

**Virginia Bronze** is a community-based, auditioned handbell ensemble performing a wide range of handbell music including secular, sacred, popular, original and regional pieces. Virginia Bronze's primary outreach activity is through concert performances. The ensemble is available for events within existing concert series, retirement community centers, churches and educational institutions. For further information :  
www.vabronze.org

**Virginia Bronze 2007:** Kristin Banek, Jerri Bland, Rebecca Bostron, Mya Dundzila, Fred Lemmons, Dawn Mosteller, Gail Ordun, Lenny Pacholski, Gillian Penn, Betsy Preston, Fran Underwood, Fran Vaughan, Nancy Walker, Laura Wrubel

**Carol Feather Martin**, a native of North Carolina, graduated from Oberlin Conservatory with a BM in piano performance in 1978 and a double major MM degree in Organ Performance and Piano Chamber Music and Accompanying Performance from Catholic University in 1985. Carol has completed her sixteenth year as Director of Music and Arts and Organist at Trinity Presbyterian Church in Arlington, Virginia where she works with a program including eight choirs of singers and handbells. Recitals have taken Carol to many areas of the U.S. and also Canada and Germany. She frequently serves as clinician for professional organizations and is a member of The American Guild of Organists, Choristers Guild, American Guild of English Handbell Ringers and The Hymn Society of America. Carol resides in Alexandria, Virginia with her husband, two children, and four animals.

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***The Many Moods of Music:  
The Power of Music and Emotions***

**Virginia Bronze Handbell Ensemble**  
at Westminster Presbyterian Church  
2701 Cameron Mills Rd, Alexandria, VA 22302  
Sunday, May 20th 2007, 3:30 PM

**Program**

<i>Festa</i>	Arnold B. Sherman Dr. Paul Stetsenko, organ
<i>Shenandoah</i>	Traditional American, arr. J.D. Frizzell D. Randall Benn, tenor
<i>Takeda Rhapsody</i>	Traditional Japanese, arr. Tomoko Kanzaki
<i>Prelude</i>	George Gershwin, arr. William Mathis
<i>In the Mood</i>	Joe Garland, arr. Hart Morris Renée Camus and Alex Bradley, Centuries Historical Dance
<i>Alleluia</i>	Ralph Manuel, arr. Sondra Tucker
<i>Journey of Hope</i>	Hart Morris
<i>Song of Peace</i>	Arnold B. Sherman
<i>Emma's Theme</i>	Hart Morris Nancy Hall Berens, flute
<i>For Everything There Is A Season</i>	Carol Feather Martin



Centuries Historical Dance is a professional performance troupe dedicated to recreating and presenting period social dances in an historically accurate manner. Our DVD, *Dancing Through the Centuries: Dawn of a New World: Two-Step to Lindy Hop* is available through our website: [www.centuriesdance.org](http://www.centuriesdance.org), or via the National Film Network:  
<https://www.nationalfilmnetwork.com/store/Default.aspx>

## ***NOTES on the PROGRAM***

### *Alleluia* by Ralph Manuel, arr. Sondra Tucker

In composing *Alleluia*, Ralph Manuel (born 1951), a composer and Baptist missionary posted in Brazil, created a masterwork that has become part of the standard repertoire for the unaccompanied choir. With melodic simplicity and lush harmonic textures, it moves with close harmony and sudden key changes from section to section. This original, beautiful, cantabile melody has been transcribed for handbells by Sondra Tucker, a respected composer, conductor and clinician based in Houston, Texas. Ms. Tucker has skillfully maintained the reverential mood of the original with its gentle syncopations, expressive 16th note patterns, and three key changes.

### *Emma's Theme* by Hart Morris

Ms. Nancy Hall Berens joins Virginia Bronze to present this modern lullaby composed by Hart Morris for his granddaughter's first birthday. Mr. Morris is a highly valued clinician and conductor and has been Director of Music at Asbury United Methodist Church, Tulsa, OK since August, 1992. He is a popular clinician and conductor at AGEHR National Seminars and Festivals, and is known for his creative use of rhythm in his many arrangements for handbells. *Emma's Theme* showcases his less well-known talents for melodic innovation and dynamic expression.

