

THE BVWOH NEWSLETTER

MARCH 2019

by Fred Gramann

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The 2019 BVWOH
Schedule

WE NEED TO
GET A
HANDLE ON A
SITUATION

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Hello BVWOH Musicians,

I am pleased to share the 2019 schedule which reflects your helpful feedback and my own experience last year. How is it better? It gives you 1) a chance to meet your PC and position team mates, 2) a more relaxed Welcome Dinner (including dessert this year!!) with no Monday evening rehearsal, 3) a complete team for our 8:45am morning rehearsals (optional rehearsals are now history) and 4) time after the concert to greet the audience before putting everything away. We'll see how it works!

Fred

Monday, August 12

10:30am-11:45am

Pick up your name tag and clothing order (if any) / Set up your ringing space / Sign up for the optional Farewell Breakfast / Eat lunch (Perhaps bring a snack to eat outside during the 20' sectional break)

11:45	Come to the auditorium. Meet your position team mates and position captain		
11:55	Everyone goes to their ringing positions		
12:00	Welcome and first rehearsal		
1:15	Announcements (Carmen and Sue)		
1:30	Sectionals with split Break	1:30-1:50	Treble sectional (P5 and up) / Bass on break
		1:50-2:10	Bass sectional (P4 and lower) / Treble on break
2:10	Rehearsal with break		
5:30pm	Free time / Check-in for dorm residents		
6:30pm	Welcome Dinner - <i>Bay View Inn</i> (included in your registration fee; guests are \$25) (This year the dinner will include dessert and coffee/tea) Free evening		

Tuesday, August 13

8:45am-10:45am	Rehearsal
10:45am-1:30pm	Treble Free
11:00am-12:30pm	Bass Sectional
12:30pm-3:15pm	Bass Free
1:30pm-3:00pm	Treble Sectional
3:15pm-5:30pm	Rehearsal (<i>optional extension to 6:00pm if needed</i>) Dinner on your own / free evening

Wednesday, August 14

8:45am-12:00noon	Rehearsal (P0 and lower will be excused at 11:30)
11:30am-1:00pm	P0 and lower - lunch on your own
12:00noon-2:00pm	P1 and higher- lunch on your own
1:00pm-1:50pm	Sectional for P0 and lower
2:00pm-5:30pm	Rehearsal for all
5:30pm-7:00pm	Dinner on your own
7:00pm-9:00pm	Rehearsal

Thursday, August 15

8:45am-12:00noon	Rehearsal
12:00noon-1:30pm	Lunch (on your own)
1:30pm-3:00pm	Dress Rehearsal (may be extended to 3:30 if needed)
3:00pm-7:10pm	Free time
7:10pm	Concert Call Time (back steps of the auditorium)
7:30pm	Concert begins

At the end of the concert you will have 20' to greet the audience. When the podium bell rings, there will be a complete tear down with everyone helping. Once finished, a light reception will follow in Evelyn Hall.

Friday, August 16

9:00am	Everyone is invited to the all-you-can eat Farewell Breakfast - <i>Bay View Inn</i> . (\$17 payable in cash or check at the door.) (A draft version of the video will be shown)
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WE NEED TO GET A HANDLE ON A SITUATION

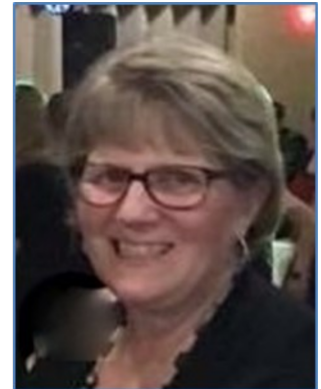


Many of you are likely unaware that we own a set of Schulmerich handbells which are used for the BVWOH. While we are grateful to have them, there are two problems: 1) they have pistol grip handles which have a very different feel compared to regular handles, and 2) thirty-five of them need replacing, ranging from E4 to C8. The cost to purchase and adapt regular handles is approximately \$1,500, an expense which cannot be funded by our current budget. So we are looking for a "Friend of the BVWOH" to help us. If you know of someone who would consider making a donation towards this project, perhaps in honor or in memory of someone, please let either myself or Sue Cobb know. This really needs to be... well, handled.

Down Memory Lane With Laurie Sturm

FRED: Laurie, you are a veritable memory bank for the BVWOH, having attended 35 times which is an absolute record. How did you discover handbells, how did you first hear about this event and what was the very first year like for you?

