

**Virginia Bronze** is a community-based, auditioned handbell ensemble performing a wide range of handbell music including secular, sacred, popular, original and regional pieces. Virginia Bronze's primary outreach activity is through concert performances. The ensemble is available for events within existing concert series, retirement community centers, churches and educational institutions. For further information : [www.vabronze.org](http://www.vabronze.org)

**Virginia Bronze 2007:** Kristin Banek, Jerri Bland, Rebecca Bostron, Mya Dundzila, Genevieve Hanson, Nick Hanson, Fred Lemmons, Pam Michell, Dawn Mosteller, Gail Ordun, Lenny Pacholski, Gillian Penn, Betsy Preston, Fran Underwood, Fran Vaughan, Nancy Walker, Laura Wrubel

**Substitute Ringer:** Josh Fitzgerald

**Film Editing/Projection :** Tomas Dundzila

**Carol Feather Martin**, a native of North Carolina, graduated from Oberlin Conservatory with a BM in piano performance in 1978 and a double major MM degree in Organ Performance and Piano Chamber Music and Accompanying Performance from Catholic University in 1985. Carol has completed her sixteenth year as Director of Music and Arts and Organist at Trinity Presbyterian Church in Arlington, Virginia. She frequently serves as clinician for professional organizations and is a member of The American Guild of Organists, Choristers Guild, American Guild of English Handbell Ringers and The Hymn Society of America. Carol resides in Alexandria, Virginia with her husband, two children, and four animals.

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**Virginia Bronze is a 501(c)3 nonprofit organization.**



The mission of Virginia Bronze is to advance the art of English handbell ringing through a community-based forum in Northern Virginia. Specific goals of Virginia Bronze are:

1. For handbell ringers, to create and nurture a performance-oriented, community-based opportunity for advanced handbell ringers to improve their skills and explore new realms in handbell music;
2. For musicians, to inspire creativity towards new handbell music;
3. For the community, to perform a unique instrument as an outreach service;
4. For educators, to provide assistance for educating students of all ages on the art of English handbell ringing;
5. For Virginia, to celebrate and perform the music of and from Virginia.



**NOT the Same Old Song and Dance**

*Virginia Bronze Handbell Ensemble*

*Springfield United Methodist Church*

*7047 Old Keene Mill Road*

*Springfield, VA 22150*

*Sunday, October 21st 2007, 7:30 PM*

**Program**

**Rock Around the Clock** Freedman, DeKnight, arr. Edmonson, Mizell  
 Mike Hooke and Kevin Sutton, percussion

**Shenandoah** Traditional American, arr. J.D. Frizzell

~~ Interlude~~ "Rabbit Dance" from "Iroquois Social Dance"

**Pavane** Maurice Ravel, arr. Kevin McChesney

~~ Interlude~~ "Missouri Waltz" from "Story of Vernon & Irene Castle"

**Free at Last** Spiritual, arr. Jeffrey Honoré

**In the Mood** Joe Garland, arr. Hart Morris

~~ Interlude~~ Glenn Miller Band in "Sun Valley Serenade"

**Polovetsian Dance No. 1** Alexander Borodin, arr. Arnold Sherman  
 Jerri Bland, harp

~~ Interlude~~ Great Day by N. Gustavson Jerri Bland, harp

**Five Four Waltz** Kenneth Lowenberg

~~ Interlude~~ "Dance Before Dinner" from "Story of Vernon & Irene Castle"

**Song of Peace** Arnold B. Sherman

~~ Interlude~~ Sonja Henie in "Sun Valley Serenade"

