



# 2018 Festival



## Director's Notes

### Hello Big Sky Musicians!

This repertoire list excites me as much as any Distinctive Bronze, Area or State festival in the past decade. Thank you for your willingness to participate in very dynamic, expressive and passionate music that I know will amaze our audience and touch our hearts.

My desire is that each musician will come to the weekend knowing the basics of "right bell at the right time." That will allow us to shape each piece as we collectively work to play each note the "right way" as we make incredible music together.

Below are some overall notes on each piece that I will be sharing from the podium.

### **Toccata on King's Weston**, arr. Matthew Compton.

- I will conduct this in  $\frac{3}{4}$ , but it is important to feel the notes in the treble clef in 1 (not 3). Slight emphasis on the downbeat and let each of the next five 8<sup>th</sup> notes per measure flow towards the next measure downbeat.
- Strong accented ringing on melody in the battery starting M 5, transferring to chimes (strong melody) M 18 to M 32. Trebles, hold way back at M 18 to M 33 so chimes can be the strongest element of the music.
- Powerful crescendo M 30 to M33. Do it!
- Measures 41 – 57 the chimes continue with the main tune presented "backwards". Be sure this is played strong.
- Clean malleting M 60 to end in base using two mallets per person – alternating hands on each note.
- Suddenly drop volume at M 99, starting the crescendo from ppp driving to huge volume at M 101.
- Pull out the accents in base M 101 to end (on 1, 3 then 1, 2+, 3+, then repeat).
- Clean RT at end and immediately stop sound for dramatic end.

### **Beautiful Savior**, arr. Cathy Moglebust.

- The phrasing on this well known handbell classic is what will help this piece stand out.
- Please pay close attention to LV markings as they often change either on beat 1 or 3 of each measure. Be precise.
- M 2 and M 5, the top 8<sup>th</sup> notes need to sneak in like the gentlest of falling rain drops.
- Box around M 7 as we will hold beat three and four in dramatic fashion before moving to M 8.
- M 29 and M 33/34 and M 36, top 8<sup>th</sup> notes need to again be gentle rain.
- Slight rit. in M 37 as noted.
- We will drive the tempo starting at M 56 as noted, creating more energy (volume and speed) into our large dramatic rit. at M 61.
- M 62 to M 78 is large broad circles with our bells, visually different energy as we hit the climax of the piece.
- M 79 is like the gentle beginning. M 80/81 returns to the gentle falling rain in treble bells.
- M 83 to end, every note is quieter than the chord before. This is difficult to achieve, but we will.

### **The Deep, Deep Love of Jesus** - arr. Derek Hakes.

- This will be conducted in 2 and should be felt this way by all musicians.
- Very clean malleting by all musicians, using two mallets each, alternating hands for each note.
- Music will be musically shaped, growing in volume from M 8 to a peak at M 10, falling from M 11 to the end of the phrase at M 12. Another musical peak at M 20 (grow into it) and another at M 31 (so crescendo from M 29 to M 31).
- Clean dampings on chimes M 32 to M 55. LV bells, do not LV chimes. Strong volume on chimes to pull out above bells and the extra volume the LV will create.
- Draw a box around M 55 as this is a major WATCH area. I will conduct in 6. Watch for every note as we slow into a slower tempo at M 56 and I conduct in 2 again. I will cue each of the last two held notes of M 58.
- Return to original peppy tempo at M 59 after complete dramatic break. Long growing volume into M 69 when we shape volume back down into ppppp treble start of M 71.
- Bold volume in base as with powerful melody played with force at M 71.
- Extreme volume M 87 to M 95.
- Pull back at M 95 so we can grow to final dramatic ending at full volume for M 98.
- Surprise last note is understated, half the volume of the stacked note on beat "2" just before (we are in 2).

## **Celtic Prayer, Julie Turner and Jefferey Hall**

- This piece opens with a hauntingly beautiful melodic line that will soar as we go on a memorable Celtic journey. Expressive phrases are essential.
- LV needs to be “reset” at each new measure as notated with a complete damp of the previous notes.
- Shape phrase up (in volume) at M 13 and then back down at M 14.
- Shape up (more volume) at M21 growing into peak at start of M 23.
- Draw a box around M 41 as this is a critical WATCH section. I will cue all four stacked chords in the treble of M 41.
- Essential that the base mallets use alternating hands on each note (using two mallets).
- Shape music down at M 58 and M 59 (quieter).
- M 65 is very agitated and ANGRY growing into huge chord at M 68. Hold chord!
- Draw a box around M 68 and M 69. Draw a box around M 71. WATCH is key.
- We will work M 69 together as a group. Don’t stress too much before festival on this measure.
- Draw a box around M 73. Add a fermata on beat three of 73, which gives us fermata on beat 2 and beat 3.
- Draw a box around M 75 and another box around M 77.
- Soaring melody at M 78 as we play our hearts out on the original theme.
- Continue crescendo through M 86. Shape phrase down at M 90 (each note less than one before).
- Draw a box around M 97 and 98. Accent beat 3 and 4 of 97 with full strike on M 98.
- Draw a large rectangle box around M 106, 107 and 108. We must have all eyes as we end this journey together.

