

The Ringers

B.J. Cassevah Susan Coddington-Allen*

Steve Corey Cheryl Crane*

Bethany Gould Jason Gould

Beverly Green John Harrison

James Menezes Genele Rhoads

Tammy Sigl Crystal Skinner*

Paul Trotter Raquel Walkin

Sharon Wonder*

introducing Mindy Takechi and Lucy Sakakibara

with thanks to Nick Carroll and Loretta Fransham

*members of the RiverBells SACRAMENTO Board of Directors

•RiverBells SACRAMENTO ENSEMBLE led by Susan Coddington-Allen•

•Rehearsal room provided by

Sacramento Japanese United Methodist Church•

•Cargo trailer donated and lettered by Daniel and Mercedes Riggelman•

•Cargo trailer customized by Craig Yonker and John Harrison•

•Table covers and table logo stitched by Elisabeth Walkin•

•Website designed by James Garcia•

•Social media publicity coordinated by Beth Lambert Jen•

•Equipment maintained by John Harrison and Jason Gould•

•Music tablets and ancillary equipment

underwritten by several anonymous benefactors•

•Posters designed and printed by Crystal Skinner and Bill Menezes•

•RiverBells “wedges” designed and constructed by Keith Mockford•

•Program printing by Corey Integrated Community Supports LLC•

•Cabaret Committee•

Susan Coddington-Allen Cheryl Crane Crystal Skinner

Bethany Gould Jason Gould

RiverBells

SACRAMENTO

www.riverbells.org

an English Handbell Choir

Paul W. Allen, Music Director

Cheryl Crane, President

Susan E. Coddington-Allen, Personnel Manager

2019 WINTER

CONCERT

an afternoon of seasonal music on English handbells

Saturday, November 21, 2019

THE CAPITOL ROTUNDA

The State Capitol Museum

1315 10th Street, Sacramento, CA 95814

1:00pm

JOY TO THE WORLD

Antioch

attr. Georg Frederick Handel (1719)
arr. James C. Smith (1995)

THE NUTCRACKER SUITE

Pyotr Il'yich Tchaikovsky (1892)

Miniature Overture arr. Paul W. Allen (2019)
Marche arr. William H. Griffin (1999)
Dance of the Sugar-Plum Fairy arr. Paul W. Allen (2019)
Trepak arr. William H. Griffin (2017)
Danse Arabe arr. William H. Griffin (1998)
Chinese Dance arr. Paul W. Allen (2019)
Dance of the Reed Flutes arr. Jefferey A. Hall (1992)
Spanish Dance arr. William H. Griffin (2013)
Waltz of the Flowers arr. Toshikazu Yoshida (1994)

Paul Trotter, *Percussion*
Steve Corey, *Electric piano*

IN THE BLEAK MIDWINTER

Cranham

Gustav Holst (1906)
words, Christina Rossetti (1872)
arr. Martha Lynn Thompson (2004)

JAZZ FANFARE AND ALLELUIA

Margaret R. Tucker (1997)

Steve Corey, *Electric organ*



O HOLY NIGHT

Adolphe Adam (1844)

Minuit, chrétiens!

arr. Sandra Eithun (2016)

Paul Trotter, *Wind chimes*

SING WE NOW OF CHRISTMAS

Nöel Nouvelet

15th century French melody
arr. Sandra Eithun (2017)

RiverBells SACRAMENTO is an independent adult consort of handbell experiences and experiments (a CA non-profit and tax-exempt corporation). This is our twenty-second season, beginning as an adjunct musical program with Cosumnes River College, Sacramento. Having 15 ringers at the table is our maximum in all that time. Our mission – aside from seasonal demands – is 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 choir. If you ring and would like to apply for membership, contact us through our website. If you *don't* ring but would like to learn to read music as you ring, we will be glad to have you join our beginner's class which meets every Wednesday evening at 5:45pm for an hour. We'll provide all that you need, *gratis*.

If you'd like to be on our e-mail list, fill out the tri-folded, color **brochure** and take the stub with you as a record of your visit with us. If you want to initiate a contract for a performance at nearly any location, contact the director through our website.

Your interest in our art may take the form of visiting some of our other concert settings this season. We have a limited number of **flyers** detailing our upcoming six (6) performances, to which you are invited to attend – in Sacramento, Lodi, Nevada City, Granite Bay, or Grass Valley.

