

Overtones

The Official Journal of the Handbell Musicians of America

Spring 2023

Remembering Honorary Life Member Louise Frier



National Board Election Results



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Overtones

THE OFFICIAL QUARTERLY JOURNAL OF THE
HANDBELL MUSICIANS OF AMERICA

Uniting People Through a Musical Art

The American Guild of English Handbell Ringers, Inc., dba Handbell Musicians of America, is a nonprofit organization established in 1954 to promote the art of English handbell ringing.

OUR MISSION

Handbell Musicians of America is dedicated to advancing the musical art of handbell/handchime ringing through education, community, and communication.

OUR VISION

Uniting people to create a diverse community in which handbell musicians of all skill levels realize their full potential through a musically-respected art form.

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NATIONAL STAFF

Executive Director • Linda Onorevole
lonorevole@handbellmusicians.org

Business Manager • Ed Rollins
erollins@handbellmusicians.org

Publications Director • J.R. Smith
jrsmith@handbellmusicians.org

Director of National Events & Educational Outreach • Marie Clyatt-Larson
mclyatt@handbellmusicians.org

Area Event Coordinator/Administrative Assistant • Vickie Iverson
viverson@handbellmusicians.org

Regional Membership Coordinators
Mya Dundzila - East - mdundzila@handbellmusicians.org
Kim Braswell - West - kbraswell@handbellmusicians.org

Music Advisor • Brian Childers
bchilders@handbellmusicians.org

Webmaster • Michèle Sharik
websupport@handbellmusicians.org

OVERTONES COLUMN COORDINATORS

J.R. Smith, Editor	Lauran Delancy	Beth Ann Edwards
Linda Krantz	Stephanie Wiltse	Kathleen Wissinger

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201 E. Fifth St. • Suite 1900-1025 • Cincinnati, OH 45202
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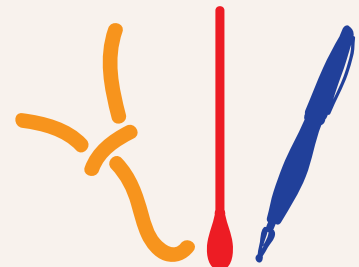
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National Election Results



Remembering Honorary Life Member Louise Frier

20



Handbell Musicians of America NATIONAL SEMINAR

38 Join Us for Our Summer Events in Irving, Texas

Practice Till You Can't Get It Wrong

Julie Andrews' voice teacher once said to her, "Amateurs practice until they get it right. Professionals practice until they can't get it wrong." While many of us are amateurs who play for the love of the instrument, we can strive to play professionally by practicing until we can't get it wrong.

To demonstrate, try this exercise: Count out loud from one to ten. I'm guessing that you did it flawlessly and with very little effort. You see, counting to ten out loud is something you've done thousands—if not tens of thousands—of times throughout your life. Now, count backwards from ten. Did you get that one just as flawlessly? Of course you did. You've probably done that one at least as many times (especially if you're a "boomer" like me who spent your childhood enthralled with the Apollo space missions—10, 9, 8...Blastoff!).

So, let's make it a tad trickier. Count from one to ten in Spanish. I'm sure fewer people got this one perfectly (I didn't say *correctly*, I said *perfectly*). But I still bet that quite a lot of you did. Even if Spanish isn't our primary language, and even if counting to ten is all we know, chances are good that we were taught how to do it in elementary school and have said it enough that we can go through it without hesitation and without a mistake. OK... Now try counting backward from ten in Spanish. So, fluent speakers of Spanish aside, I'm going to guess that far fewer people could get straight through it. But why? After all, we know all the numbers between one and ten, many of us know the Spanish words for those numbers, and a good number of us can recite the numbers in perfect order. But I'd venture to guess that most of us have never (or rarely) practiced saying them backwards in Spanish, which is why you probably had to hesitate a bit here in at least a couple of places.

It's that way with music. We know all twelve notes of the scale; we know what a sharp and a flat does; most of us know basic meter and are fluent in a number of rhythms. But many of us, except the most fluent of sight readers of course, will struggle with certain passages until we've practiced them over and over... and over. If you practice one phrase and incorrectly play one or two notes, it's like saying five instead of three or two instead

eight, or even hesitating between numbers—it's just wrong. And to play on a professional level, we need to practice until we can no longer play it wrong.

Oh, and back to the "counting from one to ten" example—just for fun, try counting up to ten *incorrectly*. It's not as easy as doing it correctly, is it? You've found that, because you've practiced it so much, you really *can't* get it wrong.

J.R. Smith

jrsmith@handbellmusicians.org

Always Looking for New Content

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"Thank you very much for your work and your tips. The handbell choir was impressed with how beautiful the bells look and sound now!"

- St. Paul Lutheran Church Paducah KY

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- Hope Lutheran Church Bozeman MT

"We had our first rehearsal since your visit and the bells are beautiful! Thank you for such a great job! Please always feel free to use me as a reference! We are so impressed!"

- San Antonio TX

"Thanks so much for the amazing work you did on our bells! We are so pleased with your work and care for our bells. Thank you so much and please use us as a reference!"

- Dubuque, IA



Perform and Create for Your Health

My journey as a performing and teaching musician changed significantly over the past three years. This was only tangentially related to the pandemic. Instead, it was the result of me placing other's needs before my own, primarily due to illness, injury, and major life changes.

I do not regret the choices I made. However, now I see that not employing my personal creativity was a disservice to myself and those I was caring for, as I became emotionally and physically drained.

The light during this somewhat dark time was joining Handbell Musicians of America. While I have not been creating much music or actively teaching, my work with HMA provides me with satisfaction, knowing that I am nurturing an environment that gives musical opportunities to others. When I promote and advocate for handbells, gather with handbell musicians at events, even when working on the administrative tasks of running the organization, my artistic "tank" gets filled. And wow, it was empty!

Spring this year has brought more new life for me than usual. Some of the most challenging recent personal situations have been resolved, and I am now at a place where I have the time and emotional bandwidth to start processing how being away from my passions changed me. I am saddened by how much of myself was lost, yet inspired by what is next.

In only my first two weeks of reviving my artistic self, I have already registered for a visual arts class, scheduled my pianos to be tuned, and started thinking about rebuilding my student base. I have read multiple books, been to the library more than once, and gone back into my garden—ask the HMA team, they have heard way more than they probably care about my new grapefruit tree and my ever-growing coconut tree! I already feel so much better than I have in a very, very long time.

The point in my sharing this with you is to remind you that your performing, creating, practicing, and other artistic pursuits are so very important to your health. It can be difficult balancing caring for our families, being productive

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in our jobs, and being present with friends, while also making time for our creative pursuits. What I have found most important is allowing space for personal creative time, without guilt (I'm still working on this part). When we are creatively fulfilled, we can care for ourselves and others.

Happy creating!

Linda Onorevole
lonorevole@handbellmusicians.org

Join us at Worcester State University, June 23-25, for the Area 1 Festival Conference 2023



Emily Li
Massed and Tins Choirs



Matthew Compton
Bronze and Coppers Choirs



AREA 1 FESTIVAL CONFERENCE 2023 REPERTOIRE

MASSED

Cantabile
Divenire
Jubilation (Tins optional)
Song of Assurance

COMPOSER/ARRANGER

Emily Li
Matthew Compton
Mary Kay Parrish
Arnold Sherman

OCTAVES/LEVEL

3-5 oct., L3 Opt. HC
3-6 oct., L2+ Opt. HC
3-5 Oct., L3+
2-3 oct., L2; 3-5 oct., L2+

PUBLISHER/CATALOG #

AGEHR Publishing/AG35244
AGEHR Publishing/AG36057
Hope Publishing/HP2184
Choristers Guild/CGB603,CGB604,CGB605

TINS

Amen Siakudumisa
The Adventure Begins
*City of Stars**

*Tins mini-concert stretch piece

Cathy Moglebust
Ron Mallory
arr. Ron Mallory

2-6 oct., +HC, percussion, L2
2-6 oct. +Opt. HC, perc., L2+
3-5 oct., L2

Choristers Guild/CGB1036, CGB1037
Jeffers Publishing/JHS9563
Alfred Handbell/AP46261

COPPERS

Glad Adoration
Ride On!
Ubi Caritas

Christian Guebert
arr. Brenda Austin
arr. Matthew Compton

3-7 oct., L4
3-6 oct., L3
4-7 oct., L3

Lorenz/LC202064L
Lorenz/LC202102L
Evergreen Music/EGM102

BRONZE

My Strength is From Heaven
Outburst
Spiritus Sanctus
The Winner Takes It All

Christian Humcke
Karen Lakey Buckwalter
Matthew Compton
arr. Greg Urban

5-7 oct., L4
4-7 oct. +Opt.Orch.Chimes, L5
3-7 oct., L3+
5-7 oct., L4+

Choristers Guild/CGB1227
Beckenhorst Press/BEHB715
Choristers Guild/CGB1167
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- 3-Day event format
- Classes-Only option

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Area 1

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here >**



50 years of Handbells at St. Matthew's UMC • Annandale, Virginia

In 1973, St. Matthew's purchased two octaves of handbells. The children's choir director, Nancy Cappel, knew nothing about ringing handbells. After reading the pamphlet that came with the bells, she organized seven ladies to ring together. The booklet only said to damp the bells when the piece was finished. Two years later, she attended a local handbell workshop led by Don Allured and learned that bells should be damped after every note (surprise!).

In 1979, the children's handbell choir had expanded to include youth. They attended their first handbell festival celebrating the 25th anniversary of the American Guild of English Handbell Ringers in Orono, Maine.

