

Area 10 Conference Music List June 25-27, 2010

TINS:

Beautiful One, Bill Ingram, Lorenz 20/1496L, L 2, 3-5 octaves. This enduring top-25 CCLI Praise and Worship song features a creative, straightforward treatment. Scored in the key of C major with no accidentals throughout, your ringers will find this a fun and easy arrangement to assemble.

Come Thou Long Expected Jesus, Cathy Moglebust, Choristers Guild CGB266, L2, 2-3/3-5 octaves, percussion. This selection is reprinted from *Rise Up, Shepherd, and Follow*, (code CGB184). Percussion, including finger cymbals, tambourine, and a muffled drum, adds sparkle and bounce to this upbeat arrangement of the William Walker tune JEFFERSON from Southern Harmony. The bell score is peppered with staccato technique and pulsing eighth-note accompaniment.

Multi-Cultural Tunes that Teach, Martha Lynn Thompson, AGEHR AGO11, Reproducible, L 2, 2-3 octaves. This is a collection of 17 songs with multi-cultural connections. Many include percussion. Each is scored for both 2 octaves and 3 octaves separately. For the conference, we will use the 3 octave versions of *We Sing of Your Glory* (p. 83) and *Rise to Greet the Sun* (p. 109). There is a tremendous cost benefit to the book because it is completely reproducible.

Because it is reproducible, each organization registering tins ringers must bring the book to check in as proof of purchase.

COPPERS:

Carol of the Wise Men, Fred Gramann, Jeffers JHS9178, L 4, 3-7 octaves, flute or vocal solo. This arrangement of the Puerto Rican carol "De Tierra Lejana Venimos" (From A Distant Home) was commissioned by the Raleigh Ringers. There are several layers to the music: challenging syncopations, lines and counter lines and flowing eighth-note accompaniment. The congregation or choir may sing along and the unison melody is printed on the back cover with permission to copy for use with performance.

Exultate, Josh Bauder, AGEHR AG35269, L 4, 3-5 octaves. Josh Bauder is an 18-year old creative composer. This spirited original work pulses with energy created by syncopated rhythms and techniques scored for precise emphasis. Most of the work is written in 6/8, but notation is given that it may be felt in 3/4 as well. The music travels through three key changes giving an upward lift.

Meditation on Beautiful Savior, Cathy Moglebust, Choristers Guild CGB175, L 3, 3-5 octaves. The flavor of this piece is truly meditative with variations in tempo from freely to steady time to broadly with grandeur. Extensive use of the LV technique and flowing accompaniment depict the text of this favorite tune of the Crusaders. It was written as a memorial for an F/G5 ringer, which has an important part in the composition.

BRONZE:

Everlasting Light, Fred Gramann, Choristers Guild CGB361, L 4, 3-5+ octaves. It is based on two contrasting hymns dealing with light. "*Conditor Alme Siderum*" (Creator of the Stars of Night) is one of the oldest Christian hymns, whose simplicity and rhythmic flow reflect the freedom of speech. Written seven centuries later, "*Wie Schon Leuchtet*" (O Morning Star) is at the other end of the spectrum: measured, straightforward, and fanfare-like. The introduction intersperses dramatic flashes of light and the resulting shimmer (via the echo technique) with phrases of the chant. The chant is treated in its entirety at measure 19, and then antiphonally at

measure 27 with its inversion (light reflected). The German chorale is heard at measure 40, and again in augmentation at measure 62 layered over the chant, each phrase of which is echoed (reflected) an octave lower. The piece ends with a return to the opening flashes of light, this time the "shimmering" sixteenth notes being more pronounced.

Jamaican Rumba, Carol Lynn Mizell, Choristers Guild CGB589, L 4, 5-6 octaves, percussion. It was on his travels to the West Indies that Arthur Benjamin discovered the native melodies on which this piece, his best known, is based. This energetic arrangement lends itself to "dueling handbell choirs" and "dueling treble bells and bass bells" as it progresses through the two musical themes in various keys. The two melodies combine nicely beginning in measure 85. Whether played by one or two handbell choirs, the contagious energy of this piece will make it a favorite for concert programming.

Toccata Ritmica, Michael Joy, Red River RRG5004, L 6, 5-7 octaves. Red River Gold, a part of the Red River Music catalog, is designated as "Music for Advanced Ensembles." This original work by Michael Joy is in that category and promises the choir willing to put in the time and effort a marvelous musical journey. It is energetic, fast and filled with special articulations, meter shifts, bell changes with fresh harmonies, and a driving pulse all the way to the big ending.

Veritas, Kathleen Wissinger, Choristers Guild CGB587, L 4, 3-6 octaves. A bold exploration of syncopation and ostinati, "Veritas" (Latin for "truth") opens with mated chords and a unique pealing pattern, and then settles into the driving rhythms of the main theme. A second, calmer theme introduces optional chimes. Appropriately, "Veritas" ends on a positive note, with uplifting peals and a grand C major chord. Performed at Distinctly Bronze West, 2009.

MASSED:

Arioso, Judy Phillips, AGEHR AG 36038, L 2, 3-6 octaves. Subtitled "In the Shadow of Thy Wings," this original work is lyrical in nature and begins in a thoughtful character. Expressive ringing is essential for the open, fragile texture that builds throughout before ending in reflection.

Celebration, Fred Gramann, Lorenz 201397, L 2+, 3-5 octaves. Written for the 30th Bay View Week of Handbells (August, 2007), Fred's original composition is pure excitement from beginning to end with its forward-moving rhythms and a joyful recurring theme. Set in C Major with only a handful of bell changes, this stunning showpiece is relatively easy to put together and quite effective for worship or concert.

On This Day Earth Shall Ring, Cathy Moglebust, Choristers Guild CGB461, L 3. This energetic treatment of the tune PERSONENT HODIE may be used at any time during the Christmas season. A rhythmic, malleted bass part drives the carol, with martellato and shaking used later in the piece, bringing the arrangement to a dramatic and festive close. Percussion parts are included with the full score.