**The Skaters** Emil Waldteufel, arr. Betty Garee  
 Rebecca Bostron, French horn

**Praise Him with Cymbals and Drums** Hart Morris  
 Mike Hooke and Kevin Sutton, percussion

~~~~ Reception Following ~~~~

## *NOTES on the PROGRAM*

### *Five Four Waltz* by Kenneth Lowenberg

Kenneth Lowenberg served 38 years as Minister of Music (Organist-Choirmaster) at the Chevy Chase Presbyterian Church in Washington, D.C., during which time he created a varied and dynamic music program, which included multiple handbell and vocal choirs. His advanced handbell ensemble, the Chevy Chase Handbell Ringers, has performed at the White House, the Kennedy Center, Washington Cathedral, and numerous other exciting venues. In his spare time, Mr. Lowenberg composes original music. *Five Four Waltz* is a recent publication, presenting the ensemble with a number of challenges, particularly in the areas of rhythm and voicing (competing melody lines).

### *Free at Last* African-American Spiritual arranged by Jeffrey Honoré

"When we let freedom ring, ... when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! Thank God Almighty, we are free at last!"

These are certainly the most famous words from Dr. Martin Luther King, Jr.'s "I Have a Dream" speech.

The Spiritual which Dr. King quotes has been arranged for handbells by Jeffrey Honoré with all of those words in mind. Since the late 1980's Jeffrey Honoré has been active as an arranger/composer of liturgical music for choirs, organ, and handbells. He is recently retired from St. Matthias Catholic Church, Milwaukee.

*Free at Last* was arranged in homage to Charles Shultz, the creator of the 'Peanuts' cartoons, and jazz composer Vince Guaraldi, who wrote the famous "Peanuts" themes we know and love. So, remember the joy of Snoopy — and the words of Dr. King — as Virginia Bronze plays this lively, syncopated tune.

### *In the Mood* by Joe Garland, arranged by Hart Morris

This quintessential American jazz tune was originally popularized by the great American bandleader, Glenn Miller, and is still among the best known arrangements of the big band era. The song was composed by Joseph Garland and Andy Razaf. The main theme is credited to trumpeter/bandleader Wingy Manone, who was paid by Miller and his record company not to contest the copyright.

Handbell groups have their hands full with Hart Morris' rendition of this swingin' tune from the 1940's, with lots of chromatic ringing and syncopation throughout.

### *Pavane* by Maurice Ravel, arr. Kevin McChesney

Maurice Ravel was only 24 when his piano solo *Pavane pour une Infante défunte* became the rage of the drawing rooms and salons of Paris in 1899, but the work already held the unmistakable stamp of his style. A graduate of the Paris Conservatoire, young Ravel had worked with Gabriel Fauré and was an admirer of Emmanuel Chabrier and Erik Satie. Though he was an ardent scholar of a wide range of musical forms, his own musical language was immediately apparent in this short piece: in the lightness of touch, in the change of mood and timbre using harmonic rather than dynamic shifts, and in the deftness of melody.

### *Polovetsian Dance No. 1* by Alexander Borodin, arranged by Arnold Sherman

*Polovetsian Dance* by Alexander Borodin (1833-1887) was written for one of Russia's best-known operas *Prince Igor*. The opera is set in the 12th century where Igor, a southern Russian prince is captured in battle by the Khan of a nomad tribe, known as the Polovetsi. The main melody of the first dance was borrowed by the musical *Kismet* and is familiar as *Stranger in Paradise*. Unfinished at the time of Borodin's death, the opera was completed by Rimsky-Korsakov and Alexander Glazunov in 1890.

This clean arrangement features a harp accompaniment played by Virginia Bronze ringer Jerri Bland.

### *Praise Him with Cymbals and Drums* by Hart Morris

Hart Morris is a graduate of Oklahoma Baptist University and the University of Houston. He is a popular clinician and conductor at AGEHR National Seminars and Festivals and has been Director of Music at Asbury

United Methodist Church in Tulsa, Oklahoma, since 1992. He is also a prolific composer of original pieces for handbells, particularly known for his creative use of rhythm.

In this piece, Mr. Morris interprets Psalm 150 -- the final call to "Praise Him" -- with variations in rhythm and character - alternating a rocking, offbeat melody with large, commanding chords.

### *Rock Around the Clock* by Max Freedman and Jimmy DeKnight, arranged by Carol Lynn Mizell

James E. Myers was a larger-than-life figure who wore many hats during a long career in show biz: composer, producer, musician and actor. Myers, under his nom de plume Jimmy DeKnight, will forever be remembered as the co-writer of *Rock Around the Clock*, Bill Haley and the Comets 25 million-copy-selling hit and kick started the rock and roll era. There is debate over whether Myers actually wrote *Rock Around the Clock*, or whether most of the work was actually done by co-writer Max Freedman. But Myers deserves credit for promoting the song and helping to make it the hit it became.

Carol Lynn Mizell has used the arrangement by John Edmonson to build a rip-roaring handbell edition, adding unusual bell techniques and effects.

### *Shenandoah* arranged by J.D. Frizzell

The tune *Shenandoah* was first found in print in 1882 but could have been written as early as the 1820s. During the 19th century, the tune was sung as a sea chantey by American and French river men. The original words referenced the Missouri River and the name Shenandoah may have been a Native American chief who lived along the Missouri River.

Written for advanced ensembles, this arrangement is a fresh take on the traditional folk song, invoking all the varying moods of the American river. J.D. Frizzell was only 20 years old when he wrote the piece for his college bell choir at the University of Southern Mississippi.

### *The Skaters* by Emil Waldteufel, arranged by Betty Garee

*Les Patineurs*, Op. 183 was composed in 1882, inspired by the Cercle des Patineurs or 'Rink of Skaters' at the Bois de Boulogne in Paris. The introduction calls to mind a skater assuming an opening pose, the glissando notes mimicking the glide to center ice. Each waltz theme sways continuously, as do skaters stroking side to side. Bells were often added to orchestral versions, to reinforce the winter atmosphere.

*The Skaters* was adapted for handbells by Betty Garee in 1983, adding French Horn, played by Virginia Bronze ringer Rebecca Bostron, for contrast. Ms. Garee was an icon in the development and contribution to the worldwide library of handbell music scores. In early 1986, she was named an Honorary Life Member of the American Guild of English Handbell Ringers, an honor bestowed only upon the elite of the art.

### *Song of Peace* by Arnold B. Sherman

*Song of Peace* was first performed in 2001 at a handbell festival in Oklahoma City, honoring those who died in the 1995 bombing of the Murrah Federal Building.

Arnold Sherman writes of his original work: "*Song of Peace* is a reflection of the way the world has treated peace almost from the beginning of time. The gentle round *Dona nobis pacem* is given a rather harsh, angular treatment, representing the needless violence and senseless acts of terrorism that plague the world almost on a daily basis." That dissonance builds and rises, and finally stops. Out of the cacophony comes the round once again, this time in a much more harmonious setting, signifying our eternal hope that peace will come one day for all of humankind.

*Film Clips* : "Iroquois Social Dance" produced by Dreamworks and distributed by Shenandoah Films; "Sun Valley Serenade" produced by Twentieth Century Fox in 1941, featuring the Glenn Miller Band and Sonja Henie; "The Story of Vernon and Irene Castle" produced by RKO Pictures in 1939, starring Fred Astaire and Ginger Rogers.