In December of that year, the Carol Ringers were asked to perform at the White House. Even though the Secret Service dogs needed to smell each bell that had been polished that day, they made no nose prints on the bells! After ringing for two hours, the ringers went to the East Room for refreshments and non-spiked punch. One of the ringers threw her napkin in the trash can only to realize the trash cans were filled with eggnog! Feeling obligated to retrieve the napkin, Nancy pushed up the sleeves of a new outfit, and just as she plunged her hand into the eggnog, a butler came in. Seeing her distress, he said, "you can either squeeze the napkin or bring it out dripping and put it on my tray!" Ten years later, Nancy and the butler met again when she was back at the White House serving punch to the ringers. The butler said, "I recognize you. [Nancy was wearing the same outfit.] Are you the one who put her hand in the eggnog?"

The Peace Ringers were organized in the mid-'90s. They had experience and soon began ringing advanced music. The Peace and Carol Ringers have performed on the Millennium Stage of the Kennedy Center for the past 20 years.

In the spring of 2009, a friend asked Nancy what was on her bucket list, and she answered, "Standing on the National Symphony director's podium directing the Carol Ringers." Within a month, Norman Scribner, founding director of the Choral Arts Society of Washington, DC, asked Nancy to bring the Carol Ringers to perform on the Kennedy Center Concert Hall Stage for three Christmas Concerts of the Choral Arts Society.

The youth handbell choirs tour yearly, playing at churches and retirement centers. They ring in area and national festivals. In 1996, fifty-five youths toured in Atlanta, Georgia, and attended several Olympic events. The two adult handbell choirs participate each year in the Handbell Festival at Riverside Church in New York City and the Area 3 Adult Festival.

Nancy Cappel was the Director of Music at St. Matthew's from 1969 – 2019. Three adults from the Peace Ringers (Ingrid Bowers, Kathy Frakes, and Tammy Freeman) directed children's choirs in separate years. The bell choir and youth programs were the first activities to "come back" during the COVID pandemic. Tammy and her assistant, Genevieve Hanson, had a table for each masked ringer, a box of bells underneath, and sanctuary doors open to the outside.

Some favorite memories: a chipmunk running through the ringers and Nancy's feet; Nancy trying to play bass bells when *he* didn't show up; a ringer dropping the C2 on the floor during a wedding of another director's daughter; a ringer dropping a 50 lb. table, breaking Nancy's foot the night before tour; and a broken bus and rental cars speeding to make the last tour concert!

Tammy Freeman is the Director of Handbells now. She carries on the St. Matthew's tradition of handbells in worship and community concerts with six handbell choirs; seven, five, and three octaves of bells and chimes; many percussion instruments; and a smile! You're on, Tammy!

Nancy's bio continued...

of America, serving on the Area 3 and national boards. She now directs the beginning children's handbell choir. Nancy enjoys the "other" side of the table, ringing in the church's two adult choirs and singing in the adult choir.



This issue's
installment by
guest columnist
Nancy Cappel

Nancy Cappel was the Director of Music at St. Matthew's UMC for 50 years, retiring in 2019. She received a Bachelor of Science in Music Education from Manchester University and a Master of Science from Ball State University, both in Indiana. She taught public school music for eight years and then shared the music ministry at St. Matthew's with her husband for 20 years. Following his death in 1991, she directed all the vocal and handbell choirs. Nancy was active in AGEHR and Handbell Musicians

Continued after article

from the **PRESIDENT'S PEN**

by **Jill Fedon**

News from the National Board

In the beginning of March, the board met in New Jersey for its annual spring board retreat. Besides summer events, we usually try to meet in person twice a year.

This board retreat was a particularly unique one as it was the first and last time this board class was all together in person due to the pandemic, illness, and travel restrictions. It was the first time I met our executive director, Linda Onorevole, and board member Carlos Rivera-Aponte in person. While I am grateful for the video conferencing tools that allowed the board to continue its work, meeting on a screen is simply not the same. Our March meeting was truly special, and the energy in the room was electric.

Sitting around a conference table with Handbell Musicians of America's mission, vision, and values statements written out in front of us, we visioned and brainstormed for the future of our organization. Everything we discussed was viewed through the lens of these statements. For the first time in a while, our vision was not so near-sighted and concerned with the impact of the pandemic or hiring a new executive director. The four pillars of solo and ensemble, faith-based, schools, and community ringing, along with our partnerships with Areas and the Handbell Industry Council were all thoughtfully considered. The result of conversations was a list of Ends (goals) for Linda and the staff to work towards in the coming fiscal year. In my six years on the board, I can't remember being so excited for the Ends and all of the potential that lives within them.

This board class has been hard-working and creative despite the challenges we faced and working with each one has truly been an honor. Four of us will step off the board in September and a new class will be welcomed to continue the work we and the many board classes before us have begun. Congratulations to Kathryn, Lynn, Dave, and Kath as you embark on your new journey. Best wishes to Greig, Gillian, and Tracey, and thank you to Linda, Bill, and Carlos for your

“
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”

dedication, time, and passion. We all volunteer to run for these offices because we believe in Handbell Musicians of America. We believe in the artform and the mission of our organization and wish to help guide it into the future. And today, with Linda and the board's leadership, there is much hope for the future of Handbell Musicians of America.

Jill Fedon
jfedon@handbellmusicians.org





Handbell Musicians OF AMERICA

Membership Opportunities

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Attend Individual-Focused Events at Member Discount (i.e. Distinctly Bronze, Master Series)	X		X	X	X
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Incl. 4 Associate (Online) Memberships			X		
Opportunity to Apply for Scholarships & Grants	X		X	X	X
Access to Chime Loan Programs	X		X	X	X
Opportunity to Purchase Health Insurance Plans	X	X	X	X	X

Canadian members add \$15USD and Other International members add \$30USD to all except Sub-Membership.

*The Sub-Membership must be linked to a Handbell Musician Membership. Sub-member may attend events with the group associated with the Handbell Musician Membership only.

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†If you are 65 years of age or older and ACTIVELY directing or leading a handbell/handchime program, then the Handbell Musician Membership is for you. However, if you are 65 years or older and NOT actively directing or leading, then the Retired Handbell Musician Membership is your best option.

National Board Election Results

The election for Handbell Musicians of America's National Board closed on March 15, 2023. This election had one of the highest voter turnouts in HMA history. Thank you to everyone who participated. Also, we extend a very special thank you to our outgoing board members Jill Fedon, Bill Mathis, Linda Minnotte, and Carlos E. Rivera-Aponte. We are very grateful for their years of service to Handbell Musicians of America. We are pleased to announce the following new members, who will join incoming president Greig Ashurst, and at-large members Tracey Bowers and Gillian Erlenborn:

Kathryn Jurado, President-Elect



A musician with over 30 years of performance experience, 20 years of non-profit volunteer work, and lifelong church music ministry service, Kathryn Jurado has quickly gained prominence in the handbell community. Currently, she is Vice President and Event Coordinator, as well as one of the music directors, with Magic of Bronze, the community handbell ensemble in the Orlando area, which was

one of the featured choirs at the 2020 National Seminar, and is a ringer with the Suncoast Bronze Ringers, a community handbell ensemble based in the Tampa area, where she just finished a term as Associate Director. Kathryn is also serving her second elected two-year term as Treasurer of Handbell Musicians of America, Area 4. Kathryn recently accepted the position as director of the Lake Magdalene Ringers at Lake Magdalene United Methodist Church in Tampa, where she has served for many years. She is a Province Officer with Sigma Alpha Iota, International Music Fraternity, and has been an educator for over a decade with Hillsborough County Public Schools, the seventh largest school district in the nation.

Lynn Atkins, At-Large Member



Lynn's career began in Music Education and Sacred Music. He has served school districts in New Jersey and Virginia, teaching choirs and courses in Music Theory, Music History, and Music Theatre. He has directed various types of vocal choirs and handbell ensembles for schools and churches. During the 2019-2020 school year, he was honored to be part of the partnership between the New

Jersey Department of Education and Garden State Equality's team of teachers to pilot teach and develop NJ LGBT Inclusive Curriculum in Visual and Performing Arts. He currently serves as Assistant Professor of Music at California State University, Dominguez Hills, and as Artistic Director of L. A. Bronze Handbell Ensemble; both located in Los Angeles.

David Harris, At-Large Member



David was first introduced to handbells in junior high school at his home church in Lock Haven, Pennsylvania. From there he rang during his college career at Pennsylvania State University, then moved to Raleigh, North Carolina, where he rang and then directed at Hudson Memorial Presbyterian Church. Inspired by several successful handbell concerts with his church ensembles, he was instrumental in

forming The Raleigh Ringers in 1990, where he continues to serve as Music Director. David has studied conducting privately with Dr. William Payn of Bucknell University. He has led well over 200 handbell festivals and workshops in 39 states as well as in England, Puerto Rico, Canada, and the Caribbean. He has also been the primary handbell clinician for several denominational music events, including those held at Montreat (NC), Lake Junaluska (NC), Lutheridge (NC), Mo-Ranch (TX), Massanetta (VA), and Louisville for the National Association of Pastoral Musicians (KY). David has recently begun directing several additional handbell ensembles, including educational groups sponsored by The Raleigh Ringers, and the Meredith College Ringers in Raleigh.

Kathleen Wissinger, At-Large Member



Kath is all about the bells...and bell people! Known for her creative teaching style, clear directing, and engaging compositions, she has led scores of events across the US and in Canada and Japan. She started ringing in high school, and her first directing experience was at her church with youth and teens, which turned into an almost 30-year gig. She also taught handbells in the classroom for

5th-8th graders for 18 years and presently directs Gloria Dei (an adult church group) and Mosaic Handbell Ensemble (an advanced non-profit community group). Long an outspoken cheerleader for the Guild, Kath served on the Area 3 Board for eight years and currently coordinates both the Area 3 Chime Loan program and the Handbells in Education column in *Overtones*. Her publishing company "ringTrue Handbell Music" offers a wide swath of well-crafted music from L1 to L5, solos to multiple choir pieces.

