

PLU Ringers

Saturday, May 7, 2022 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

PLU Ringers

Linda Miller, *director*

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Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Beach Spring Stomp **The Sacred Harp 1844**
arr. Jeffrey Honoré
TJ Wheeler, *student conductor*

Adagio **Tomaso Albinoni (1671-1751)**
arr. Kevin McChesney
TJ Wheeler, *student conductor*

Song of Peace **Arnold Sherman (b. 1948)**

Alba **Enrique Granados (1867-1916)**
arr. Kevin McChesney
Ben Martin and Josh Green, *soprano saxophones*

The Bells of Rhymney **Pete Seeger (1919-2014)**
arr. Jimmy Joyce
TJ Wheeler, *student conductor*

INTERMISSION

How Can I Keep from Singing? **Robert Lowry (1826-1899)**
arr. Arnold Sherman

Celebration Journey **Michael Mazzatenta (b. 1963)**

Andante maestoso **Gustav Holst (1874-1934)**
from *The Planets, op. 32, Mvt. IV: Jupiter, The Bringer of Jollity*
arr. Kevin McChesney

Autumn Lyle, *trumpet* • Ben Birmingham, *horn* • Jakob Johnson, *trombone*
Dylan Patrick, *tuba* • Ben Helgeson, *percussion*

Rock-a My Soul **Spiritual**
arr. Valerie Stephenson

Program Notes

Beach Spring Stomp

Beach Spring Stomp is based on a tune from *The Sacred Harp*, published in 1844. The arrangement by Jeffrey Honoré features a variety of percussive sounds made by the Ringers' bodies and mallets both at the beginning and end of the piece. In between, ringers use a variety of techniques to keep things interesting. You can hear thumb damp, malleting, shake, and martellato (ringing into the table). This piece was brought to our attention by our student conductor, TJ Wheeler.

Adagio

This beautiful melody originally written for orchestra is attributed to Tomaso Albinoni, but there is some question as to whether it was actually written by Remo Giazotto, a 20th-century cataloger of Albinoni's works. Albinoni wrote operas and numerous orchestral works, not all of which have survived. This piece is today arguably the best-known work attributed to Albinoni.

Song of Peace

This country and the world were shocked and horrified by the events of Tuesday, September 11, 2001. This piece reflects the trauma and destruction of that day in its harsh discordant chords. There are three climaxes in the piece suggesting the three crashes that resulted in the destruction of buildings and significant loss of life. It concludes with the familiar canon "Dona Nobis Pacem" expressing the hope that peace might somehow grow out of this tragedy.

Alba

Enrique Granados wrote piano music, chamber music, an opera and many songs. Many of his piano pieces have been transcribed for classical guitar. He was known as "the Spanish Chopin." His influences included the Romantic painter Francisco Goya. Granados' masterpiece, *Goyescas*, was a collection of reflections on the paintings and tapestries of Goya. He is also said to have loved the sounds and life of the city of Madrid, and captured that character in his compositions. As a result, his music is considered an example of musical nationalism.

The Bells of Rhymney

Folk singer Pete Seeger first released this song in 1958. It is a setting of a portion of the *Gwalia Deserta* by Welsh poet Idris Davies. In part it chronicles the plight of miners in South Wales, especially the unsuccessful strike of 1926. The song was later recorded by The Byrds in 1965. Although they took great care to try to pronounce the names of the Welsh towns named in the song, they mispronounced Rhymney, as did Pete Seeger. They pronounced the word "rim-nee." Its correct pronunciation is "rum-nee." On some maps, the name is actually spelled "Rumney." *The Bells of Rhymney* has been recorded many times by such notables as Judy Collins, Cher, Bob Dylan, and Jimmy Hendrix. It is one of a very small number of pieces that uses only bells to accompany the choral parts. Because many of the ringers in our group are also vocalists, it seemed a perfect opportunity to program this piece.

How Can I Keep from Singing?