As far as we know, RiverBells SACRAMENTO is the only handbell choir performing (and rehearsing) paperless. Our digital tablets store all of our music, and allow each ringer to edit and write independently on their own screen. Each ringer has a foot pedal which allows the musician to turn pages soundlessly at will.

We are very grateful for both your loyal presence and your enthusiastic attention this afternoon. We have presented concerts here many times, and look forward each year to our return. This same concert will be presented tomorrow, December 22nd, 3:00pm at the **Sacramento Japanese UMC**, 6929 Franklin Boulevard.

Please take the printed program and the tri-folded brochure as a souvenir of your visit today. Following the concert, we invite you to come to the tables and converse with the musicians, as well as ask questions about our instruments and our art.

Photo Credits: Detail of Clara and the Mouse-King illustrated by Mikhael Belomlinsky (1998); Ivan Vsevolozhsky's original costume designs for Mother Gigogne and her Polichinelle children (1892); and Konstantin Ivanov's original sketch for the set (1892).

THE NUTCRACKER SUITE



Pyotr Il'yich Tchaikovsky (1840-1893), an extremely gifted child, could read three languages by the age of seven. His parents began him on the piano when he was eight. He was met with several personal tragedies throughout his life, the first of which was the death of his treasured mother in 1854. Instead of joining his father in the Mining Corps, he completed his work in the St. Petersburg School of Jurisprudence (a hotbed of homosexual practices) in 1859 while composing some of his first works, such as the *Anastasya Waltz*. In 1862 he enrolled in the St. Petersburg Conservatory, graduating in 1865. Eventually he was appointed to the faculty there, but only after a disastrous marriage of only a few months to a woman he didn't love.



Swan Lake was his first ballet, in 1876. In 1877 he received a sizeable annual stipend from Nadezhda von Meck, a wealthy widow, allowing him to leave his teaching position and compose full-time. This epistolary, platonic friendship with Meck (he never met her), was crucial to his mental health. In 1888 he finished *The Sleeping Beauty*. In 1890 the stipend was abruptly terminated (von Meck went bankrupt), the same year the Imperial Theatre commissioned *The Nutcracker* (Shchelkunchik). While working on it, Tchaikovsky was invited to tour America for 25 days to conduct the inaugural concert opening Carnegie Hall in New York City. Just before he sailed in 1891 his much-loved sister Alexandra died. His brother Modeste kept this news from Pyotr, afraid that knowing of Sasha's passing would cause him to abort the tour. Tchaikovsky however purchased a local newspaper, read every word as he would usually, and discovered the tragic news. Close friends persuaded him to continue the tour. Nevertheless, he completed *The Nutcracker* in 1892, one of his most beloved and memorable works.



A ten-chapter story by E.T.A. Hoffman, "The Nutcracker and the Mouse-King," was severely condensed by Marius Petipato into two acts for *The Nutcracker*. The ballet was not originally a success, though the suite Tchaikovsky derived from it was. Currently the entire production is a December favorite. Tchaikovsky's manipulation of orchestral sounds is highly Romantic and excessively masterful.

"Young Clara [Stahlbaum] becomes infatuated with a toy nutcracker, a present from her godfather Drosselmeyer [a local magician]. She comes down at midnight to visit the nutcracker, and experiences a fantasy in which all the toys come to life in response to an attack by an army of

mice. The Nutcracker defeats the Mouse-King with Clara's deft assistance, whereupon they visit his realm, Confiturembourg."

There are several musical versions of *Nutcracker* which deserve mention elsewhere. Today in our unique rendering we strive to remind you of the lovely melodies and sublime textures characteristic of this masterpiece – the pictures the music paints. And we plan to impress upon you the flexible talent of these advanced ringer-musicians, manipulating their bells and chimes in astounding competence without distracting you from the genius of Tchaikovsky's composition. Possibly these few remarks will help.

1. **Miniature Overture.** Written in an extremely high register, this piece features dotted-note figures and pervasive staccato. The opening motif is heard several times throughout, along with its accompanying counter-melody of a descending scale. It is a perfect introduction – playful, light-hearted, spirited, and bouncy. The center section is more *legato* – flowing, melodic, which makes the closing all the more dramatic.