## **Fantasy #2, Michael Helman**

- Please take a moment to watch / listen to Fantasy #2 being performed by the Kinjo Gakuin Choirs. Read along with your music as you take in their precision and accuracy. It is easily found on YouTube or at this link: <https://tinyurl.com/yabrcygg>
- The piece is well notated and we will play close attention to dynamic markings.
- The mart lifts in M 6 and M 7 need to be light and understated.
- Sudden change in volume as we dramatically drop the volume in M 8.
- Don’t attack the marts in M 11. They will be loud enough if we are subtle.
- TD chords in M 16 – M 22 will be rung in a full measure circle, meaning each of the four notes of the measure will be rung at a different part of the complete “circle” for the measure.
- Resist attacking the mart lifts in M 35 and M 39.
- Draw a box around M 72 and M 87 as we will rit. as noted.
- Hold back on mart lifts at M 99 and M 103 and treble marts M 104 to M 111 (and M 129).
- Opportunity to understate the final two notes of the piece in M 130. This Fantasy will end peacefully, not in a thud.

**Faith, Paul McKlveen.**

- While this may seem like the easiest piece of our weekend, it is essential that we shape every note, creating beautiful phrases, which actually makes this one of the most difficult to perform exceptionally well.
- It is important that we shape each measure with either the music rising or falling in energy (volume).
- Pay close attention to all LV and R markings as we control the notes and their duration.
- Read the note at the bottom of page 3 around the “push handle” technique M 37 to M 48.
- M 61 to M 65 is long sustained crescendo.
- Draw a rectangle box around M 88 to end at this is a critical all eyes WATCH section.
- Please know all of your notes on this as you come into the weekend and we will work hard shaping this piece as if it was performed by one musician with many, many arms.

**Gloria Hodie, Julie Turner and Kevin McChesney.**

- This is an arrangement of Twas in the Moon of Wintertime and On this Day Earth Shall Ring!
- We will start our bass roll out pp with mysterious drama at M 1. Sneak into piece. Mallet roll bells on table.
- Each musician in base using two mallets, alternating hands between notes.
- M 18, treble notes do not attack, but play lightly, starting at mp, shaping down to end of M19. Start stronger (mf) at M 20, shaping down to end of M 21.
- M 22 and M 23 – LV notes that shake right up until beat 3 of M 23. Crescendo all 7 chords that shake. Same phrasing for M 26 and M 27 (crescendo).
- Three phrases that grown in energy (crescendo) and each ends with dramatic damp of all notes at end of M 23, M 27, and M 32.
- Immediate drop in volume to ppp at M 32.
- M 43 each chord is less beat 3 and 4 than the one before. Same for M 44. (Shape down next downbeat).
- Huge rise and fall phrasing M 50 and M 51. Again up and down with M 54 and M 55, and again with M 58 and M 59 (as written).
- Strong at M 75 with original tempo!
- Drive M 78 with each chord louder than the one before it. (Large crescendo in treble).
- Last three notes of M 76, M 78, M 80, and M 82 need to dramatically crescendo into the down beat of the next measure. Bass can help drive this.
- M 84 beat 4 should have huge accent. Same for M 85.
- Clean and light at M 88 (not thumping away in messy chaos).
- Very clean damp at RT on M 90 beat 3.
- Huge crescendo in shake at M 93.
- Random ring begins immediately after downbeat of M 94. Strong random ringing (faster with energy, then slowly fading to nothing in both frequency and volume.) See note at the bottom of the page for additional details (add D 4, 5, 6 and 7 in random fashion with mallets on suspended bells.)

### **Andante Maestoso, Holst / Kevin McChesney.**

- We will be joined by brass choir to this classic piece from Holst's Planets.
- We need large, majestic circles with our bells as we grandly state this great theme right from the top.
- M 8 we will slightly pull back (mp) as we drop the volume, yet phrasing right back up as we lead into M 17 and beyond (crescendo).
- Crescendo into M 22 as we continue to shape the theme.
- Pull back at M 24 going into the trumpet solo.
- More energy at 32 as we drive towards the climax of the piece.
- M 48 to the end is the peak. Maximum energy and volume.
- Draw a rectangle box around M 54 – M 56 so we WATCH and end this powerful piece as one.

### **Challenge Piece:**

#### **Good Christian Men Rejoice, Kimberlee Strepka.**

- This will be conducted in 2. We will perform this as a peppy Irish dance. Listen for (and pull out) Joy to the World deep into the piece.
- Bells in the melody line should be kept close to the body, run with a light wrist with only two bells emphasized per measure (not six). Slight lean on each beat (1 and 2).
- Be comfortable with the 2 against 3 at M 44 through M 55. I will keep conducting in 2, but the team with three equal notes will plow head nailing this in 3.
- Crescendo at M 56 and 57, shaping back down at M 58.
- Accent Joy to the World melody in top line at M 70 through M 74.
- RT 2<sup>nd</sup> accented note of M 92 through M 96 (add accents on same chords in M 96.)
- Full, bold volume on hand chimes in M 100 through M 132.
- Accent chord in M 135 through M 139.
- Understate mart on last note. Irish dance should end on light, playful note.