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Solo handbell artist Linda Krantz has been wowing audiences with her artistry and skill since 2005. Linda combines the fluidity of a dancer with her virtuosity, creating an emotional, musical journey through grace and elegance. Across the country, Linda teaches the techniques and skills necessary for a solo handbell musician, encouraging young handbell musicians along the way. She is considered the leading expert in *Traveling 4iH*, upholding the legacy of her mentor, Nancy Hascall. Linda is the founding member of L.A. Bronze and a regular guest artist of the Pasadena Symphony's *Holiday Candlelight Concert*.

Dealing with Distractions

by **Linda Krantz**

We thought it might be fun and interesting to see how other soloists face the challenges of distractions during their performances. So, we asked the question on the Handbell Soloist Facebook page, and here are their answers:

Megan Reishus, Colorado Springs, CO: I was playing the bell tree solo part on *Brian Boru's March* and hadn't yet figured out how bell tree clips were supposed to work — the diagram that they came with didn't make sense to my brain at the time. Anyway, I had inserted the clips wrong, and one popped out in the middle of the performance! I flinched a bit but, luckily, had practiced recovery enough to keep going. At the end of the piece, I had to jump off the stage to retrieve the clip.

Amy Rollins, Lincolnville, ME: The most challenging handbell solo situation I've encountered was when I was ringing a bell tree solo for an outdoor church service. It was summer, and the wind was a bit gusty that morning. One of the bell strings was swinging too much for my comfort, so I just used my mallets to settle them, and I was able to proceed without missing a beat!

Kath Wissinger, McGeheysville, VA: I had just been given a set of "Bells of David" — heavy coppery bells made in Kansas in the 1950s by David Workman — and shortly afterward, my husband's aunt died. Somehow, feeling overly confident with my new bells in hand, I offered to play *Amazing Grace* as a solo at the cemetery, a beautiful solitary country cemetery that overlooks pastures and woods. Wouldn't you know, the cows in the neighboring field became interested in my rehearsal and were all lined up as my backup audience when it was time to play!

Sueda Luttrell, Fort Worth, TX: The church hosting my solo concert had a center aisle, and my bell set up was across the middle on the main floor. The space only allowed a few inches between my tables and the first pews. The concert began, and I soon saw a man in my peripheral vision entering the sanctuary by the

front side door to my left. I thought, "Surely not!" and continued ringing as he approached me. His chosen seat was right off the center aisle. Instead of walking down the side to the back and crossing over, he took his usual route right across the front. He then squeezed himself between my tables and the front pews, facing me(!), to reach that center aisle. Our eyes locked, as he was literally close enough for me to damp on his belly. I gave him the most eloquent glare of my life, clearly communicating he had just made the worst decision in the history of the planet. Chastised, he found his seat. Returning to my concert face, I kept on ringing.

Pamela (P.L.) Grove, Walnut Creek, CA: The most challenging distraction I've ever encountered is playing for memorial services. Some are easier than others, but I forever struggle now when I play the solo version of Arnold Sherman's *Grazioso*. When I first played it, my good friend Peggy fell in love with it, so much so that she asked me to play it at her annual theater camp. There wasn't a dry eye in the house, and Peggy, who was struggling with cancer at the time, cried through the whole thing. No one had ever seen her cry. Years later, when she finally succumbed to the cancer, her family asked me to play it at her memorial service. Aw, man. To this day, I can't even hear it without thinking of her and crying. To make things even harder, years later, I decided to play the piece in church. Afterward, a pregnant couple approached me and excitedly shared that their baby kicked the entire time I played the song! Imagine my horror when a few weeks later, they called me to ask if I would play the song at their baby's memorial. You see, the baby died in utero, and the only time they ever felt the baby kick was when I was playing that song. OMG! So this song in itself has become a huge distraction for me, and memorials, in general, are a struggle. To put it more succinctly, I'd say if you're close to the deceased, don't play for a memorial. It's just extremely difficult. Ask a friend or acquaintance to ring instead.

Continued on page 23

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Beth Ann Edwards serves as Director of Arts, Handbells, and Youth Choirs at St. John's Lutheran Church in Des Moines, Iowa, where she oversees all arts programming and assists with worship planning, as well as directs handbell choirs and children's and youth vocal choirs. Beth Ann holds a Master of Church Music degree with Handbell Emphasis, a Bachelor of Science degree in secondary English education, a Bachelor of Fine Arts in visual art, and a Master of Business Administration. She has attended advanced ringing events, including Bay View Week of Handbells and Distinctly Bronze, and currently rings in the community handbell ensemble HeartBeat. She is a founding member and co-director of Des Moines Concert Handbells, Beth Ann chairs the Donald E. Allured Original Composition Award committee and has held several positions on the Iowa and Area 8 boards. She has held several appointed and elected positions in community and civic organizations, such as Des Moines Choral Society, Arts in the City, and Junior League.

Leaning into the Church Year

by **Beth Ann Edwards**

Summer is upon us—a season of reflecting, rejuvenating, and preparing. As we look toward the end of our programmed ringing season, one might think, “Can’t we end it at Easter? It’s nice outside!” And many churches do choose to end their program year within a few weeks of Easter. Kids are absent because of sports, dance recitals, graduations, music concerts, and more, and parents are not available because they are the taxi drivers and the audience.

Can we make it to Pentecost? Will we take our “I’m-ready-for-a-break-now” attitudes with us to this final church year celebration before Ordinary Time? One might wonder why we have a centuries-old church year that doesn’t fit in with our own personal and societal schedules. After all, it’s the season of graduation parties and soccer tournaments!

We as humans work better when we have a routine, a set calendar, and yearly event dates. Our lives are made of cycles and seasons: days, weeks, years, months, semesters, school years, sports seasons, Girl Scout cookie time, growing and harvesting, and more. Even my Fitbit tells me when to go to sleep and wake up. Routines and cycles help our physical and mental states to stay sharp or relax, as our schedules dictate. We rely on routines and schedules to motivate us and stay on top of our tasks and responsibilities. The church year, too, has a set cycle that grounds us, informs us, and comforts us, even as we might chafe against the routine.

Christian denominations adhere to a church year calendar by varying degrees. Many use the Revised Common Lectionary, a three-year cycle of weekly scriptures on which to base worship, while others do not adhere to prescribed scriptures and themes for each week. Most churches acknowledge several celebration or festival services. Most of the calendar dates referenced below have origins in pagan celebrations; by the Fourth Century, as annual church calendars began to solidify, Catholic leaders merged Christian holidays with pagan holidays in order to blend in

with Roman society. For example:

- Christmas, December 25, lines up with Winter Solstice celebrations.
- Shrove Tuesday, or Mardi Gras, lines up with the Roman celebration of Lupercalia, celebrating the Roman god of fertility. Within the church year, this day moves us toward Ash Wednesday and Lent. Historically, Anglo-Saxon Christians went to confession on this day and were “shriven” (absolved from their sins).
- Easter coincides with festivals honoring light and rebirth and is determined by the date of the vernal equinox and lunar cycles.
- Pentecost is celebrated on the seventh Sunday after Easter. While not rooted in pagan origins, it was aligned with an Old Testament Jewish feast day called Shavuot, celebrating the first of two harvests. The disciples were gathered in Jerusalem for this harvest celebration, and they spoke and preached to the celebrating travelers. Over 3,000 members began to follow Christ, making this our Christian birthday celebration, so to speak.
- All Saints Day, November 1, is said to have been chosen independently of pagan festivals, but many Celtic and Roman traditions honoring the dead still exist today.

You might think that programming handbell literature based on a church year cycle will limit your freedom to choose great music. However, a structure and guidelines for worship will help you focus on what is important for each worship service. If you are always free to choose any selection that appeals to you, it can be overwhelming. I once saw a German proverb that is a good reminder: “If you keep all the doors open, you’ll spend your life in the hallway.” Closing a few doors to the music selection process, leaning into the church year cycle, and sharpening our awareness of a cohesive worship service will hold us in good stead as we plan for another year of ringing.

(For a list of references, please contact Beth Ann at bethannedwards@msn.com)

Royal Success in the Classroom

by Pamela Stumpf

Handchimes are the perfect instrument to teach music theory to primary general music classes. The sound is gentle, pleasing, and always in tune. They are the easiest pitched instrument to play, even for kindergarteners, and the octaves of the “5’s” and “6’s” (C5 to C7) fit perfectly in their small hands.

When the physical placement of students in the classroom space and the order and distribution of the chimes are carefully considered, one can teach the music alphabet and the major scale, build major and minor chords, and even harmonize melodies with tonic, subdominant, and dominant chords.

The music department at ILS had a 4-octave set of Suzuki Tonechimes®. That was an excellent resource, but I quickly learned that the lower 3rd and 4th octaves of chimes were too large for the small hands of K-3rd graders, and because the clappers are so short, they also found the upper 4th octave challenging to ring. When we purchased two supplemental sets (a chromatic set of 13 chimes and a diatonic set of 16 chimes), I finally had enough instruments for every child in the classroom to have a useful and playable chime.

Learning to Ring Chimes

Teaching grades K-3 to handle and play the chimes with proper care is quite simple. I first use only the C Major scale notes (C, D, E, F, G, A, B, C) — all silver chimes, one chime per student. First, I show them a C5 and talk about the letter and number plate. I exaggerate the fact that its name is not “thumb rest” because I want all students to firmly wrap their whole hand around the bottom half of the silver tube for maximum control of their instrument. I also name and define the clapper and show that their other hand rests at their side; it does not play with the clapper. I demonstrate a ringing stroke. After that, we all rest the chime high near our shoulder and (everyone playing their chime at the same time) simply give a slight gentle tap at shoulder height (like hammering a small tack), with arm quickly extended, chime held vertically. We all say “ding.” If we need to use the larger, lower 3rd octave with these smaller children, I encourage them to hold it lower down near the middle of the chime shaft, maybe even with two hands.

For these younger groups, I have had mixed success teaching the students to damp their chimes. The concept and coordination of “give it a quarter turn” is not always executed with the desired result, but we mainly use the chimes in the classroom to learn music theory, so the need to damp correctly is unnecessary.

