*, returned to NYC and wrote *Porgy and Bess* with Ira and DuBose Heyward (1885-1940). Initially a commercial failure, it came to be considered one of the most important American operas of the 20th century and an American cultural classic.



Gershwin moved to Hollywood and composed numerous film scores. He died in 1937 of a brain tumor. His compositions have been adapted for use in film and television, with several becoming jazz standards recorded and disguised in many variations.

Gershwin originally planned to compose 24 preludes called *The Melting Pot* for this group of works. He *may* have intended to model these after the 24 preludes of J.S. Bach, one prelude in each of the major and minor keys – but this is simply conjecture. The number was reduced to seven in manuscript form, and then reduced to six in public performance, further decreased to three when first published in 1926/ Two of the remaining preludes not published were rearranged for solo violin and piano and published as *Short Story*. Of the other two, the “Prelude in G” was eliminated by the publisher because somewhat similar music had already appeared in Gershwin's “Concerto in F” and the other was excluded for unknown reasons.

Gershwin dedicated his Preludes to friend and musical advisor Bill Daly (1927-2018). The pieces have been arranged for solo instruments, small ensembles, and piano.

Mathis, Musical Director of Bells of the Lakes, Minneapolis, MN, “retired” from a 50-year career in church music but has continued as an active clinician in both the choral and handbell fields, giving special emphasis to teaching rehearsal technique and musicianship. He has been the conductor of Handbell Musicians of America’s national festivals and annual Seminar, as well as at many events at the local and regional levels. He is the founding musical director of Bells of the Lakes and, in his failed attempt at retirement, also leads Chorus Polaris, a choral ensemble in The Twin Cities, MN. His compositions are found in the catalogs of 15 publishers.

This particular prelude is dreamy. One of the first challenges for the ringer is its slow pace, to keep from rushing but stay together. Its polyphony will become apparent: the bass bells begin with a pulsing rhythm, the treble bells add a dull sparkle, and the middle section features a new melody provided by the “tenor” bells. We ask that you hold any applause you feel until the sound at the end passes away.

SENTIMENTAL JOURNEY

Les Brown (1912-2001),
Bud Green (1897-1981), and Ben Homer (1917-1975)
arr. Paul W. Allen (2011)

Julie Williams, *Flute* Linda Small, *Soprano*

Lester Raymond Brown was an American jazz musician who led the big band *Les Brown and His Band of Renown* for nearly seven decades from 1938 to 2000. Brown was born in Reinerton, PA. He enrolled in the Conway Military Band School (later part of Ithaca College) in 1926, studying with famous bandleader Patrick Conway (1865-1929) for three years before receiving a music scholarship to the New York Military Academy, graduating in 1932. Brown attended Duke University 1932-1936. There he led the group *Les Brown and His Blue Devils*, who performed regularly on Duke’s campus and up as well as up and down the east coast. Brown took the band on an extensive summer tour in 1936. At the end of the tour, while some of the band members returned to Duke to continue their education, others stayed on with Brown and continued to tour, becoming in 1938 the *Band of Renown*. The band’s original drummer, Don Kramer became the acting manager and helped define their future.



In 1942, Brown and his band concluded work on an RKO picture, *Sweet and Hot*; played at the Palladium Ballroom, Hollywood. A few years later, in 1945, this band brought Doris Day (1922-2019) into prominence with their recording of “Sentimental Journey.” The song’s release coincided with the end of World War II in Europe and became an unofficial homecoming theme for many veterans. The band had nine other number-one hit songs, including “I’ve Got My Love to Keep Me Warm.” In 1952–53, Brown was the orchestra leader on Day’s radio program, *The Doris Day Show*, on CBS.

The band had been performing “Sentimental Journey,” but were unable to record it because of the 1942–44 musicians’ strike. When the strike ended, the band, with Doris Day as vocalist, recorded

the song for Columbia Records on November 20, 1944, and they had a hit record with the song, Day's first number one hit, in 1945.

Benjamin Hozer was an American songwriter, composer and arranger. He joined the Meriden Symphony Orchestra when he was eleven years old, and wrote a class song at Jefferson Junior High School in 1932. He became a member of the American Federation of Musicians when he was fifteen. He later attended the New England Conservatory of Music on scholarship, and returned there as a teacher in the 1940s. He began his professional career by moving to NYC in 1938 and changing his name to Homer. He began composing for bandleader Les Brown in 1940. His most popular works were "Sentimental Journey" and "Bizet Has His Day" (a jazz arrangement of Georges Bizet's "Farandole" from *L'Arlesienne-Suite*).