### *Festa* by Arnold B. Sherman

Originally written for the 2002 wedding of two handbell ringers, Arnold Sherman's joyful processional is sure to waken a celebratory spirit. Harmonic excitement is created by the insistent minor seventh form of the tonic, which is combined in thick, block chords. Additional color is provided by two bell "trees" which create a third voice, balancing the rung bells and organ. The organ part is played by Westminster Presbyterian's own Dr. Paul Stetsenko.

### *For Everything There Is A Season* by Carol Feather Martin

This piece was composed in 2006 as a tribute to six seniors in the youth handbell choir at Trinity Presbyterian, many of them known to the composer for most of their lives. Carol Feather Martin reflects :

*These young adults always challenged me and asked for musical challenges in return. I had known most of them since they were two years old. It was with great joy and sadness that I sent them off on a new adventure. As I reflected on my journey with these remarkable individuals, I thought of the verses from Ecclesiastes 3:1-7. I truly laughed and cried with them, loved them and "hated" :) them, watched them struggle and succeed - and understood that there was a time for everything and that I needed to "send them off" with a blessing, hence the music dedicated to them.*

### *In the Mood* by Joe Garland, arr. Hart Morris

This quintessential American jazz tune was originally popularized by the great American bandleader, Glenn Miller, and is still among the best known arrangements of the big band era. The song was composed by Joseph Garland and Andy Razaf. The main theme is credited to trumpeter/bandleader Wingy Manone, who was paid by Miller and his record company not to contest the copyright.

Handbell groups have their hands full with Hart Morris' rendition of this swingin' tune from the 30's, with lots of chromatic ringing and syncopation throughout.

### *Journey of Hope* by Hart Morris

This music was commissioned for Beth Johnson, a ringer at Trinity Presbyterian, by her friends and fellow ringers when she was diagnosed with a rare form of extra-adrenal cancer for which there was no known cure. The composer was asked to include references to all the aspects of her journey through this illness - happiness, sadness, anger, despair - but most of all hope.

Today Beth is cancer free and has returned to work as an internist. Here are her words about the music:

*What do you hope for? I have hoped for knowledge and wisdom, to see and touch the ones I love, to live to see another beautiful day, to see my children walk, laugh, learn and grow. Sometimes I have hoped just to get through the day because the next one has to be better. Most of the time, I hope to live for the moment and to recognize all the marvelous gifts I have. The painful times life has handed me sometimes change what I hope for, but the hope carries me through.*

### *Prelude* by George Gershwin, arr. William Mathis

Around 1924, George Gershwin, already famous in popular music circles, conceived the idea of writing a group of 24 piano pieces patterned after the 24 Chopin *Preludes*. They were to evoke the music of different nationalities and ethnic groups, and he intended to call the set "The Melting Pot". Only three of the preludes were ever published. The best known of these is the second, sometimes called "Blue Lullaby", which sounds both jazzy and rich on handbells. Arranger William Mathis is faithful to the spirit of the original, providing a spotlight for bass ringers and using hand chimes to provide gentle contrast.

### *Shenandoah* arranged by J.D. Frizzell

The tune *Shenandoah* was first found in print in 1882 but could have been written as early as the 1820s. During the 19th century, the tune was sung as a sea chantey by American and French rivermen. The original words referenced the Missouri River and the name Shenandoah may have been a Native American Chief who lived along the Missouri River.

Written for advanced ensembles, this arrangement is a fresh take on the traditional folk song, invoking all the varying moods of the American river. J.D. Frizzell was only 20 years old when he wrote the piece for his college bell choir at the University of Southern Mississippi.

### *Song of Peace* by Arnold B. Sherman

"Song of Peace" was first performed in 2001 at a handbell festival in Oklahoma City, honoring those who died in the 1995 bombing of the Murrah Federal Building.

Arnold Sherman writes of his original work: "*Song of Peace* is a reflection of the way the world has treated peace almost from the beginning of time. The gentle round *Dona nobis pacem* is given a rather harsh, angular treatment, representing the needless violence and senseless acts of terrorism that plague the world almost on a daily basis." That dissonance builds and rises, and finally stops. Out of the cacophony comes the round once again, this time in a much more harmonious setting, signifying our eternal hope that peace will come one day for all of humankind.

### *Takeda Rhapsody* by arr. Tomoko Kanzaki

Based on an old song of the Kyoto district in Japan, this coy pentatonic arrangement invites us to enter the exotic world of the East. Discreet percussion adds to the Asian flavor. Layer upon layer of melody and countermelody are added to a staccato ostinato gradually building to a strong ending.