Every class period in which I open a chime case, the students are immediately engaged. They know that by following my guidelines for holding and playing the instrument, they will be rewarded with an instrument. They also experience immediate success. Every child can play the chime, make a beautiful sound, and participate fully in the lesson. When the chimes have been distributed to all the students, we take time to learn to follow the conductor, either as a whole class or in small groups. Often, we will play in rhythmic groups of four quarter notes so that everyone can strike their chime at precisely the same moment. The skill of playing together on a beat and following a conductor makes class time more efficient and increases understanding of the lesson later in the school year.

Learning How to Play a Scale

My goal is to keep their bodies and their minds busy. I ask seven students to stand shoulder-to-shoulder in a straight line facing me. I “crown” the first student “King A” (with the chime note A in hand), the second student “Queen B,” the next “Queen C,” and so on, giving each student a name of the musical alphabet and a chime of the same letter name, with this first group ranging low note to high note like a scale. Seven more students stand directly behind the first row and are given the same letter chime as the King or Queen in front of them. With 25 students in my classes, two or three students stand behind each King or Queen, and all are given chimes matching the pitch of their King or Queen.

We play the chimes in order (ABCDEFG) and call that pattern a “scale.” We play more scales without moving positions, beginning with and ending on other letters of the alphabet: D to C or F to E, for example. Starting a scale on D or F requires jumping back down to the lower A to complete the scale, reinforcing the musical alphabet’s continuous and circular nature.

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Pamela serves Immanuel Lutheran Church (ILC) and School (ILS) in Hamilton, Ohio, as Director of Music, Organist, and Music Teacher, and directs both the church and school handbell choirs: The ILC handbell choir is a family affair with generations playing together. ILS has a handbell choir of 25 students in grades 6-9. Her classroom for the K-3 general music classes is usually the open floor of the school library but may also be the gymnasium, the church sanctuary, or the regular classroom. She is also the owner of Stumpf Music Studio, where 50 private students find new challenges and much joy in their study of piano, voice, the pipe organ, and music theory.



Remembering Honorary Life Member Louise Frier

The handbell community has lost not just a leader in the art of handbell ringing but an innovator in the medium of bell tree ringing. She passed away on Saturday, February 4, 2023.

Louise graduated from Chamberlin High School in 1959, where she met her high school sweetheart, Harlis. After high school, she went on to the University of Tampa, where she graduated with a master's degree in education.

A first-grade teacher in the Hillsborough County Public School System for over thirty years, Louise taught at Dickenson and Belle Witter Elementary Schools. After retiring, she continued her love of teaching, but instead of children in schools, she taught handbells at multiple churches, workshops, and bell festivals.

In 1981, she began to come up with the concept of the bell tree. According to modern bell tree artist Karen VanWert, she

was watching a group of teens at a festival putting away bells after the event was over, stringing them by the handles to carry them back to the cases faster and said, "I can do something with that." Karen commented, "That was her inspiration for what we now know as the bell tree. Louise saw bell trees as another way to engage more ringers so no one had to sit out at rehearsal. For her, bell trees were a solution to a problem. It was a whole new world to explore for the rest of us." Louise thought, "Why wouldn't it be possible to play melodies with the bells strung up like that?"

She authored a manual on how to ring bell trees and taught the technique at workshops and area festivals. She used her

music composition background to take bell trees to the next musical level by composing and arranging music specifically for bell trees.

She wrote pieces such as *The Journey, Two Bell Tree Processionals*, and the complicated *Bell Tree Fantasia*, a number that requires multiple bell tree ringers, plus chimes and bells on the table. Many of her compositions were packaged in what was then a unique combination of bell tree, chimes, and malleted bass. Another modern bell tree artist, Barbara Brocker, said, “She really found a magical combination with bell trees on the top, chimes in the middle, and malleted bass. It’s still magical today.”

Barb is well-known for having brought Louise’s concept to even higher levels. She remembers having first experienced the technique and Louise’s music at a handbell festival in Portland, Oregon, during a reception. She said, “we were all standing around in small groups, and from a distance I heard the sound of bells and snaking through the groups came a processional of high school students dressed in long, white robes, led by a bell tree. It was so beautiful and so magical that I thought I had died and gone to heaven, I can still see myself looking and absorbing that whole situation.”

Barb admired Louise for understanding the challenges of bell tree ringing, such as the need to memorize the music, and wrote for it accordingly. Barb said, “in her music she often had one phrase that a bell tree ringer would have to memorize, and she would weave that phrase in and out of the bell choir part—sometimes she would add a second bell tree higher, she also might give a bell tree ringer a second phrase to learn. She knew that it most likely had to be memorized and she wrote in a way that was doable, and I’m very grateful to her for that.” She noted *Ostinato Fantasia* as an example of how she would weave a single phrase or two throughout a piece. Barb commented, “You would not know that it’s only one phrase or two because she makes the bell choir part so varied. It’s doable and it’s learnable by a bell tree player.”

Bell trees have evolved over the years and are now played as solos, duets, and trios, as well as accompanying full choirs all because of the foundation first laid by Louise Frier. Today you can find both beginning and advanced bell tree solo music; there are bell tree processions, hymn descants, calls to worship, introits, and concert openers; full ensembles are incorporating bell trees. The bell tree stand has been developed, making it easier to play bell trees. Bell trees are being strung and re-strung in myriad formations, classes are being offered in bell trees, multiple trees are strung and played all at once, and concerts are even being performed with multiple bell tree soloists all on the stage at the same time in a veritable forest of bell trees.

Louise Frier recognized what could have simply been a bunch of teenagers goofing off (or finding an easy, new schlepping method!) as a potential new handbell technique. She then created that technique, saw it through to a new art form, wrote compositions for it, and was continually willing to teach it to others.

Handbells in Education...

Continued from page 19

Ringling “Every Other” Note

I introduce “every other letter” and demonstrate by asking “King A,” “Queen C,” and “King E” to stand and all others to sit, giving a physical and visual representation of “every other.” I define “chord” as three notes that are every other note in a scale. I ask these three students to play their chimes, and we all listen to the sound of their chord, then they sit down. Other students help chose new combinations of letters to build chords using “every other,” playing the chimes to listen to their sounds. They listen and compare these new chords with others they’ve already played.

Playing Chords for Singing Accompaniment

When the second and third graders master “every other” and building chords, we talk about how a chord can be built on every step of the scale, and when chords are built on the first, fourth, and fifth scale degrees, we discover that hiding in at least one of those three chords is every letter of the music alphabet. That is our beginning point for understanding how to harmonize a melody. I divide the students into three groups: one group is given chimes with the letter names for the tonic chord, another group the notes for the subdominant chord, and the last group the chimes with the dominant letter names. These first chords (C-E-G, F-A-C, and G-B-D) are the I, IV, and V chords in the key of C. I make sure each chord has a complete set of the three required notes from among all 25 ringers. Notes used in two chords require some ringers to be in one chord and some ringers in the other. For example, some C ringers will be in the I chord, while others will be in the IV chord. All the Bs will be in the V chord.

I direct groups of ringers in a chord to stand together, staging each group around the room. I always physically distance the groups as far apart as possible and point to and conduct when each chord should play. I do a lot of pointing to the groups as they are separated and spaced out about the room.

They listen to the sound of each chord, and as we sing simple melodies such as *Hot Cross Buns*, *Twinkle, Twinkle Little Star*, and *Happy Birthday*, the students hear and begin to anticipate what chord would be next in the chord progression.

A Royal Success!

I consistently encourage the students to hold and play the chime correctly and to play together on a beat and as a group. Students always stand when playing the chimes and experience so much success, joy, and beauty in the collective sound that they do not even notice they’ve been standing for a 20–30-minute music lesson. It can be difficult for some students to play their chime at the correct time while also singing a song, but most recognize a pattern between the melody or words being sung and the ringing pattern for their instrument. Ringing chords in this fashion is a quick, cooperative, collaborative, and amazingly satisfying way to make beautiful music that engages all my students simultaneously. It also helps build ear training strength; exercises coordination, rhythm skills, and focus; and increases their love for both playing and singing. Now that is a royal achievement!



Brian Seemann is the Director of Handbell Ensembles, leading 6th through 12th grade students in five different ensembles at the Landon School in Bethesda, Maryland, and the Music Director of Virginia Bronze. He has been the Music Director of the Philadelphia Handbell Ensemble and the New England Ringers, and has performed with Sonos Handbell Ensemble, Back Bay Ringers, and the Philadelphia Handbell Ensemble. Brian is also a published composer, and has served as faculty, clinician, and conductor around the US as well as at several International Handbell Symposia. Outside of handbells, Brian is heavily involved in other aspects of performing arts. He spent four summers marching with the Jersey Surf and Boston Crusaders Drum and Bugle Corps, and has been on the instructional staff of several high school marching bands and color guards.

Developing a Concert Program

by **Brian Seemann**

One of the most common bits of feedback Virginia Bronze (VAB) gets from both our audience and our ringing members is that they love our concert programs. While developing a concert program and choosing repertoire can seem like just another item on the to-do list of running a community ensemble, it has the potential to have a significant impact on both your concert audiences and your ringing members.

Recital vs. Program

Many community ensembles I have seen perform use what I refer to as the “recital” format of concert planning. A recital, in this sense, is a collection of pieces performed in concert with no particular connection. While it is not my personal preference for the ensembles I direct, this system works for many ensembles, especially those with a clear identity. The Raleigh Ringers would be a great example of this in the handbell world. When I go to one of their concerts, I know that I am going to get 90 minutes of high-level performance on a combination of fairly standard handbell rep with a few classic rock covers thrown in. For my ensembles, I almost always plan concert programs around a specific theme. With an ensemble that doesn't quite have the recognition of the Raleigh Ringers, the theme helps potential audience members know what to expect when they attend our concert. The themes also help our concerts be fun and engaging for both our audience and our ringing members.