Green was an American lyricist especially of Broadway musicals and show tunes. He was born Moses David Green in the Austro-Hungarian Empire and immigrated to the United States as an infant. Buddy grew up in Harlem at 108th & Madison Avenue at the turn of the 20th century, the eldest of seven. He dropped out of elementary school to sell newspapers and thereby help the family. While selling papers, he decided to become a songwriter and started keeping a notebook of poems and rhymes that he thought would be useful someday. In his early career, he wrote material for vaudeville. He was a staff writer for music publishers and composed Broadway stage scores as well as songs for other musicals. He collaborated with many artists and fellow songwriters. At 21, Bud Green married a girl from the Ziegfeld Follies, Nan Hinken; they were together until her death in the early 1960s. The song describes someone about to take a train to a place to which they have a great emotional attachment, and their mounting anticipation while wondering why they ever roamed away.

STARDUST

music, Hoagy Carmichael (1899-1981)

words, Michell Parrish (1900-1993)

arr. Paul W. Allen (2023)

Linda Small, *Soprano*

Hoagland Howard Carmichael was an American musician, composer, songwriter, actor and lawyer. He was one of the most successful songwriters Tin Pan Alley, a collection of musicians and publishers dominating the 1930's. This attribution was originally a derogatory reference to the collective sound made by many "cheap upright pianos" all playing different tunes reminiscent of the banging of tin pans in an alleyway. Carmichael was among the first singer-songwriters in the age of mass media to utilize new communication technologies such as television, electronic microphones, and sound recordings. Carmichael composed several hundred songs, including 50 that achieved hit record status. He is best known for "Stardust," "Georgia on My Mind," "The Nearness of You," and "Heart and Soul," four of the most-recorded American songs of all time. He also collaborated with lyricist Johnny Mercer (1909-1976) on "Lazybones" and "Skylark." Carmichael's "Ole Buttermilk Sky" was an Academy Award nominee in 1946, from the film *Canyon Passage*, in which he co-starred as a musician riding a mule. "In the Cool, Cool, Cool of the Evening," with lyrics by Mercer, won the Academy Award for Best



Original Song in 1951. Carmichael also appeared as a character actor, and musical performer in 14 films, hosted three musical-variety radio programs, performed on television, and wrote two autobiographies.

“Stardust” is a standard and part of the *Great American Songbook*. It has been recorded over 1,500 times, either as an instrumental or vocal track, featuring different performers. During his time attending Indiana University, Carmichael developed a taste for jazz. He formed his own band and played at local events. Following graduation, Carmichael moved to FL to work for a law firm. He left the law sector and returned to IN, after learning of the success of one of his compositions. In 1927, after leaving a local university hangout, Carmichael started to whistle a tune that would become the opening of the song.

The composer later declared that he felt that the tune “had something very strange and different.” He worked on the details with different pianos. According to Ernie Pyle (1900-1945), the composer did further work at the Carmichael family’s home. While he visited Carmichael, Pyle asked him to play the song he had been working on. Pyle later commented that Carmichael asked him not to reveal the details of the night he worked on, saying “the public likes to think these sweet songs are conceived under the moonlight, amid roses and soft breezes.” When composing “Stardust,” he was inspired by the end of one of his love affairs, and on the suggestion of a university classmate, he decided on its title. It was performed regularly at the Cotton Club. The song was featured in several films, including *My Favorite Year*, *Goodfellas*, *Sleepless in Seattle*, and *Casino*. It was inducted into the Grammy Hall of Fame in 1995 and added to the National Recording Registry in 2004.

STORMY WEATHER

(“Keeps Rainin’ All the Time”)

music, Harold Arlen

words, Ted Koehler (1894-1973)

arr. Paul W. Allen (2003)

From *The Cotton Club Parade of 1933*

Julie Williams, *Flute* Linda Small, *Soprano*

“Stormy Weather” is a *torch song*, an intensely sentimental love song. Typically, the singer in these types of tunes laments an unrequited or lost love, either where one party is oblivious to the existence of the other, or one party has moved on, or a romantic affair has affected the relationship. The term comes from the saying, “to carry a torch for someone,” or “to keep aflame the light of an unrequited love.”