2. **Marche.** As the excited children line up to receive their gifts, this well-known march highlights their eagerness. In fact, you will actually hear the peals of delight from the youngsters interrupting the distribution of the presents. Their joy is incredibly infectious as the music flies through upward and downward scales.

3. **Dance of the Sugar-Plum Fairy.** One of the most characteristic sounds of the entire ballet is the *celesta*, featured in this dance. The *celesta* is a struck idiophone operated by a keyboard. The keys connect to hammers that strike a graduated set of metal (usually steel) plates or bars suspended over wooden resonators. It sounds much like a *glockenspiel* – tinny, fragile, delicate, transparent.

4. **Trepak (Candy canes).** In the story, Clara enjoys international sweet treats. This dance features great contrasts, constant movement, and drama. It should be performed as fast as possible without sounding too frantic.

5. **Danse Arabe (Coffee).** Referred to as “cloying and bewitching music,” this dance hosts a melody contained within a very small interval. There is a pervasive “carpet of sound” throughout, punctuated now and then by a tune. There are hardly any accents in this haunting piece, no edges, only a slight “murmur” sounded by tuquets.

6. **Chinese Dance (Tea).** Extremely high sounds over thumping pedal tones, this piece is furious, captivatingly short.

7. **Dance of the Reed Flutes.** One cannot help but recall the breathy sound of the wooden flutes in the original orchestral version. In our arrangement you'll be pleased with harmonies and rhythms you may have never enjoyed before. Grace notes punctuate tempi. The lower “flutes” enjoy a quick melody, and the piece comes almost to a standstill before launching into a reprise of the opening theme.

8. **Spanish Dance (Chocolate).** This delightful *divertissement* is hardly ever heard. It too is a waltz, with a few “bent sounds” and a very subtle Latino flavor. Castanets add to the mix.

9. **Waltz of the Flowers.** This is both the longest and the most developed member in the suite. It deserves its place as the grand climax. Throughout we struggle to hold back the speed, keeping it relaxed and flexible. To wit. The lengthy introduction establishes the tonal center as D-major (incidentally, a very friendly key for strings). Arching chords and *arpeggia* engrave on the ear the main motif. Then the waltz begins on tone bars, embellished with contrasting bells. This *dolce cantabile* repeats often throughout, topped by the choral waltz theme. The middle section is much quieter, introduced almost apologetically with tones hesitant and somewhat incomplete and highlighted by vaulting scales on the *pianoforte* and punctuated by the deft triangle. A harsh, lower melody twice interrupts these heavenly thoughts before the more pleasing natures return. Rushing to the extended coda, the principle theme recaps, frosted above with *obligati* as though driven mercilessly to the climactic chord.

Tchaikovsky's principal medium was opera. However, only *Eugene Onegin* (his greatest opera and probably biographical) and *The Queen of Spades* are regularly produced. The force of his three ballets (don't forget *Swan Lake*) resound throughout his symphonies, chamber works, serenades, and suites. David Brown in *Grove* remarked, “His natural gifts, especially his genius for what he called the ‘lyrical idea,’ the beautiful, self-contained melody, give his music a permanent appeal; it was his hard-won but secure and professional technique, and his ability to use it for the expression of his emotional life, which enabled him to realize his potential more fully than any of his major Russian contemporaries.”

--Paul W. Allen

HB-1103

Handbells 3-5 octaves

DIRECTOR'S

\$2.25

33.75

6

Joy To the World

Arranged by James C. Smith

JIM
SMITH
HANDBELL
SERIES

LAURENDAL ASSOCIATES

Duration--3:00

for
RiverBells SACRAMENTO

Miniature Overture

from THE NUTCRACKER
For 6-octave handbell choir

Peter Illyich Tchaikovsky(1840-1893)
arr. Paul W. Allen (ASCAP, 2019)

6 Octaves
Handbells Used: 50

Musical notation for the Miniature Overture, showing a treble and bass clef staff with a sequence of notes.

Allegro giusto (♩ = 100-120) 2

Musical notation for the first system of the Miniature Overture, including dynamics and articulation.