A Balancing Act

There are many fine lines to consider when planning a theme and planning repertoire. When I attend a concert at the National Symphony Orchestra, I most often choose a concert with a work on the program that I know and love. What makes it a truly great concert for me, however, is when I am also introduced to a new work I wouldn't have heard otherwise. One NSO concert that still sticks out in my mind five years later featured Mahler 1, but also a new NSO commission from composer Mason Bates. The Mahler drew me in (horn is my primary non-handbell instrument), but it was the Bates piece that stuck with me as I left. When I plan the repertoire for Virginia Bronze, I aim to create the same experience. I aim

to draw the audience in with a theme or pieces they know and love, but also introduce them to something new. Finding that balance between new and known is tricky at times. Using VAB's current program as an example, I try to find that balance with a combination of handbell standards (Arnold Sherman's *Canticle*), some older but maybe lesser-known pieces (Margaret Tucker's *Rustic Dance*), and some newer, recently published pieces (Alex Guebert's *Drive*). While I generally try to create that balance within a program, some themes don't allow for that. In that case, I end up balancing a theme that might be a little out there with a theme of pieces people will all recognize within the year. As part of our performance at National Seminar in 2019, I planned a theme that combined electronics and handbells. As this program might have been a little more esoteric, I balanced that with a program of all Disney music earlier in the year. Earlier this year, we performed a concert that was entirely all unpublished pieces for handbells. I am balancing it this spring with a program that shows the history of handbell repertoire from the 70s to today.

Keeping it Fresh

VAB has historically performed three concert cycles a year, which means coming up with at least three themes a year. Part of my “secret” is that I have a running document of themes and repertoire I add to whenever I think of something. I often start with the theme and work out from there, but sometimes I have a collection of pieces that I think go together well to build the theme. I also write down everything, as even something that might start as a joke can turn into a theme later. A few years ago, I was joking with VAB member Nick Hanson that we should do a concert with each piece in a different time signature. The following year, VAB performed our “12 Meters of Christmas” concert program.

Audience Appeal

One of my most important considerations for themes is audience appeal and engagement. When VAB learned they were accepted to perform at National Seminar, audience was my first consideration. We would be performing in front of an entire room of handbell people. Everyone

had heard the “standards” many times before, so it didn’t make sense for us to do a program full of typical handbell repertoire. This performance would also be in the middle of a week where the attendees would be listening to bells ringing all day, every day. I wanted to do a program that offered a bit of a sonic break from that. Finally, everyone in that room had also heard all of the typical spiels between pieces about the different types of bells there are or why we do/do not wear gloves. I wanted a program where we filled the resets between pieces with something other than talking. All of these factors led to the creation of our “High Voltage” program, in which we worked with Victor Cristobal to combine handbells and electronics. Victor also created the interstitials that played while we reset, so I did not need to talk.

Always Learning

With 3+ programs a year, there are bound to be a few misses over time. End each season with an evaluation of what went well with the program and what could be done differently in the future. Even if you don’t plan on repeating the same theme, many takeaways can be applied to other themes going forward. Several years ago, while directing the New England Ringers, I did an audience request program called “A Few of Your Favorite Things.” We provided the audience with a list of Christmas carols we had prepared, and they would call out what they wanted to hear next. It was a really fun concert for the audience, but really hectic for the ringers as they would finish a piece and have no idea what they were setting up for next. Some of our performances suffered as a result. I learned that if I were ever going to do a request program in the future, all requests would be submitted at the start of the concert so I could at least set a program order at the start of the performance. For VAB’s “High Voltage” concert, I relied on using each venue’s sound system for the electronics. This worked decently in our usual theatre venue in Virginia but did not work well in the hotel ballroom at National Seminar. Now, anytime we perform with additional sound, we bring our own system, allowing for one less variable at the venue.

As you plan for your next concert season, don’t treat concert and repertoire planning as just another checklist item. Take some time to see what creative, engaging, and varied concert programs can do to keep your audiences and ringers returning year after year!

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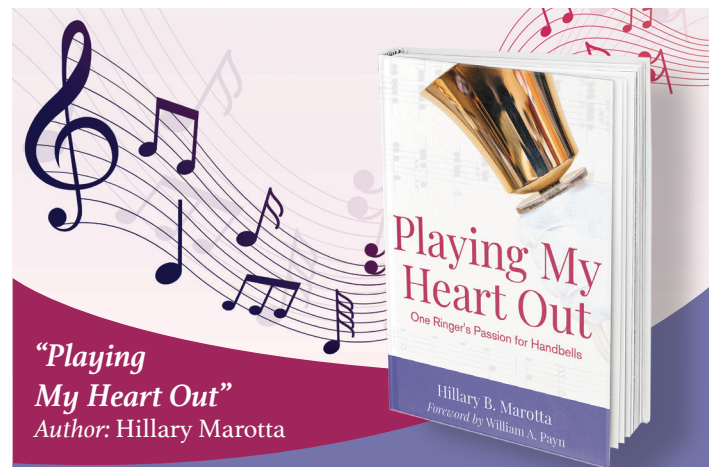
They were purchased late 1950s early 60s. Refurbished once, but will need refurbishing. Church is closing, Contact stancydale@gmail.com for additional information.

Solo, Ensemble, Bell Tree...

Continued from page 16

Linda Krantz, Glendale, CA: Several soloists who wish to remain anonymous mentioned how difficult it is to play for a memorial. I played three memorial services in six weeks right after California re-opened after COVID for such gatherings. One was for a pastor who had been my friend and mentor for over 40 years. I can usually hold it together until the piece ends, and I always have an exit plan so I can get out of view quickly and let my emotions run. This particular church didn’t have a good exit plan, and it was quickly becoming evident that I would be bawling at the end of the piece. I chose Jason Krug’s *The King of Love My Shepherd Is* because this pastor was the epitome of “shepherd.” My poor accompanist kept looking at me, and I could tell he was worried. But I knew this piece backward and forwards and kept pushing on, tears streaming down my face. As soon as it was over, I raced down the side aisle (it’s a long church!), and by the time I got to the restrooms, I was, seriously, ugly-crying. The service was being broadcast in the restroom, with the hymn *Amazing Grace* being played. It took me a long time to bring myself back under control. I do believe it might have been the most musical performance I’ve played of that piece to date.

So, my best advice to all you soloists out there about how to deal with distractions: know your music inside out, have a mental plan to stay focused, and have an exit plan if you are playing a memorial, especially if it is for someone you loved.



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To the Glory of God

(Using the old Scottish Psalter tune *Dundee*, 1615)

3 Octave (Optional 4th Octave)

BELLS USED: 26 (32)

Optional

Andante ♩ = 76-88

HOWARD F. STARKS

Bring out melody

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30 31 32 2nd time to Coda 33

Musical score for measures 30-33. Measure 30 has a fermata over the first note. Measure 33 is a Coda symbol. The piece is in 3/4 time with a key signature of one flat.

Stately *Tune: Dundee
34 35 36 37

mf

Musical score for measures 34-37. The tempo is "Stately" and the dynamic is "mf". The piece is in 3/4 time with a key signature of one flat.

38 39 40 41

f

Musical score for measures 38-41. The dynamic is "f". The piece is in 3/4 time with a key signature of one flat.

42 43 44

Bring out melody

Musical score for measures 42-44. The instruction "Bring out melody" is written above the treble clef. The piece is in 3/4 time with a key signature of one flat.

*Dundee was one of the twelve Common Meter tunes included in the Scottish Psalter of 1615.

45 46 47

Musical score for measures 45-47. The music is in a 2/4 time signature with a key signature of one flat. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

48 49 50 *D. S. al Coda* \oplus *Tempo I*

Musical score for measures 48-50. Measure 49 includes the instruction *LV*. Measure 50 includes *rall. LV* and a change in time signature to 2/4. The piece concludes with a Coda symbol and the instruction *Tempo I*.

\oplus CODA 51 52 53 54 *mf*

Musical score for measures 51-54, the Coda section. The music is in a 2/4 time signature with a key signature of one flat. It features sustained chords in the treble clef and moving lines in the bass clef. The dynamic marking is *mf*.

55 56 57 58 59 *f* *ff*

Musical score for measures 55-59. Measures 57 and 58 feature a crescendo leading to a fortissimo (*ff*) dynamic. The piece ends with a fermata over a final chord in measure 59.

AREA 1

Area 1: Where It All Began

Readers of *Overtones* probably know that Area 1 is where organized handbell ringing in the United States got its start. The roots of Handbell Musicians of America and the American Guild of English Handbell Ringers, Inc. (AGEHR), can be traced back to a singular handbell enthusiast hailing from Boston, MA, named Margaret (Nichols) Shurcliff.

As a young woman in 1902, Margaret was the first United States citizen to ring a peal on tower bells in England as well as two peals on handbells using different methods. For her accomplishments, Margaret Nichols was presented with a set of Whitechapel English handbells which she brought home to Massachusetts. By 1926, as Mrs. Arthur Shurcliff, she had introduced enough people to the joy of ringing to start the Christmas Eve tradition of ringing carols on Beacon Hill in Boston. That tradition lives on today!



Margaret Shurcliff

The insignia
on the Guild pin features
Shurcliff's hand



From 1937 to 1957 Shurcliff served as Founding President of the New England Guild of English Handbell Ringers. She served as Founding President of AGEHR from 1954 to 1957. She stepped down from both roles in 1957 due to poor health. Margaret passed away in 1959.

The first official Handbell Festival for the American Guild of English Handbell Ringers was staged in 1954 at the Crane Mansion on Castle Hill in Ipswich, Massachusetts. Area 1 continued to hold its annual Festivals there through 1972, changing venues only when the event had outgrown the facility.

This summer, Area 1 will be hosting its popular Festival Conference at Worcester State University, June 23-25, 2023. We hope to meet many of you there!