Ethel Waters (1896-1977) first sang “Stormy Weather” at The Cotton Club in 1933. The same year it was sung in London by Elisabeth Welch (1904-2003) and recorded by Frances Langford (1913-2003). Also in 1933, the entire floor revue from Harlem’s Cotton Club went on tour, playing theatres in principal cities. The revue was originally called *The Cotton Club Parade of 1933* but for the road tour it was changed to *Stormy Weather Revue*.

The song itself tells of disappointment, beginning with the sobbing, introductory tones. The original handwritten lyrics, along with a painting by Koehler, were featured on the US version of *Antiques Roadshow* on January 24, 2011, where they were appraised for between \$50,000 and \$100,000.

Koehler started out as a photo-engraver, but was attracted to the music business, where he appeared initially as a theater pianist for silent films. He moved on to write for vaudeville and Broadway theatre and produced nightclub shows. His most successful collaboration was with Arlen, with whom he wrote many famous songs from the 1920s through the 1940s. In 1929 the duo composed their first well-known song,

“Get Happy,” and went on to create “Let’s Fall in Love,” “Stormy Weather,” “Sing My Heart” and other hits. He died in Santa Monica at the age of 78.

TUXEDO JUNCTION *music*, Glenn Miller, (1904-1944), Erskine Hawkins (1914-1993), William Johnson (1912-1960), Julian Dash (1916-1974), and Gerry Greer
words, Buddy Feyne (1912-1998)
arr. Paul W. Allen (2014)

Alton Glen “Glenn” Miller was an American big band conductor, arranger, composer, trombone player, and recording artist before and during World War II. He was an officer in the US Army Air Forces. His civilian band, *Glenn Miller and His Orchestra* – the best-selling recording band from 1939 to 1942 – was one of the most popular and successful bands of the 20th century and the big band era. His military group, the *Major Glenn Miller Army Air Forces Orchestra*, was also popular and quite successful.

Miller’s civilian band did not have a string section as his military unit did, but it did have a slap bass in the rhythm section. It was also a touring band that played multiple radio broadcasts nearly every day, sponsored by Chesterfield cigarettes. Their best-selling records include Miller’s theme song “Moonlight Serenade” and the first gold record ever made, “Chattanooga Choo Choo.” Also on the best-seller list were “In the Mood,” “Pennsylvania 6-5000” (printed as “Pennsylvania Six-Five Thousand” on record labels), “A String of Pearls,” “Moonlight Cocktail,” “At Last,” “(I’ve Got a Gal In) Kalamazoo,” “American Patrol,” “Elmer’s Tune,” “Little Brown Jug,” and “Anvil Chorus.” In four years, Miller scored 16 number one records and 69 top 10 hits, more than Elvis Presley (40) and the Beatles. His musical legacy includes multiple recordings in the Grammy Hall of Fame. His works have been performed by swing bands, jazz bands, and big bands worldwide for over 75 years.

Considered to be the father of the modern US military bands, he volunteered in 1942 to join the US military to entertain troops during World War II and ended up in the US Army Air Forces. Their workload was just as heavy as the civilian band’s had been. With a full string section added to a big band, the *Major Glenn Miller Army Air Forces Orchestra* was the forerunner of many US military big bands.

Miller went missing in action (MIA) on December 15, 1944, on a flight over the English Channel. In keeping with standard operating procedure for the US military services, Miller was officially declared dead a year and a day later. An Army investigation led to an official finding of death (FOD). Since his body was not recoverable, Miller was allowed to have a memorial headstone placed at the US Army-operated Arlington National Cemetery in Arlington, VA. In February 1945, he was posthumously awarded the Bronze Star Medal.



American trumpeter and big band leader Hawkins, from Birmingham, was dubbed “The 20th Century Gabriel.” In the late 1930s Hawkins and his Orchestra were one of the house bands at the Savoy Ballroom. They alternated with the Chick Webb (1905-1939) band and often used “Tuxedo Junction” as their sign-off song before the next band would take the stage so that the dancing would continue uninterrupted. A live 6+½-minute version of the song by the Hawkins Orchestra exists, with extended solos from Hawkins on the trumpet. The song was written as an instrumental. When it was given to Lewis Music Publishing, they sent it to several prospective lyricists to see who could write the best words for the song. Feyne asked Erskine Hawkins why he titled it “Tuxedo Junction” and Erskine explained that the “junction” was a whistle stop on the “Chitlin’ Circuit” – a collection of performance venues (any place white people didn’t go to see black people) found throughout the eastern, southern, and upper Midwest areas of the United States. They provided commercial and cultural acceptance for African-American musicians, comedians, and other entertainers following the era of venues run by the “white-owned-and-operated Theatre Owners Booking Association (TOBA)...formed in 1921.” The Chitlin Circuit sustained black musicians and dancers during the era of racial segregation in the United States from the 1930s through the '60s. That information inspired Feyne’s lyrics, which Hawkins preferred to the other submissions.