TD sempre

pp

TD sempre

4 5 6 7

Musical notation for the second system of the Miniature Overture, including dynamics and articulation.

pp

TD sempre

Pl



AG57007J

MARCHE from
THE NUTCRACKER SUITE

Peter I. Tchaikovsky/
Arr. William H. Griffin

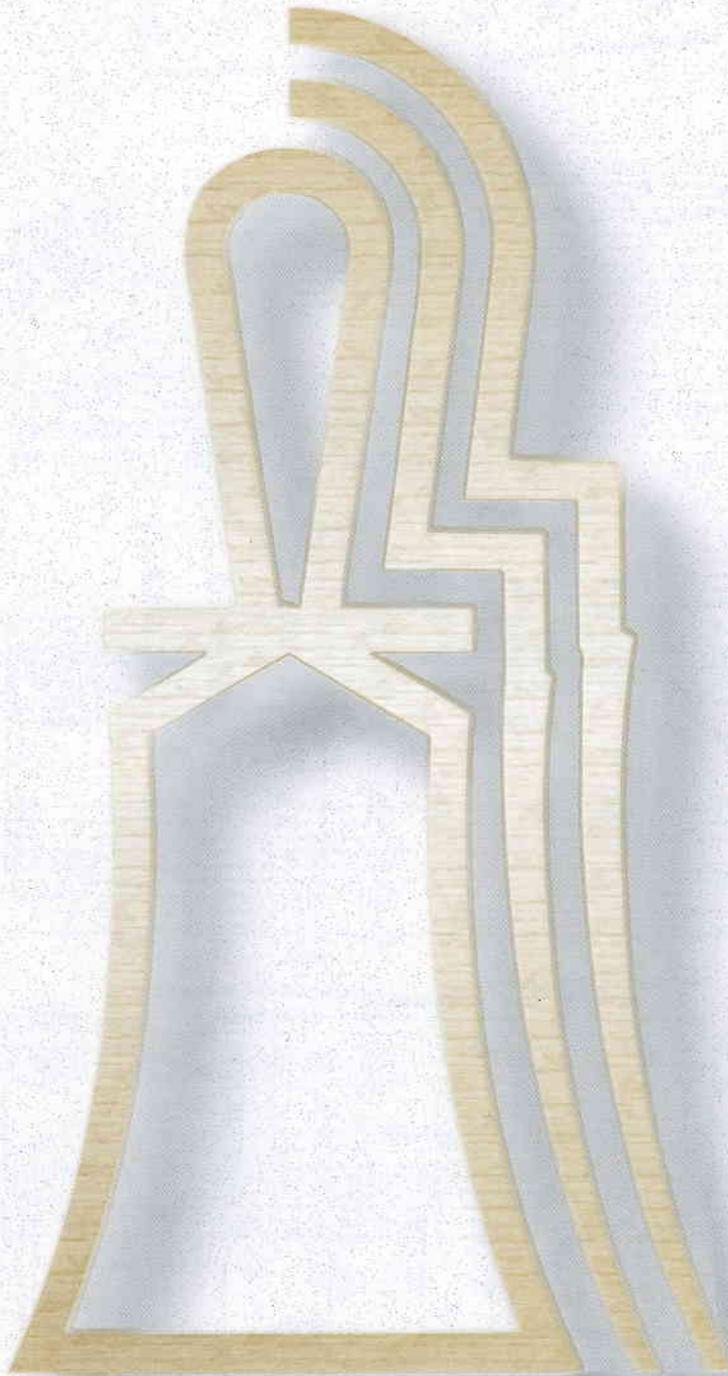
Scored for Handbells 5-7 Oct.
& Opt. Handchimes 2-3 Oct.

\$5.00



Marche from The Nutcracker Suite

Arranged by
William H. Griffin



Duration--1:45

for
RiverBells SACRAMENTO

Dance of the Sugar-Plum Fairy

from THE NUTCRACKER
For 6-octave handbell choir

Peter Illyich Tchaikovsky(1840-1893)
arr. Paul W. Allen (ASCAP, 2019)

6 Octaves
Handbells Used: 45

Musical notation for the 6-octave handbell part. It consists of two staves, Treble and Bass clef. The melody is written in a single line across both staves, with notes and accidentals. The notation includes a series of eighth and quarter notes, with some notes beamed together. There are several sharp accidentals throughout the piece.

3 Octaves
Handchimes Used: 10

Musical notation for the 3-octave handchime part. It consists of two staves, Treble and Bass clef. The notation is sparse, featuring diamond-shaped notes (handchimes) placed on specific lines of the staves. There are sharp accidentals on some of the notes.