Source: *The American Guild of English Handbell Ringers, Inc. The First Quarter Century, 1954-1979*, written by Elizabeth Bradford and published by AGEHR, 1979

AREA 2



Handbell Musicians
OF AMERICA
Area 2

Festival Conference June 23-25, 2023 Lancaster County Convention Center

Bill Payn
Festival Conductor



Unpublished Manuscript Reading Session

Area 2 is taking all submissions for unpublished handbell works!
Compositions will be read in a live ringing session during the June Area 2 Festival.
Please forward any submissions or questions to RJWardNY@optonline.net

AREA 3



Blast off to Bells

Coming to an Area 3 location near you!

September 2023

Look for more info on our website soon.

Area3.HandbellMusicians.org

AREA 4



BRONZE UNDER THE SUN

With Carlos E. Rivera-Aponte

JUNE 23-24, 2023

IN SARASOTA, FL

Registration deadline: May 22, 2023

<http://area4.handbellmusicians.org>



Handbell Musicians
OF AMERICA | Area 4

Florida, Georgia, South Carolina, Puerto Rico, The Bahamas and Virgin Islands



AREA 5

INDIANA KENTUCKY MICHIGAN OHIO WEST VIRGINIA

COMING TO AREA 5 IN 2023

JULY
29

SightRINGING

with Brenda Austin

Southwest Ohio

New Music
Reading Skills
Making Connections

AUG
26

SightRINGING

with Brenda Austin

Northeast Ohio

New Music
Reading Skills
Making Connections

SEPT
30

Handbells in Worship

with Jeff Doebler

Northern Indiana

Creative Ideas
Participant Ringing
Vespers Worship

More details to follow in upcoming communications from Area 5.

AREA 6

Ringling Together AGAIN!

It is an odd year – not only by date, but odd years following a global pandemic. We have lived through an upheaval that has changed and impacted our lives in ways yet to be identified. Nonetheless, we press on, bringing energy and vitality to ringing that may not have existed before.

This is the year—the ODD year of 2023 when Area 6 is RINGING TOGETHER again. Every other year in June, we hold our Area festival. This year, we welcome Michael J. Glasgow as our Rocket City Ring conductor. All ringers of all abilities are welcome—with choir or without. Registration is open – check out our website for all the details. This year, we're keeping registration fees reasonable at \$95 per individual.

If you can recall pre-pandemic June of 2019, more than 250 members of the Area 6 Ringers rang in New Orleans alongside David Harris and the Raleigh Ringers. Join us in Rocket City this year to encounter the same fantastic mass ringing sensation!



**Rocket City
Ring**

✧ June 9-10, 2023 ~ Hunstville, AL ✧

\$95 per person
area6.handbellmusicians.org

AREA 7

Area 7 Presents

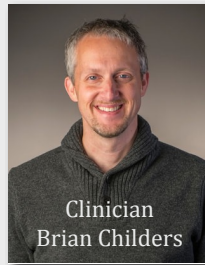
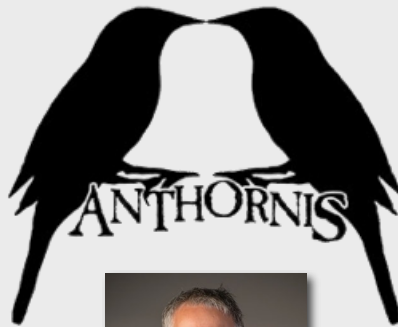
Anthornis

An event for those who want to ring more challenging music.

November 3-4, 2023
Shepherd of the Valley
Lutheran Church
12650 Johnny Cake Ridge

Repertoire

- His Eye is on the Sparrow – Brian Childers, Beckenhorst HB709 3-7 octaves, Level 3+
- Staccato – Fred Gramann, Choristers Guild CGB812, 5-7 octaves, Level 4-
- The Stars Await – Ron Mallory, AGEHR AG47003, 4-7 octaves, Level 3+
- Toccata Allegro – Jeffrey Hall – Jeffers JHS9450, 4-6 octaves, Level 4
- El Condor Pasa – Francisco Abad, – AGEHR AG45052, 4-5 octaves, Level 3
- Spirit Song – Brian Childers, From the Top FM20609, 3-7 octaves, Level 4



Clinician
Brian Childers

Schedule

Friday November 3: Reading session of a variety of fun pieces.

Saturday November 4:
Rehearsals 8:30am–3:15pm.

3:30pm closing concert, which is FREE and open to the public.

The event repertoire was selected to stretch your ringing skills beyond perhaps your typical church choir. Everyone registers as an individual ringer and groups are welcome. Bells and chimes are provided.



AREA 8



July 9-13, 2023

Heartland Center, Parkville, MO

Our 31st summer!

Intergenerational Handbell Camp is a unique, 5-day ringing experience in the middle of Area 8. The days are filled with individual and massed ringing rehearsals, classes, fun, and fellowship. Every morning starts with devotions that set the tone for our day. The directors are devoted to the support and handbell education of each ringer. Ringers are accepted after they have completed 6th grade, and there is no upper age limit. Ability levels have ranged from never having handled a bell to advanced ringers from church and community choirs.

Registration forms and more information about our camp can be found on the website—<https://handbellcamp.org>. Don't miss out on our early-bird pricing. There is also a scholarship for first-time campers. There are links to the emails of several board members on the Area 8 website (<https://area8.handbellmusicians.org/elected-officers>) if you have any further questions about this enriching experience.

You can also find us on Facebook <https://www.facebook.com/HandbellCamp> and Instagram.

AREA 9

Lemonade for Spring

Spring Ring in Austin was a little different this year. We had a little over two full choirs with members from four different communities. With the lower numbers, the festival was almost canceled. But, we decided to make lemonade out of lemons. I had the chance to attend with First Methodist Mansfield, who were planning to make the trek to Austin whether there was a festival or not because we like spending time together.

We spent our festival workshoping problem spots, talking about techniques, learning a new maintenance reminder for the chimes (at least for most of the group I was with), and spending time in fellowship with each other. Sometimes hearing the same corrections or suggestions from another person creates a different response in our brains that allows us to make those corrections or implement those suggestions. After implementing one of the suggestions, I heard an audible gasp from the festival group after we heard the difference that was made. This festival was also a great opportunity for us to work on our selection for church the following Sunday. We were able to take what we had worked on during the festival and apply it during the service. The group I attended with loved hearing not only the technical corrections, but also the musical corrections.



During our breaks, we had the chance to connect with members of the other groups. For me, it was great to see some ringers who had attended the Area 9 Summit this past summer in Waco. We also had the chance to share some stories from past handbell festivals.

Spring Ring was a wonderful workshop filled with great laughter, great musical knowledge acquisitions, and wonderful fellowship. Thank you to Bethany United Methodist Church for providing a wonderful venue for Spring Ring.

—Brittney Axton

AREA 10

Rendezvous on the Spokane!

During the fur trading era, a Trading post was established on the Spokane River in 1810 near the place where Spokane, Washington, is now located. Trappers would come with their furs and rendezvous with the Voyageurs who transported the furs back east in their canoes.

After a long four years of separation you are invited to come to the beautiful Spokane Valley this June and gather again with your handbell family. Our guest conductors, Brenda Austin and Marquise Usher will conduct us through repertoire that will sharpen your ringing skills and develop your musicality.

- Brenda Austin will direct two Ringing Divisions
COPPERS MINUS L2 to L2+ and COPPERS PLUS L3 to L4
- Marquise Usher will direct the Bronze Conference Choir (Participation by application)
- Brenda and Marquise will share conducting duties for Massed Ringing
- There is a line-up of Workshops to help you develop your ringing skills and musicality
- READ and RING sessions will bring new music to your attention

Questions? contact Diane Barnes at eventschair.area10@handbellmusicians.org

“Rendezvous on the Spokane”
June 16-18, 2023
CenterPlace Regional Event Center, Spokane Valley WA

Guest Conductors:
Brenda Austin: Massed Choir & Massed Level Choirs
Marquise Usher: Massed Choir and BCC

REGISTRATION: Adult \$225/Student \$150
Information and Registration:
AREA10.handbellmusicians.org/area-10-biennial-conference-2023

AREA 11

Area 11 Camp - Ringing Through the Ages

June 11-15, 2023

Snow Mountain Ranch, Granby, CO

Register Here

<https://area11.handbellmusicians.org/camp-registration/>

We've COMBINED our Young Ringers Camp AND our Adult Ringers Camp into ONE extraordinary camp for everyone of all ages(10+)!

Join us for this 5-day, 4-night event in the beautiful and refreshing Rocky Mountains of Colorado. Throughout the week we will be ringing, participating in outdoor activities and have many chances to hang out with an amazing group of handbell musicians! Guest clinicians are Barb Walsh and Ed Rollins.



AREA 12



COMPOSITION CONTEST

Area 12 invites all composers to participate in the Area 12 Composition Contest for our 2024 Youth Festival.

Prize: \$1500

Deadline: January 31, 2024

Additional details can be found at:
<https://area12.handbellmusicians.org/composition-contest/>
or by contacting Tessique Houston at
pastchair.area12@handbellmusicians.org

The winning submission will be appealing to a youth choir (primarily in the 6-12 grade range), able to be learned in a weekend conference, and may include percussion and/or vocal parts.



Handbell Musicians
OF AMERICA

events CALENDAR

HANDBELL MUSICIANS OF AMERICA SPONSORED and ENDORSED EVENTS

To be listed (space permitting), all event forms must be received in the national office at least six to twelve months in advance. The events listed below are approved Handbell Musicians of America Sponsored and Endorsed events. This listing, along with website and e-mail contact information, is also available on our website at www.HandbellMusicians.org.