 Feelin’ low
 Rockin’ slow
I want to go right back where I belong
 Way down south in Birmingham
 I mean south in Alabam’
There’s an old place where people go
 To dance the night away
 They all drive or walk for miles
 To get jive that southern style
 It’s an old jive that makes you want
 To dance till break of day
It’s a junction where the town folks meet
At each function in a tux they greet you
 Come on down, forget your care
 Come on down, you’ll find me there
 So long town, I’m heading for
 Tuxedo Junction now

A WALK IN THE BLACK FOREST

Eine Schwarzwaldfahrt

Horst Jankowski (1936-1998)

arr. Paul W. Allen (2022)

Jankowski was a classically trained German pianist, most famous for his internationally successful easy listening music. He studied at the Berlin Music Conservatory and played jazz in Germany in the 1950s, serving as bandleader for singer Caterina Valente (b. 1931).

Jankowski’s fame as a composer of easy listening pop peaked in 1965 with his tune released in English as “A Walk in the Black Forest.” It became a pop hit, reaching #1 on the U.S. easy listening chart.

It sold over one million copies, and was awarded a gold disc. It can be heard in 1965 episodes of *Perry Mason* (the 1957 TV series). Jankowski went on to score a string of successful albums, but moved on in the 1970s to concentrate more on jazz. Jankowski died of lung cancer in 1998, at the age of 62.



“A Walk in the Black Forest,” at first blush, is detracted by its reference to a dismal, forbidding, haunted witches’ haven harking to the dread of Hansel and Gretel. However, this “black” forest, is a large wooded mountain range in south-west Germany, in the state of Baden-Württemberg, bounded by the Rhine valley. It is the source of the Danube and Neckar rivers. Its highest peak is the Feldberg with an elevation of 4,898 feet above sea level. The area was known for forestry and the mining of ore deposits, but tourism has now become the primary industry. There are several ruined military fortifications dating back to the 17th century. Its rural beauty as well as the sense of tradition of its inhabitants attracted many artists in the 19th and early 20th centuries, whose works made “Black Forest” famous the world over. An idyllic area, the music rather suggests a romantic ramble.

It's unclear whether Jankowski wrote the lyrics, which are seldom available, but Selena Jones (b. 1944) presented the “vocals” in many recordings.

The trees hold hands and say, “Hello”
And suddenly everywhere we go
The sun beams through in fun.
The leaves form patterns like a heart
And whisper forever, “Never part”
Be true, ‘cause I love you

Shadows write words across our path
Birds sing, “How lucky those whose love just grows together.”
Blades of grass stand on and on

And chatter together in a calm
That’s green and so serene.
A mem’ry of our walk of love.
In a dream, a stream goes by
Reflecting a message from the sky above
And here and there we look around
To see other loves who have found
Their way.

Crickets tap out their symphony in code;
Rabbits run helter skelter finding shelter here.
And flowers swaying in the breeze

Look up to the branches of the trees
And sing as birds take wing
All this is true 'cause I love you.

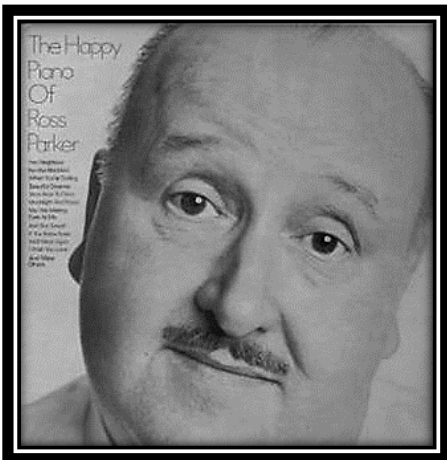
WE'LL MEET AGAIN

Ross Parker (1914-1974) and Hughie Charles (1907-1995)

arr. Paul W. Allen (2022)