The Sacred Harp consists of hymn tunes, anthems, and fuguing tunes by late 18th and early 19th-century New England composers. These composers were in turn influenced by 18th century English rural church music and Southern folk hymn tunes and spirituals. *The Sacred Harp* is the definitive source for shape note singing. Shape notes are a variant system of Western musical notation whereby the note heads are printed in distinct shapes to indicate their scale degree and solmization syllable (fa, sol, la, etc.). The shape note style is a cappella music in four parts, often sung by untrained singers. Singers sit in a square formation with one part (SATB) on each side of the square facing inward. The shape of the choir and the approach to singing was intended to create community rather than to produce polished choral singing. This hymn comes from that tradition. As with many older hymns, there are multiple versions of the lyrics. Here is a commonly used version:

My life goes on in endless song
 Above earth's lamentations,
 I hear the real, though far-off hymn
 That hails a new creation.
 Through all the tumult and the strife
 I hear its music ringing,
 It sounds an echo in my soul.
 How can I keep from singing?
 While though the tempest loudly roars,
 I hear the truth, it liveth.
 And though the darkness 'round me close,
 Songs in the night it giveth.
 No storm can shake my inmost calm,
 While to that rock I'm clinging.
 Since love is lord of heaven and earth
 How can I keep from singing?
 When tyrants tremble in their fear
 And hear their death knell ringing,
 When friends rejoice both far and near
 How can I keep from singing?
 In prison cell and dungeon vile
 Our thoughts to them are winging,
 When friends by shame are undefiled
 How can I keep from singing?

“Andante maestoso” from *The Planets, op. 32, Mvt. IV: Jupiter, The Bringer of Jollity*

The Planets is a seven-movement orchestral suite by the English composer Gustav Holst, written between 1914 and 1917. “Jupiter” is the fourth movement of the suite, and the fanfare we play is an excerpt from that movement. The subtitle for the movement is “bringer of jollity.” Holst was a student of astrology, and was studying it at the time he wrote the suite. In astrology, Jupiter is characterized as “King of the Gods” and by tolerance and expansiveness. The Holst suite is a popular and widely played piece, and many will recognize the melody in our arrangement.

Rock-a My Soul

This spiritual is widely known and loved. As with many spirituals and folk songs, there are multiple versions of the lyrics. Our arrangement is unique in our repertoire because the entire piece is malleted. Ringers will also click the stick end of their mallets frequently throughout the piece. A common version of the words is included here:

Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Oh, rock o'my, Oh, rock o'my,

Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Oh, rock o'my soul.

I may be weak, rock o'my soul, but thou art strong, rock o'my soul.
 I'm leaning on, leaning on, I'm leaning on his mighty arm.

Oh, rock o'my,
 Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Rock o'my soul in the bosom of Abraham
 Oh, rock o'my Soul.

About the Student Conductor

TJ Wheeler has been ringing handbells since 2004. His experience includes church bell choirs as well as several years as a member of PLU Ringers. Mr. Wheeler is a composer/arranger and an accomplished singer as well as a handbell ringer. In addition to his conducting responsibilities, you will often see him ringing four in hand, a challenging technique that allows one person to hold and ring four handbells. His knowledge of handbells instruments and years of experience are evident in his conducting on our concert this evening.

About the Director

Dr. Linda Miller has been involved in ringing handbells and directing handbell choirs in churches, schools and communities for several decades. In addition, she has served as an area officer in Handbell Musicians of America (HMA). She wrote and has published *ChimeMagic*, a curriculum for using handchimes to teach general music K-5. Miller has presented handchime workshops at numerous HMA and state and regional music educators conferences. Dr. Miller is chair of the music education area at PLU, where she teaches music education courses and places and supervises music student teachers. In addition to her teaching duties, she is faculty advisor of the PLU chapter of the Collegiate Washington Music Educators Association (CWMEA). From 2016-2018, she served as national Chairperson of the Collegiate Advisory Council of the National Association for Music Education.