DATE	AREA	EVENT	LOCATION	CLINICIAN	CONTACT
5/6, '23	10	Siskiyou Summit Handbell Conference	Ashland, OR	Tim Waugh	Diane Barnes 541-324-0404
5/6, '23	1	Connecticut Spring Ring	Norwalk, CT	Ellen Dickinson	Suzanne Neafus 860-881-7000
5/13, '23	12	Sierra Spring Ring	Reno, NV	Barb Walsh, members of Tintabulations	Barb Walsh 775-750-8119
5/16, '23	1	Boston Handbell Festival	Boston, MA	Daniel K. Moore	Sally Meredith 978-207-0123
5/26-27, '23	12	2023 Southern California Spring Ring	Oceanside, CA	Douglas Lynn	Michele Sharik 650-504-0519
5/26-27, '23	11	Wyoming Spring Ring 2023	Casper, WY	David Harris	Carolyn Deuel 307-267-8606
6/9-10, '23	6	Rocket City Ring	Madison, AL	Michael Glasgow	Gary Bynum 423-504-4679
6/11-15, '23	11	Area 11 - Camp 2023	Granby, CO	Barb Walsh, Ed Rollins	Anne Kleve 303-898-7056
6/16-18, '23	10	Area 10 Conference Roundezvous on the Spokane	Spokane Valley, WA	Brenda Austin, Marquise Usher	Diane Barnes 541-324-0404
6/23-25, '23	7	YRC - Young Ringers Camp	Waterville, MN	Jennifer Cadwell	Alanna Teragawa 612-819-5778
6/23-25, '23	1	Area 1 Festival Conference 2023	Worcester, MA	Emily Li, Matthew Compton	Lisa Arnold 408-799-4001
6/23-25, '23	2	2023 HMA Area 2 Festival Conference	Lancaster, PA	Bill Payn	Elizabeth Nowik 908-675-0447
6/23-24, '23	4	2023 Bronze Under the Sun	Sarasota, FL	Carlos Rivera-Aponte	Karen Eskew-Wyllie 801-360-0307

DATE	AREA	EVENT	LOCATION	CLINICIAN	CONTACT
11/3-4, '23	7	Anthornis Ringing Event	Apple Valley, MN	Brian Childers	Alanna Teragawa 612-819-5778
6/21-23, '24	7	Area 7 Festival Conference	La Crosse, WI	Sandra Eithun, Alex Guebert, Lee Afdahl	Alanna Teragawa 612-819-5778
NATIONAL EVENTS					
7/8-11, '23		Master Series: Conducting, Composition, Solo Ringing	Irving, TX	William Payn, Sondra Tucker, Linda Krantz	937-438-0085
7/11-15, '23		National Seminar	Irving, TX	Various	937-438-0085
7/13-15, '23		Distinctly Teen	Irving, TX	Nick Hanson	937-438-0085
10/5-8, '23		Distinctly Bronze West 2023	Vancouver, WA	Hart Morris	937-438-0085
2/29-3/3, '24		Distinctly Bronze East 2024	New Bern, NC	Emily Li	937-438-0085
3/1-3, '24		Reaching for Bronze 2024	New Bern, NC	TBD	937-438-0085



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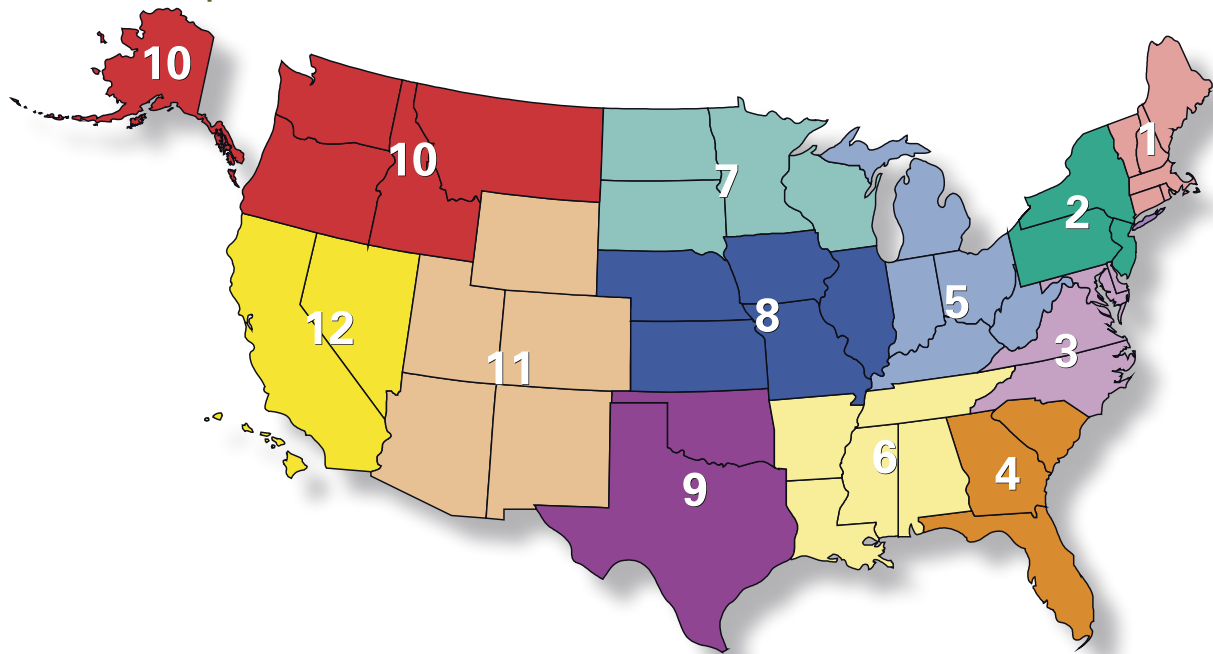
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info@schulmerichbells.com
www.schulmerichbells.com

leadership **DIRECTORY**



AREA 1 (CT, ME, MA, NH, RI, VT)

Lisa Arnold, Area Chair
chair.area1@handbellmusicians.org

STATE CHAIRS

Suzanne Neafus (CT) ct.area1@handbellmusicians.org
Dana Humphreys (ME) me.area1@handbellmusicians.org
Abby Schoppe (MA) ma.area1@handbellmusicians.org
Kim Whitehead (NH) nh.area1@handbellmusicians.org
Suzanne Neafus (RI) ri.area1@handbellmusicians.org
Patricia Pranger (VT) vt.area1@handbellmusicians.org

AREA 2 (NJ, NY, PA)

Elizabeth Nowik, Area Chair
chair.area2@handbellmusicians.org

AREA 3 (DE, DC, MD, NC, VA)

Sue Atkins, Area Chair
chair.area3@handbellmusicians.org

STATE CHAIRS

Beau Lochte (MD) md.area3@handbellmusicians.org
Kevin Chamberlain (DE) de.area3@handbellmusicians.org
Jerry Hill (Metro DC) dc.area3@handbellmusicians.org
Reggie Fox (VA) va.area3@handbellmusicians.org
Blaine Russell (NC) nc.area3@handbellmusicians.org

AREA 4 (FL, GA, SC)

Jenny Freeman, Area Chair
chair.area4@handbellmusicians.org

STATE CHAIRS

Karen Eskew-Wyllie (FL) fl.area4@handbellmusicians.org
Ann Stoskopf (GA) ga.area4@handbellmusicians.org
Michael Lopez (SC) sc.area4@handbellmusicians.org
Alkelis Rodriguez (PR) pr.area4@handbellmusicians.org

AREA 5 (IN, KY, MI, OH, WV)

Connie Nicholson, Area Chair
chair.area5@handbellmusicians.org

STATE CHAIRS

Cheryl Onesky (OH) oh.area5@handbellmusicians.org
Jeffrey Scott Doebler (IN) in.area5@handbellmusicians.org
Julie Hyatt (MI) mi.area5@handbellmusicians.org
Abby Wentzel (KY) ky.area5@handbellmusicians.org
Bryon Yetter (WV) wv.area5@handbellmusicians.org

AREA 6 (AR, AL, MS, LA, TN)

Sheri Roach, Area Chair
chair.area6@handbellmusicians.org

STATE CHAIRS

Carole Millard (TN) tn.area6@handbellmusicians.org
Scott Wilson (AR) ar.area6@handbellmusicians.org
TBD (MS) ms.area6@handbellmusicians.org
Heather Batchelor (AL) al.area6@handbellmusicians.org
TBA (LA) la.area6@handbellmusicians.org

AREA 7 (MN, ND, SD, WI)

Jennifer Cadwell, Area Chair
chair.area7@handbellmusicians.org

STATE CHAIRS

Karisa Templeton (ND) ndakota.area7@handbellmusicians.org
Cathy Moklebust (SD) sdakota.area7@handbellmusicians.org
Jordan Goodwater (MN-N) minnesotanorth.area7@handbellmusicians.org
Chad Winterfeldt (MN-S) minnesotasouth.area7@handbellmusicians.org
Jennifer Jewell (MN-TwC) twincities.area7@handbellmusicians.org
Stacey Nordmeyer (WI-S) wisconsinsouth.area7@handbellmusicians.org
Denean Smith (WI-N) wisconsinnorth.area7@handbellmusicians.org
Ron Vert (Manitoba) manitoba.area7@handbellmusicians.org

AREA 8 (IL, IA, KS, MO, NE)

Chris Peck, Area Chair
chair.area8@handbellmusicians.org

STATE CHAIRS

Beth McFarland (IL-North) ilno2.area8@handbellmusicians.org
TBD (IL-Ctrl-South) ilcs.area8@handbellmusicians.org
Dick Crusinberry (IA) ia.area8@handbellmusicians.org
Janelle Flory Schrock, Julie Assel (KS) ks.area8@handbellmusicians.org
Byron Jensen (NE) ne.area8@handbellmusicians.org
Trey Bures (MO) mo.area8@handbellmusicians.org
TBD (Chicago Area Chair)
il.chair.area8@handbellmusicians.org

AREA 9 (OK, TX)

Mark Arnold, Area Chair
chair.area9@handbellmusicians.org

STATE CHAIRS

TBD (S TX) txrep1.area9@handbellmusicians.org
Brittney Axton - (N TX) txrep2.area9@handbellmusicians.org
TBD (W TX) txrep3.area9@handbellmusicians.org
TBD - (OK) okrep.area9@handbellmusicians.org