Linda Small, *Soprano*

Born Albert Rostron Parker, an English pianist, composer, lyricist and actor, he is best known for co-writing the songs “We'll Meet Again” and “There'll Always Be an England.” He had a long and successful songwriting career which included chart hits from 1938 to 1970. In 1938 he was already considered one of England’s “big five” songwriters. He joined the British Army and with Charles (born Charles Hugh Owen Ferry) continued to write patriotic songs such as “The Navy’s Here” during the war. He wrote the original songs for several stage shows performed by The Crazy Gang at the Victoria Palace Theatre, London, in the early 1950s, including *Knights of Madness*, *Ring out the Bells*, *Jokers Wild* and *These Foolish Kings*.



In 1956, Shirley Bassey’s (b. 1937) manager commissioned Parker to write a song for the then 19-year-old Bassey. Parker wrote “Burn My Candle,” which later became Bassey’s first recording. He also wrote the lyrics for “A Song of Joy,” which was a hit for Miguel Rios (b. 1944).

“We'll Meet Again” is a 1939 song made most popular by English singer Vera Lynn (1917-2020) with music and lyrics composed and written by Parker and Lynn. It is one of the most famous of the World War II era, and resonated with soldiers going off to fight as well as with their families and sweethearts. The song gave its name to the 1943 musical film *We'll Meet Again* in which Lynn played the lead role. Traditionally, this song is played every May 5th as closure to the Liberation Day Concert in Amsterdam, to mark the end of World War II in the Netherlands.



During the Cold War, Lynn’s recording was included in the package of music and programs held in twenty underground radio stations of the BBC’s Wartime Broadcasting Service (WTBS), to provide public information and boost morale for 100 days after a nuclear attack. The song reached number 29 on the U.S. charts.

RiverBells SACRAMENTO, an independent adult consort of handbell experiences and experiments, is a CA non-profit and 501(c)(3) tax-exempt corporation. We first gathered in the fall of 1998 at Cosumnes River College with 10 ringers; we had to skip a season-and-a-half due to COVID, so – if our math is right -- this is our twenty-fifth season. Our revamped and redesigned website has drawn ringers both from the area and musicians coming in from out of the area. With a whopping 16 ringers this semester, our emphasis – aside from seasonal demands – has been to perform original music composed idiomatically for the English handbell choir, and to feature swing (Big Band) sounds on this unique percussion instrument. We hope this lifts up, thrills, and challenges both ringers and audiences.

We are an open, inclusive choir. If you ring and wish to apply for membership, contact us through our website. We have never turned away anyone who wanted to join if they had the dedication and determination to learn (there's a personal reason for this policy). If you desire both to learn to read music and to ring, join our beginner's class every Wednesday evening at 5:45pm for an hour at our host location. We'll provide all that you need, *gratis*.

To initiate a contract for a performance at nearly any location for almost any reason, contact the director through our website. Our rates are reasonable and negotiable (up to a distance); we prefer a concert performance and audience attention that's at least as long as it takes us to set up all of our toys.

Your interest in our music may take the form of donating time or funds to our art. We perform many concerts for free, and travel quite a bit. Donations of all kinds from many individuals inspire us, as you can see from our acknowledgments page. No one in our ensemble is paid, even though they are professionally-disposed, and reasonable expenses are reimbursed. We have several special projects (amplification equipment, additional bells) toward which you may contribute. A quick look at our performance calendar (again, go to our website!) tips you to the seriousness we approach our music. If you are a business or corporation and wish to offer us a grant-in-reciprocity, suitable acknowledgement can be arranged.

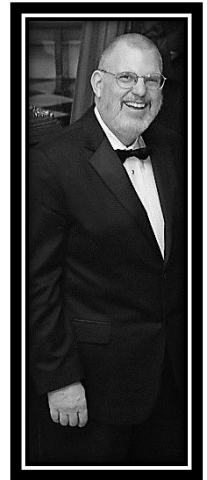


We are very grateful for both your loyal presence and your enthusiastic attention this afternoon. We hope that it was worth the effort and that you had an informative good time. Keep tuned to our website for further news about this and other developments. Tell your friends.

We are also very indebted to our hosts, the **Vacaville Performing Arts Centre** for all of their assistance. This is our *first* appearance here, and we have been extremely pleased with the work of our initial and ongoing contact *Rachel Morgan*, the VPAT theatre manager. She and her associates have been invaluable to the success of this afternoon's presentation. We look forward to numerous and future performances at this incredible venue.