LAURIE: In the Fall of 1982 my church asked me if I was interested in directing a handbell choir. They knew I had a degree in Instrumental Music Education. My question to them was, "What's a handbell?" They gave me some information about a handbell workshop to be held in the winter of 1983 in the metro Detroit area hosted by someone named Don Allured. I had no clue who he was. I first heard about the BVWOH at that workshop. I immediately signed up and the rest is history. My first year at Bay View is a bit of a blur. It was quite a long time ago. (I think I was only 4 years old!!!!) I do remember that there were not many people so we did not fill up the entire stage. Don made sure he knew everyone's name.



FRED: What are some of your most vivid Bay View memories over the years?

LAURIE: My most vivid memories were of working with Don and his insistence on playing musically. Especially his demand to play *pppppppppp*. It could never be soft enough. The sunset cruises with Don on his boat were also very memorable. Many years Don would call me about mid-May to see if I was planning on coming. Sometimes life would get in my way and I would forget to SEND IN (snail mail) my registration form.

FRED: What are some of the ways the event has developed over the years? Is there anything from the "good old days" that you miss?

LAURIE: The event has developed in such positive ways. It started out with a workshop in the morning and then practice in the afternoon for the concert. We did not get our music until Monday morning and we could choose what position and what row we wanted to be in. I needed the workshop portion which helped me tremendously. As the years went on, those of us who had attended previously were excused from the workshop portion and just attended the rehearsal segment. Eventually the workshop portion disappeared and the week became totally performance oriented for experienced ringers. I really don't miss anything from the "good old days". It has been fun to grow along with the BVWOH.

FRED: Thank you for sharing with us. We are blessed to have you among us at this unique event!

Meet Alex Yates



Being in the leadership role means watching over a number of important issues, not the least of which is the event's longevity. One of my missions regarding the BVWOH is to help insure its future by encouraging young advanced musicians to attend. While ringers in their twenties can have the musical talent and bronze-level experience that is required, they often lack the finances to make attending possible. Without the two scholarships awarded this year from the newly established **Carl Wiltse Scholarship Fund**, neither Matthew Compton or Alex Guebert would be joining us this summer. What a loss that would be.

Among the scholarship applications we received this year, I was impressed by third young ringer: Alex Yates. I will let him tell you a bit about his ringing history:



"I have been ringing handbells for 14 years and have been playing at the bronze level for 5 years. I learned to play in a church group where I was taught to ring treble, battery, and bass bells. I discovered a real love of the bass section and have worked hard to achieve bronze level ringing skills. I'm currently ringing in two community groups, one of which regularly plays high level music. In those groups I normally play different positions from F4 and downward to C2. I have extensive experience playing the aluminum 7th octave handbells."

I am so pleased that Alex will be able to attend the BVWOH this summer, ringing C3D3. You might be interested to know his reasons for wanting to attend the BVWOH:

"I heard through word of mouth that the BVWOH is a fun and intense experience. I am excited to play very high-level music with a massed group. I believe that attending Bay View will take me out of my comfort zone and push my ringing ability. I am also very interested in meeting and learning from ringers from all over the world."

Alex has rung with the Westminster Ringers, Charm City Bronze and Joyful Noise, and has attended **Synergy** directed by William Payn for the past four years.

I will give the floor to Larry Henning, one of Alex's handbell directors:

"I first watched Alex ring as a high school student in his aunt's ensemble at church. I told him that he should audition for me when he was ready for an advanced community ensemble. Alex became a member of the Westminster Ringers which I direct several years ago. His ability to swing the lower bells earned him a spot in our renowned bass bell section. Alex helps make the music come alive both in sound and motion."



Make sure to welcome Alex this summer (CD3), as well as all of our first-time ringers. Part of our mission at the BVWOH is to create a collegial environment that brings out the best in everyone.

Fred

Handbells In Collision

Larry Sue's challenging *A Minor Crash* will be great fun to put together this summer and share with our audience. I asked Larry for some background information on the piece and here is what he wrote:

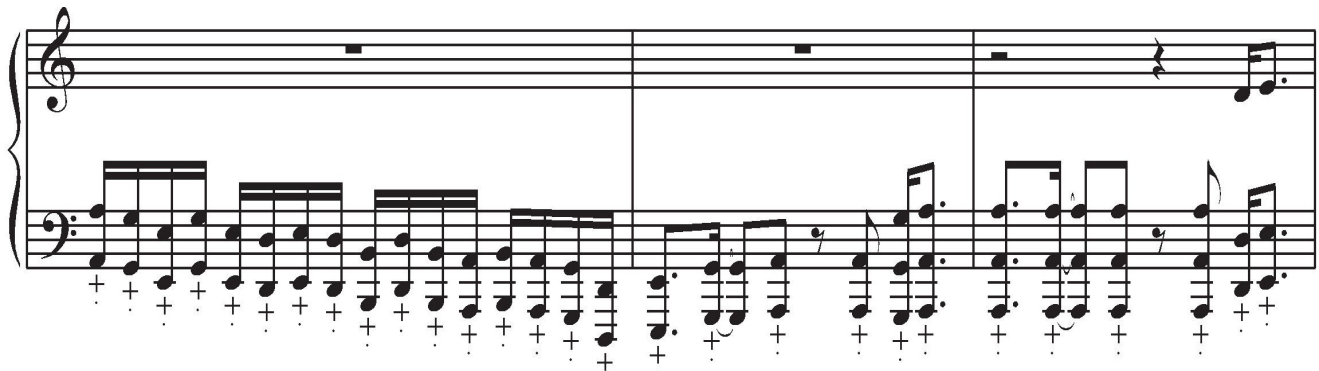
When we lived in California, we did a lot of driving up and down the peninsula connecting the Silicon Valley and San Francisco. When the Amber Alert system was put in place, the industrial buildings and highway signage were augmented with a number of lightboards. Thankfully, Amber Alerts are infrequent, and so the signs were put to other uses as well, such as announcing how much rush hour would delay the masochists we know as "commuters".

Another public service announcement that made its way onto these displays notified drivers of what to do in case of a mishap: **"IN A MINOR CRASH? PULL TO SHOULDER"**. One day Carla commented, "You should write a handbell piece about that." And so *A Minor Crash* (pun intended, naturally) came into being.



I think of it in terms of pop tunes such as *Axel F* and *Popcorn*, which were from my teens and twenties. It's all about combining a bunch of compelling phrases together to make an even more memorable amalgamation. And to make it even more fun, we have a cajon part written by Alex Guebert as well (at the premiere performance in Omaha last summer, he just improvised it, and was kind enough to write it down for others to play). Carla has given it a nickname: "That Seventies Cop Show Piece."

Larry



The Resilient Alex Guebert

Have you started learning Alex Guebert's piece **Resilience** yet? I have Karen Eskew-Wyllie to thank for recommending that I consider it for the BVWOH. I am in love with this work and am confident that it will speak to your soul as deeply as it does to mine. I asked Alex if he would share some of his thoughts with us about the piece: how he came to write it and what he intended in terms of a spiritual journey as the work progresses. Here's his reply:

Resilience was written in a time when I had been focusing on lots of rhythm and harmony, finding new chord voicings and experimenting with techniques, favoring unusual time signatures, etc., but realized I needed to just write MELODY again.

So, I came up with the melody for **Resilience**: no meter, no chords, just melody. Of course, I couldn't help it ending up in 5/4, and putting it in 11/8 later on in the piece was just mean, wasn't it?!

Above the title is a passage of scripture from Joshua 1:9: "...Be strong and courageous. Do not be afraid; do not be discouraged, for the Lord your God will be with you wherever you go."

Sometimes we are like Moses, scared to take control, worried about transitional moments in life and how we will deal with change. But here the Lord commands Joshua, just as he had commanded Moses: There is no reason for fear. God will be with you wherever you go. Be resilient. In the end, at the ultimate moment of your life, you can rest in the knowledge that everything is going to be okay.

Resilience is a musical painting of the journey of life, and of a resilient soul. We hear the serenity of sure comfort at the beginning, and then a melody appears. It emanates peacefulness, but also challenge. Major seventh and minor seventh chords are used back-to-back to portray the juxtaposition of light and darkness. When the minor chords take over and the melody begins to fall, a contemplative, tearful section begins, only to be interrupted by a confident rhythm.

The 11/8 time signature conveys unsteadiness, but as it continues and grows, it becomes steady and powerful. Finally, the main theme returns in exuberance--the true form of a resilient spirit. As the music comes to a close, the final chord is a major seventh, not minor--

good has triumphed over evil and the notes float heavenward to the final resting place. It is finished and, having persevered, the soul has earned its peaceful rest.



Thank you, Alex, for sharing with us. The piece was composed for the Cathedral Bells of St. John's Lutheran Church in Orange, California (pictured here) which Alex directs. Guess where they will be touring in July 2020? They're coming to ring at the American Church in Paris and you're all invited to the concert!

Fred

