

Program Notes– Area 1 Festival Conference 2022

Brian Childers, Conductor

Massed

Come Lift Your Hearts on High arr. Dan Edwards

This joyful setting of “MADRID” ALMOST rings itself. There are a few places you’ll want to give special attention to. Marts and Mallets need to be steady and controlled. Make sure and work carefully through the running eighth note patterns on pg. 5 (ms. 41-47). Finally, there are NO tempo changes in this. This DOES NOT mean you don’t need to watch :-). It DOES mean you need to be ready to keep a steady tempo throughout (preferably mine!)

Dona Nobis Pacem arr. Kevin McChesney

This beautiful and sensitive setting needs lots of nurturing nuance. For ringers, this means learn your parts well so we can communicate regarding expressive tempo and dynamic fluctuations. Trebles need to give attention to the sixteenth runs beginning at 45 and essentially moving through measure 70.

This Joyful Eastertide arr. Ron Mallory

Watch for the mallet patterns when they enter on pg. 3 and be ready for the 2/4 to 4/4 transitions that happen in this melody. Mark accents carefully (A6 on pg. 5!/Db4/5 on ms 61 at a page turn) so they don’t sneak up on you. Rehearse ms. 75 -80 with differing rits at 79 so you’ll be ready for anything that comes your way! Finally, make sure you are prepared for the final RT so you don’t end up with the dreaded solo!

Celebration on Azmon arr. Brian Childers

Packed with bell techniques and syncopation, bell and tempo changes, this will be one of our biggest challenges for the Massed Group. Ms. 47 we will honor the fermata on count 1 and ignore the fermata on count 4. Bases give attention to chromatic movement from 35-40 and eighth note mallet section from 57-60 (watch the key signature change just before!).

Tins

Acclamation in G minor Karen Thompson

What a fun piece this is! Karen knows how to write for our instrument! Acclamation almost plays itself. In your preparations, here are a few things to give special attention to:

1. *Dynamics, Dynamics, Dynamics:* With great dynamics, Acclamation will come to life! Let’s commit now to NOT let a single dynamic change slip by us. You will be amazed at the sparkle that will come with great dynamics on this one.
2. *Crisp, Clear rhythms:* The rhythmic motif at measure 7 is what drives this whole piece. Make sure the syncopation happens easily and naturally. These motifs should be

automatic everytime they occur. This is highlighted even more on the RT and TD which outline that same motif later in the music. Be ready for these!

3. *Tempo*: There are NO tempo changes in Acclamation. That makes it easy, right? Well, surprisingly, no! Maintaining energy in a piece like this from start to finish requires great musicianship. Give great attention to pgs. 5-7 (ms. 41-59)...this is where most groups lose the forward motion. Never fear...you've got this!

Spirit of God, Descend Upon My Heart arr. Sandra Eithun

Coun carefully as you are learning this one so that the 2 sixteenth/eight patterns are always clean and clear. Do some detail work around the LV's on this selection (especially when the chimes ring on pg. 5) so it doesn't get too dry or too muddy! Dynamics are really important to make this arrangement sing, so, just pay attention to what's there. Sandy has crafted a beautiful setting so let her beautiful writing shine through.

I'm Just a Poor Wayfaring Stranger arr. Tammy Waldrop

This is one of my all time favorite Tammy Waldrop pieces. The basses start with a nice little groove that's just plain fun. In addition, the bluegrass flavor Tammy has envisioned with the different techniques are really cool. Pay attention to these in the performance notes on the first page. You'll want to watch out for the swings and echos on pgs 4-6. The markings are similar, but the techniques are different! Mark the softening dynamics on the last page and be ready to listen for blend across all of the bells.