Paul W. Allen is a retired 7th and 8th grade teacher of music, English/Language Arts, math, and computer sciences from James Rutter Middle School in the Elk Grove Unified School District, CA. He is a musician (trombone, euphonium, tuba, handbells), conductor, and teacher. As composer and arranger of works in the handbell field, he focuses on music idiomatically written for the English handbell as well as arrangements of swing music from the Big Band Era in America. Over 25 of his composition have been published. He has also arranged for symphonic band several worthwhile rags from the Joplin era.



He has five academic degrees: Bachelor of Arts in Humanities from La Verne College, La Verne, CA; Master of Divinity from Bethany Theological Seminary, Oak Brook IL; B.A. in music/drama from California State University, Sacramento; California teaching credential in music, drama, English, history, and sociology; and Master of Music in Composition from CSUS. His Master's project was *Rhapsody for Band and Bells*, premiered in 1999 at CSUS by the 59th Army National Guard Band and Bel Tempo Handbell Choir. In 2000 he was inducted as a member of the Delta Xi Chapter of Pi Kappa Lambda, the National Music Honor Society.

While an ordained minister, he held a pastorate in Nebraska 1972-1975, returning after that time to his native California and pursuing a degree in music and drama at Sacramento State University. In the fall of 1998, he and his wife Susan founded *RiverBells*, a community handbell ensemble which just celebrated its 25th year. This unique ensemble is an open and inclusive choir, features many of the best adult ringers in the area, and has performed with such organizations as the American River College Symphonic Band, the Folsom Lake Symphony Orchestra, the Rancho Cordova River City Concert Band, the Valley Choral Society, and at festivals and conferences throughout California and Nevada.

He served as first President of the Sacramento Symphonic Winds, as well as their utility trombonist. He was one of the new members of the El Dorado Brass Band of Old Sacramento, a select group of brassists playing music of the era of the civil war. He was a counselor of young people at the Sacramento Job Corps Center. For 5 years he selected the music for and conducted the voices of the South Sacramento Ecumenical Parish Choral Concerts. When called, he performs trombone in pit orchestras, most often with the River City Theatre Company. He administered the Sacramento Spring Ring for 20 years with Susan, premiering two commissioned works of his during that time. He served for two years on the Area XII Board of Directors, as well as on the Board of the Sacramento Recorder Society.

He is soon to retire as Secretary of the Rancho Cordova River City Concert Band, but will continue to play euphonium with them. He has performed on fourth trombone with the 30's 40's 50's Dance Band, and first trombone with the Ben Ali Shrine Band. Currently he's celebrating life after teaching with three cats and his wife, Susan – who incidentally has rung bells since 1975, both as a soloist and in ensembles.



⇐A BRIEF HISTORY OF HANDBELLS⇒

-- adapted by Paul W. Allen from Philip Bedford © 1986

A *handbell* is a bell designed to be rung by hand. It is a percussion instrument. To ring a handbell, a ringer grasps the bell by its slightly flexible handle – traditionally made of leather, but often now made of plastic – and moves one’s arm to make the hinged clapper strike the inside of the bell. An individual handbell can be used simply as a signal to catch people’s attention or summon them together, but handbells are also often heard in tuned sets.

Handheld bells have a long history. Credit for the development of the modern hand bell, or “handbell,” is accorded to brothers Robert and William Cor in Aldbourne, Wiltshire, England, between 1696 and 1724. The Cor brothers originally made *latten* bells (“horse bells,” or decorative effects on borders, rivets or other details of metalwork) for *hame boxes* (a “hame box” is a device that attaches to the top of a horse collar and contains several bells that ring when the horse moves), but for reasons unknown they began tuning their bells more finely to have an accurate fundamental tone, and fitted them with hinged clappers that moved only in one plane (forward and backward). A foundry in Loughborough, Leicestershire, that originated in the 14th century became John Taylor & Co/ in 1784.

Originally, tuned sets of handbells, such as the ones made by the Cor brothers, were used by change ringers to rehearse outside their towers, practicing the complicated algorithms of change ringing without exceeding the neighbors’ patience. It was also more pleasant for the ringers to practice in the warmth of the local pub rather than in a cold tower in winter. The handbell sets used by change ringers had the same number of bells as in the towers – generally six to twelve, evenly-tuned to a diatonic scale (as the *pianoforte* is tuned).