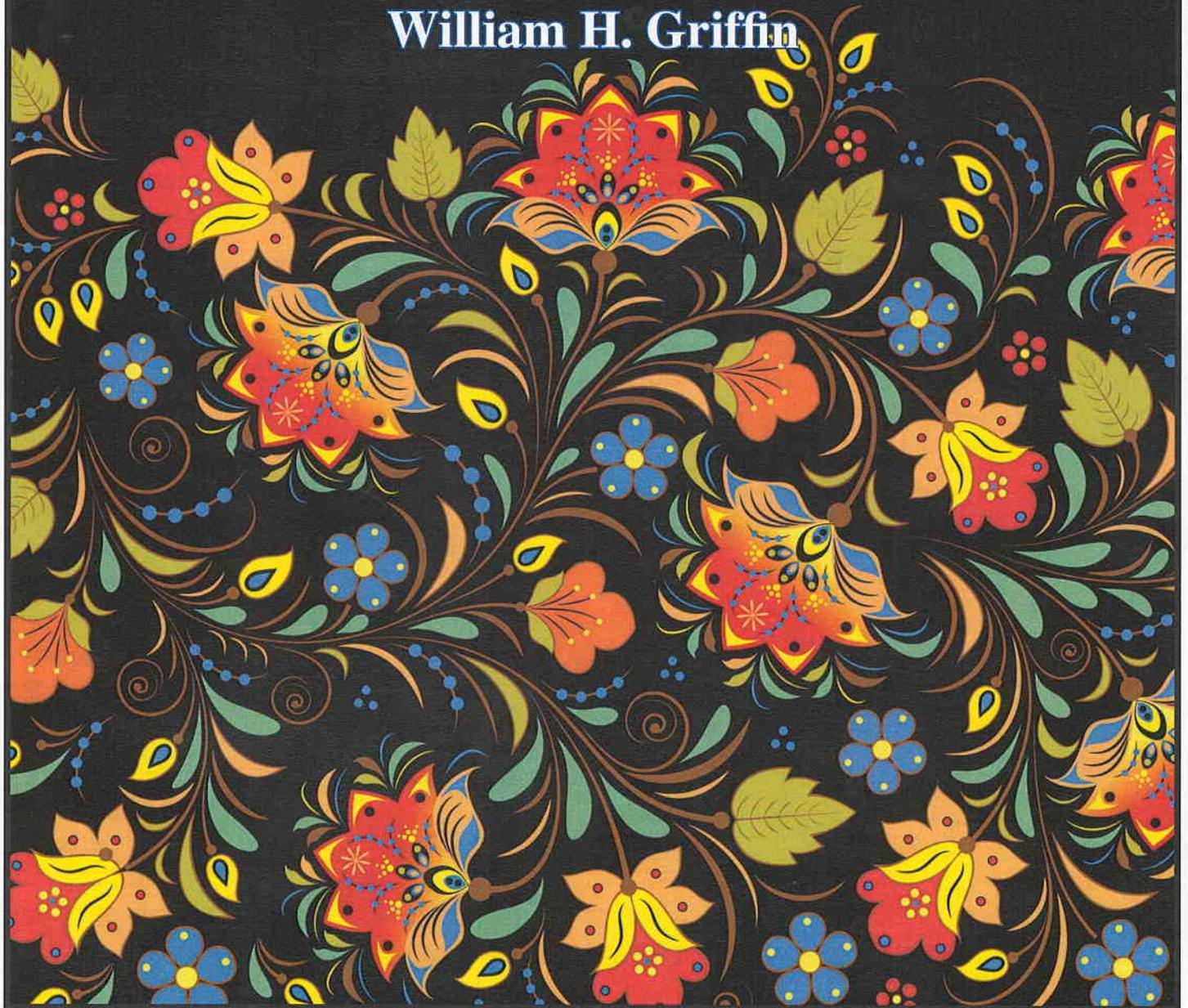
Level 4+

TREPAK

Russian Dance from "The Nutcracker Suite"

Arranged for 4 to 6 Octave Handbell Choir and
optional 2 Octaves of Handchimes by