PLU Ringers

Thomas Morisada • Joel Barkman • Brent Johnson • Sarah Nelson • Calli Voss • Trevor Kytola
Elena Schmidt • Caroline Bergren • Rhyonna Rosales • TJ Wheeler • Hailey Wharton

Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 6 Sunday, 3pm**
Benefit Concert for ORS of Tacoma, free admission (donation suggested)
- 13 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Mark Brombaugh, Organist
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 15 Tuesday, 8pm**
PLU Student Showcase, an AMP fundraising event. Free admission, \$5 suggested donation
- 16 Wednesday, 8pm**
Artist Series: Sheely Alves, Voice; Cassio Vianna, Piano & Wagner Trindade, Bass, free admission
- 20 Sunday, 3pm**
Artist Series: Erik Steighner, Saxophone with Oksana Ejokina, Piano, free admission

MARCH

- 15 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 18 Friday, 12pm**
Artist Series: Bradley Howard, Tenor with Lee Thompson, Piano, free admission
- 19 Saturday, 1pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 19 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 19 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 20 Sunday, 3pm**
University Wind Ensemble
- 21 Tuesday, 8pm**
University Jazz Ensemble with Guest Artist Greg Gisbert, Trumpet
Eastvold Auditorium, Karen Hille Phillips Center
- 24 Thursday, 8pm**
Keyboard Students Recital, free admission
- 25 Friday, 11am**
Pallavi Mahidhara Piano Masterclass, free admission
- 27 Sunday, 5pm**
PLU Honor Orchestra for Strings, free admission

APRIL

- 2 Saturday, 5 and 6:30pm**
Northwest High School Honor Band, free admission
- 6 Wednesday, 8pm**
Artist Series: Jennifer Rhyne, Flute
- 12 Tuesday, 8pm**
University Symphony Orchestra: KammerMusikeren
- 20 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 24 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Paul Tegels, University Organist. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under
- 24 Sunday, 8pm**
Artist Series: The Goldberg Variations by J. S. Bach, free admission
- 28 Thursday, 8pm**
University Chorale
- 30 Saturday, 5pm**
University Singers & Knights Chorus, free admission
- 30 Saturday, 8pm**
Artist Series: Aria Manning, Soprano, free admission

MAY

- 1 Sunday, 12pm**
Sølvvinden Flute Ensemble, free admission
- 1 Sunday, 5:30pm**
Second City Chamber Series: Viennese Finesse. Tickets: \$30, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: www.scchamberseries.org
- 1 Sunday, 8pm**
Viennese Piano Masterclass, free admission
- 3 Tuesday, 5:30pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 3 Tuesday, 8pm**
Choir of the West
- 6 Friday, 1pm**
Pierre Vallet Voice Masterclass, free admission
- 6 Friday, 8pm**
Steel Band & Percussion Ensemble, free admission
- 7 Saturday, 8pm**
PLU Ringers
- 8 Sunday, 3pm**
Woodwind Students Recital, free admission
- 8 Sunday, 4:30pm**
Brass Students Recital, free admission
- 10 Tuesday, 8pm**
University Symphony Orchestra
- 12 Thursday, 8pm**
Keyboard Students Recital, free admission
- 14 Saturday, 3pm**
Piano Ensemble, free admission
- 14 Saturday, 8pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 15 Sunday, 3pm**
University Wind Ensemble
- 16 Monday, 8pm**
Spring A Cappella Concert. The Cave, Anderson University Center, free admission
- 17 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 17 Tuesday, 8pm**
String Kaleidoscope, free admission
- 18 Wednesday, 8pm**
University Concert Band, free admission
- 19 Thursday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 20 Friday and 21 Saturday**
Opera Scenes. Eastvold Auditorium, Karen Hille Phillips Center.
- 22 Sunday, 3pm**
Composers Forum, free admission
- 22 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+), MILITARY, PLU ALUMNI, & PLU COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
www.plu.edu/music/calendar (updated April 26, 2022)