There is no reliable record when the bell was invented. There are pictures from early Chinese dynasties which clearly show bells, not the open method version beloved of bell ringers but the “Noddy” (stout) variety. Indeed, they have been used by different civilizations in religious rites even before the development of a written language. They are mentioned in *Exodus* as part of Hebrew worship and they are shown decorating the robes of priests.



The early founders of the Celtic church in Britain – Saints Aiden, Cedd, and Patrick – brought with them four-sided bells similar to Austrian cowbells. St. Patrick’s bell is still in his shrine in Dublin. In fact, handbells were the first bells to have appeared in England; the Romans used them to summon their servants. The large portable handbells which succeeded them were made of riveted iron plates immersed in molten bronze.

When the Christian church was recognized by Constantine in Rome and came out of hiding, foundries began to increase the size of bells and priests hung them outside their churches. Paulinus at Nola in Campania supposedly was the first to have done this, and from his action derives the words *campanile* and *campanology* (an Italian bell tower, especially a *freestanding one*).

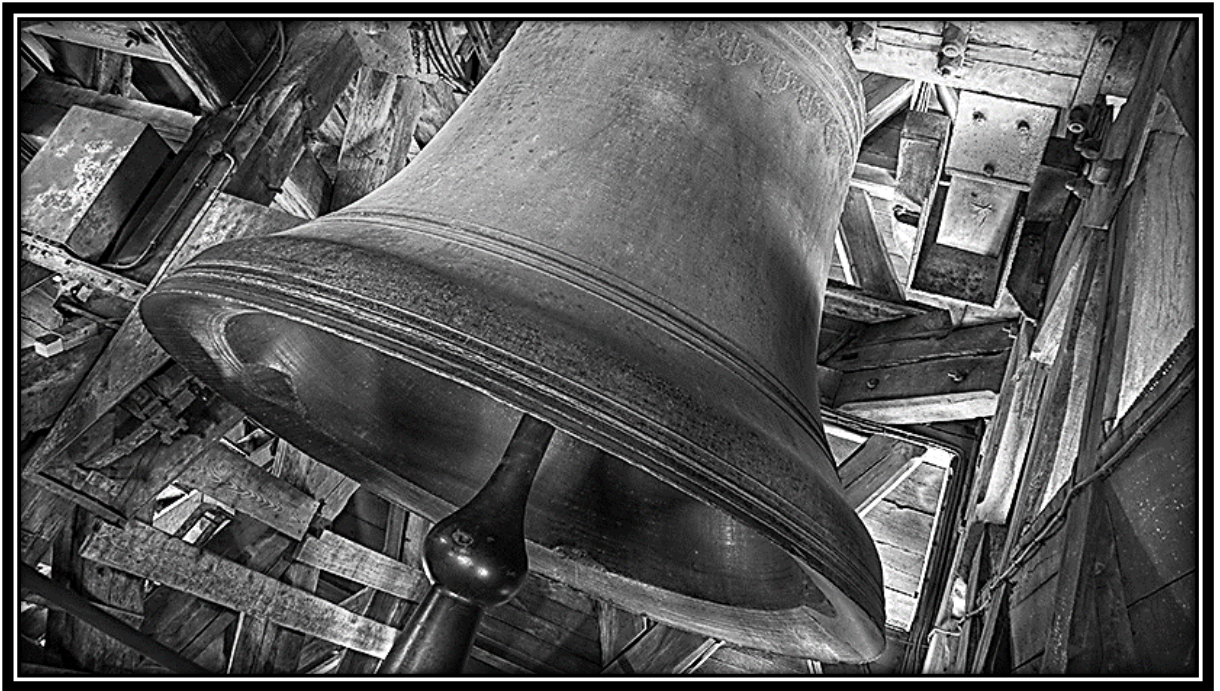
One of the rules of the church from this time read, “Let all priests at the appointed hours day and night toll the bells in their churches, then celebrate divine worship.” This regular tolling became crucial to citizens in early days; it was the only way they had of clocking the time. The word *clock* derives from the Dutch word for bell, “klok.” The French “cloche” is also similar. In France in the 13th century bells were rung at 6:00 a.m. (Matins), Midday (Midi) and 6:00 p.m. (Vespers). These bells were later called the “Ave Maria” bells or the “Angelus.” In Britain “Midi” was called “None” or *noon* as it is today. Strange that this should be from the Latin “none” for “nine,” being nine hours after the first office “Prime” at 3:00 a.m. So, noon is really 9 o’clock not 12 o’clock!