William H. Griffin



DIRECTOR

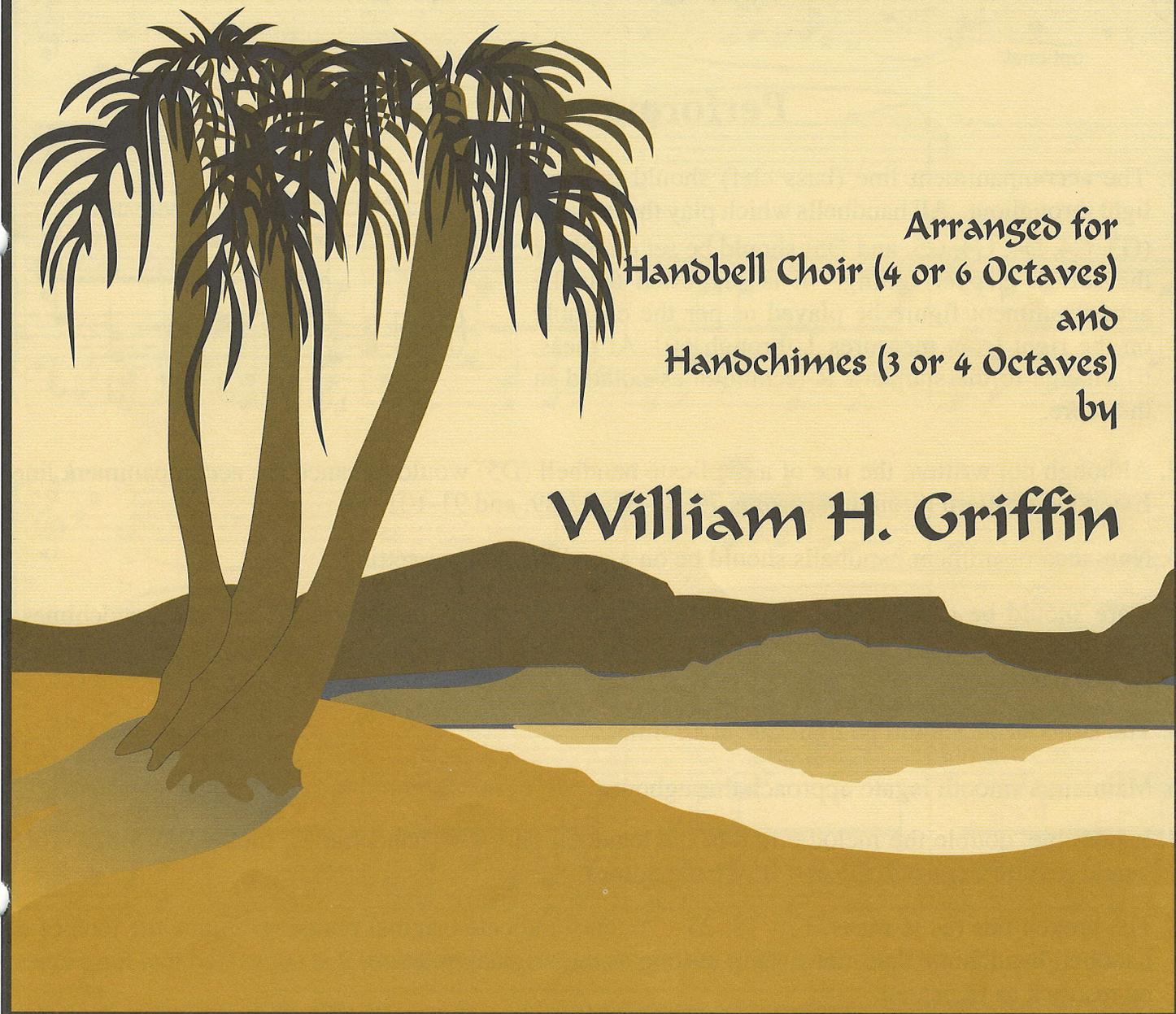
Danse Arabe

from The Nutcracker Suite

by
Peter I. Tchaikovsky

Arranged for
Handbell Choir (4 or 6 Octaves)
and
Handchimes (3 or 4 Octaves)
by

William H. Griffin



16464

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Dance of the Reed Flutes • arr. Hall
4-5 Octaves / \$2.95