In medieval times bells were steeped in superstition because of their long association with religion. Bells were baptized, and once baptized had the power to ward off evil spells and spirits. Bells were hung in doorways to protect visitors and the visited from the evil spirits which always lurked around the door awaiting the chance to slip inside. A visitor would ring the bell to drive away the spirits, then pass inside—which is the likely origin of the present-day *doorbell!* This custom also led to the “Passing bell” which was rung to drive away spirits who stood at the foot of a bed and about the house ready to seize a person’s soul as s/he died. The local ringers who were paid to ring the *passing bell* were compensated more for a big bell because it kept the spirits further away and gave the departing soul a head start.

The sound of consecrated bells was also believed to dispel thunder and lightning and to calm storms at sea for all to which demons were believed to be responsible. When a tempest broke out bells would ring to clear the storm. This happened for example at Sandwich in Kent, in the “great thundering” of 1502, and again in 1514. The “great thundering” was still in use against hail in Southern France in the 19th century, as it was in Cornwall for those in peril on the sea.

After bells had moved outside the church in Paulinus’ time, they continued their development within the church. *A cappella* chanting (voices only) was replaced in popularity by more elaborate modes of liturgical accompaniment which included bells, stringed and wind instruments, and small organs. Many mistranslations of the Latin “cymbala” used both for cymbals and bells in early times exist in psalms today, e.g. “Praise him upon the loud cymbals (*big bells*), praise him upon the well-tuned cymbals (*tuned handbells*).” Early illuminations (images, pictures) show small chimes of handbells hung from rods. In the early



Middle Ages instructions for sung masses included the use of bells to double the tenor line, which carried the tune.

During the later Middle Ages, the pipe organ ousted wind instruments, strings, harps and bells, and it is likely that bells were relegated to cupboards and boxes, perhaps in the towers (note the irony!), to be rung again during the 16th and 17th centuries by tower bell ringers.

Tune ringing became popular in the 1700's when the more musical tower bell ringers discovered that there were far fewer limitations to ringing *handbells* than ringing swinging tower bells – and there were likely to be more of them. They found that they could ring tunes, firstly carols and hymns, then chamber music and eventually the popular classics. By the middle of the 19th century tune ringing had reached its heyday. At Belle Vue Gardens, Manchester, handbell ringing competitions were held from 1855-1925, to which special excursion trains ran, and bands (not “choirs”) from throughout the North of England played on up to 200 bells. Owing to World War I and the invention of radio, apart from a very few large teams who kept going in the North of England, team membership dwindled and interest generally waned.



By the early 1960's in England, most handbell owners were tower bell ringers or Societies, and they rang tunes on their bells only during the Christmas season. But gradually the art of tune ringing was revived, with each musician handling two bells at a time – and often more! In modern times, music teachers and other leaders have realized the potential of bells and many schools and organizations continue to include tune ringing in their curricula. A rally of local teams was organized at Norbury, Cheshire in 1966. This was so successful that those who took part decided to form a Society, and the Handbell Ringers of Great Britain was thus born at Ashton-Under-Lyne in 1967.



In the United States of America, the handbell tune ringing revival got off to an earlier start. Handbells were probably first heard there during the mid-19th century. The American impresario, PT Barnum, imported the “Lancashire Ringers” from England as a novelty, and called them “Swiss Bell Ringers!” A number of other itinerant “bands” performed to the public throughout the Eastern States.

Modern handbell tune ringing in the U.S.A. owes their present standing to Mrs. A.A. Shurcliff in 1902. She was gifted a set of 10 handbells in London by Arthur Hughes, then the general manager of the Whitechapel Bell Foundry, after achieving two separate two-and-a-half-hour change ringing peals in one day. In 1926, upon returning from a trip to England, she rang carols on handbells on Beacon Hill, Boston. The sound was heard and liked by many, who responsively sent to England for additional handbell sets. Interest snowballed under her guiding hand. The New England Guild was formed in her living room in 1937. 1954 saw the birth of the American Guild of English Handbell Ringers (now, Handbell Musicians of America), also at her home. Tune ringing in America has never looked back.



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