Dance of the Reed Flutes

Music by

Peter Ilyich Tchaikovsky

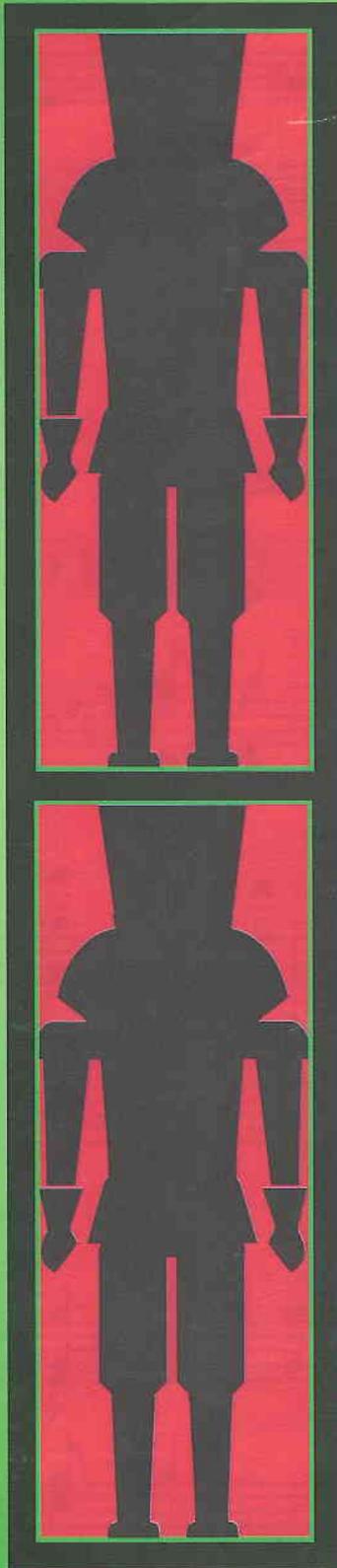
Arranged by

Jefferey A. Hall



THE MASTER RINGERS SERIES

Level 3+



Spanish Dance

from

“The Nutcracker Suite”

by *Peter Ilyich Tchaikovsky*

Arranged for

4 or 5 Octave Handbell Choir
with optional A-flat 2 and B-flat 2 and
optional 3 Octave Handchimes

by

William H. Griffin



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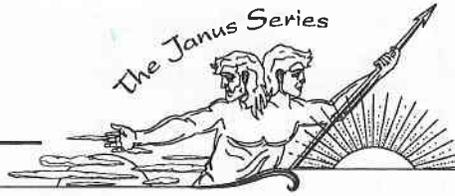
VALE DES FLEURS
Waltz of the Flowers

Tchaikovsky/
Arr. Toshikazu Yoshida

Handbell Score, 5-6 Octaves



The Janus Series



Valse des Fleurs

Waltz of the Flowers

Arranged by Toshikazu Yoshida

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For the Christmas Season

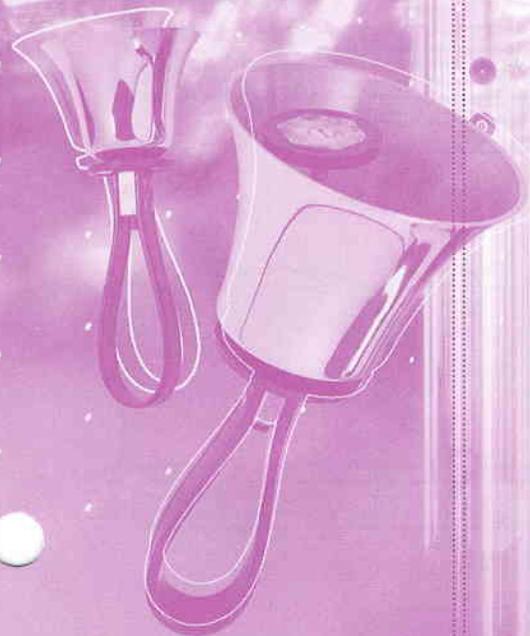
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SACRAMENTO
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IN THE BLEAK MIDWINTER

Music by Gustav Holst

Arranged by

Martha Lynn Thompson



JH S9275

Jazz Fanfare and Alleluia

Tucker

3-5 Octaves

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LEVEL
3

DIRECTOR

*Best wishes,
Margaret R. Tucker*



Jazz Fanfare and Alleluia

Margaret R. Tucker



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O Holy Night

Arr. Eithun

5-7 octaves w/ opt. 5-7 oct. handchimes and opt. wind chimes

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Level
4

The Raleigh Ringers Series

O Holy Night

by Sandra Eithun



 **JEFFERS**
Publishing

LEVEL

20/1996SF

Sing We Now of Christmas

Sandra Eithun

3, 4, 5, or 6 Octaves with opt.
Handchimes (3, 4, 5, or 6 octaves)

3-

SING WE NOW OF CHRISTMAS

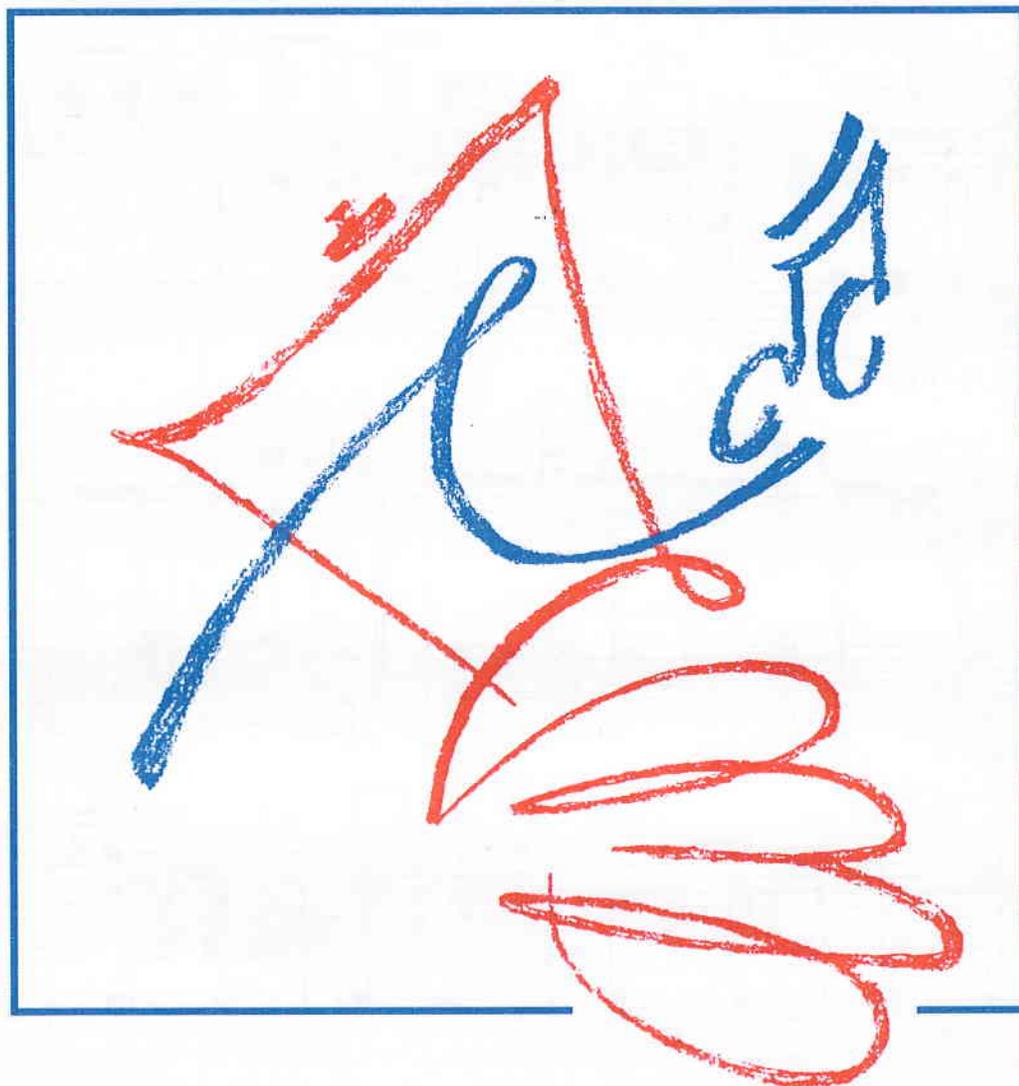
Sandra Eithun



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arr. Mary Engel

4 Octaves

National Handbell Music