AREA 10 (AK, ID, MT, OR, WA)

Michele Giaier, Area Chair
chair.area10@handbellmusicians.org

STATE CHAIRS

Corbin Rasmussen (ID) id.area10@handbellmusicians.org
Heather Dixon (OR) or.area10@handbellmusicians.org
Julie Hunziker (WA) wa.area10@handbellmusicians.org
Linda Hightower (MT) mt.area10@handbellmusicians.org
Caroline Valentine (AK) ak.area10@handbellmusicians.org

ADDITIONAL AREA ASSIGNMENTS

Canadian Provinces: New Brunswick, Nova Scotia, PEI and Quebec, Area 1; Ontario, Area 2;
Manitoba, Area 7; Alberta, British Columbia & Saskatchewan, Area 10;
Puerto Rico, Bahamas, Virgin Islands, Area 4

AREA 11 (AZ, CO, NM, UT, WY)

LeAnna Willmore, Area Chair
chair.area11@handbellmusicians.org

STATE CHAIRS

Glen Hicks (Mountain) mountain.area11@handbellmusicians.org
Nancy Roberts-Small (Desert) desert.area11@handbellmusicians.org

AREA 12 (CA, HI, NV)

Marci Nuoffer, Area Chair
chair.area12@handbellmusicians.org

STATE CHAIRS

Nancy Schmitt (Far CA-N) farnorcal.area12@handbellmusicians.org
Sandi Walker-Tansley (CA-N) norcal.area12@handbellmusicians.org
TBD (CA-C) cencal.area12@handbellmusicians.org
TBD (CA-S) socal.area12@handbellmusicians.org
Marquise Usher (SF Bay) bayarea.area12@handbellmusicians.org
Barbara Walsh (NV-N) nv.area12@handbellmusicians.org
Karen Carlisle (HI) hi.area12@handbellmusicians.org
TBD (LA-Metro) lametro.area12@handbellmusicians.org
Alison Pruettt (NV-S) vegas.area12@handbellmusicians.org

Regional Membership Coordinators

Mya Dundzila - East (Areas 1-6)
mdundzila@handbellmusicians.org
937-438-0085

Kim Braswell - West (Areas 7-12)
kbraswell@handbellmusicians.org
937-438-0085

National Board

Jill Fedon, President
jfedon@handbellmusicians.org

Greig Ashurst, President-Elect
gashurst@handbellmusicians.org

Tracey Bowers, At-Large Director
tbowers@handbellmusicians.org

Gillian Erlenborn, At-Large Director
gerlenborn@handbellmusicians.org

Bill Mathis, At-Large Director
bmathis@handbellmusicians.org

Linda Minnotte, At-Large Director
lminnotte@handbellmusicians.org

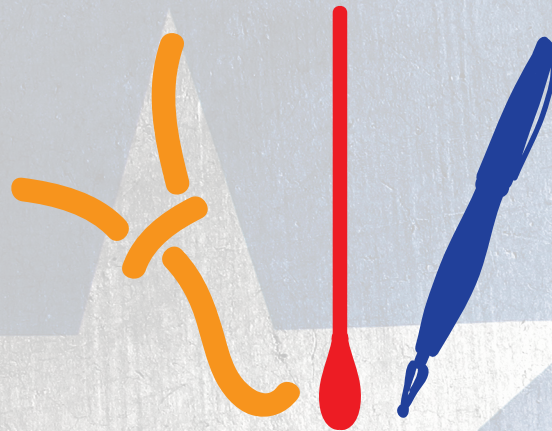
Carlos E. Rivera-Aponte, At-Large Director
crivera@handbellmusicians.org

National Seminar 2023

This summer, National Seminar travels to Irving, Texas.

Be sure to join us for all the excellent classes, concerts, and networking opportunities you've come to expect.

PLUS! This year, we offer a special concentration in handbells in music education.



Handbell Musicians of America

NATIONAL SEMINAR

July 11-15, 2023

HANDBELL MUSICIANS

master series

July 8-11, 2023



July 13-15, 2023

Full Details at
Seminar.HandbellMusicians.org

Classes and Faculty

Classes at National Seminar cover all aspects of handbell musicianship.

Techniques for treble to bass, solo to ensemble, musicality, percussion, and rhythm; managing and building a handbell program; and so much more. Review all the options below and make your selections before you begin the registration process.

Classes

- All About that Bass – Introduction: Leslie Lewis
All About that Bass – Beyond the Basics: Leslie Lewis
Basic Percussion Techniques: Greig Ashurst
Beginning Conducting or “Floor, Door, Wall, Ceiling”: Beth Judd
Bell Tree Beginnings: Karen Van Wert
Bell Tree – Beyond First String: Karen Van Wert
Bell Tree – Easy Embellishments: Karen Van Wert
Bells in Music Therapy: Bruna Marinho de Almeida
Beyond the Red Book – Taking Solo Ringing to the Next Level:
Christine Anderson
The Business Behind the Music (Roundtable): Sharon Schmidt
Choosing Repertoire for the Classroom: Brian Seemann
Choreography in Time: Elizabeth Mays Loebig
Concert in a Box: Stevie Berryman
Conquering Difficult Rhythms: Michael Joy
Copyright, Licensing, and Royalties – Oh My!: Josh Fitzgerald
Cutthroat Handbells: Nikki Evans
De-Silo Your Performance: Sondra Tucker
Developing Spiritual Community: Mitchell Eithun
Dumbbells, Barbells, & Handbells – Oh My!: Justin Wooten
Effective Communication and Collaboration: Paul Berryman
Ensemble Ringing 101: Hyosang Park
50 Shades of Damping: Michèle Sharik
Finding the Funds: Logistics of Equipping a Classroom:
Gillian Erlenborn
First Look: How to Introduce New Music: Stevie Berryman
From G(4) to Shining G(6): Josh Fitzgerald
Give Them Something to Watch, Conducting the Music Not
the Beat: Brenda Austin
Got Two Hands, How Many Bells?!?: Hyosang Park
Groove the Bellz with the Cajón: Damien Lim
Handbell Adjudication Training: Greig Ashurst
Handbell Director Bootcamp: Bill and Carolynne Mathis
Handbell Jeopardy!: Mitchell Eithun
Handbell Science 101: Karen Van Wert
Handbells for Special Populations: Diana Montgomery
and D. Linda McKechnie
Handbells in Contemporary Worship: Ron Mallory
Handchimes for Older Adults: Ellie Hodder
Keep Calm and Carillon: Mitchell Eithun
Listening Skills for Ringers and Directors: Carolynne Mathis
The Magical World of 8th Notes - Pedagogical Strategies for
Teaching 8th Note Skills: Kathleen Wissinger
Mallet Techniques and Performance Tips: Greig Ashurst
Malmark Maintenance: Robert Lamb
Managing Performance Anxiety (Roundtable): Nikki Evans
Managing Your Organization’s Digital Life: Paul Berryman
Music Theory and Why It’s Important: Ron Mallory
Next Steps for Bells in Education (Roundtable):
HMA Education Committee
Nothing But the Solo & Ensemble Skills: Josh Fitzgerald
Off the Table: Handbell/Handchime Activities for the General
Music Classroom: Gillian Erlenborn
Past the Parentheses & Beyond the Brackets: Michael Glasgow
Protect Your Data and Stay Safe Online: Paul Berryman
Rhythm: The Cornerstone of Music: Travis Maslen
Recording All Parts Yourself: Ron Mallory
Repeatable Changes: Sharon Schmidt
Say Goodbye to Cups and Sticks (Musical Games):
Josh Fitzgerald
Score Prep for the Handbell Musician: Kimberlee Strepka
Schulmerich Maintenance: Bethan Neely
Self-Publishing (Roundtable): Ron Mallory
Six-In-Hand Methods (For Treble Bell Hogs): Josh Fitzgerald
Soloist Skills: Traveling Four-in-Hand (T4H): Linda Krantz
Soloist Skills: Blocking (The Art of Choreography): Linda Krantz
Soloist Skills: Hands-On Practical Applications of T4H
and Blocking: Linda Krantz
Speed Teaching: A Panel on How College Handbell Directors
Quickly Teach Up Newbies: Bob Avant
Stem Direction Does Count!: Sharon Schmidt
Take It to the Streets!: Christine Anderson
Techniques for Handbell Ringers and Conductors: Ron Mallory
Wakeups, Warm-ups, & Wrap-ups: Michael Glasgow
Weave In, Weave Out: Nikki Evans
What Are You Worth? (Roundtable): Brian Seemann
Working Towards More Efficient Rehearsals: Michael Joy
Youth Bell Choirs: From A to Z: Josh Fitzgerald

Special Performance & Learning Opportunities

Advanced Ringing Track with Kyle Webber

The Advanced Ringing Track is an amazing opportunity to ring at an advanced level. Ringers will be reading and working on five pieces that incorporate various styles and challenges: *Jubilant Praise* (L3-) arr. Jantz Black, Hope Publishing 2990; *Sing of the Lord's Goodness* (L3) arr. Kyle Webber, From the Top Publishing 20666; *Be Still My Soul* (L5) arr. Alex Guebert, Jeffers Publishing JHS9570; *A Million Dreams* (L3) arr. Ron Mallory, Hope Publishing 2914; *Let All That Hath Breath Praise the Lord* (L4), Brenda E. Austin, GIA Publishing G-8975. The sessions will challenge each ringer to think conceptually about how to make ringing even more musical. This track is great for the advanced ringer or the ringer desiring assistance to move to a new level. The Advanced and Intermediate tracks will share the 6th session, giving both the opportunity to perform the music they've prepared for each other.

Intermediate Ringing Track with Carol Lynn Mizell

Stretch your skills in this energetic and rewarding six-session track. A challenging, diverse, and engaging selection of music up to Level 4 will be rehearsed and brought to performance level. Multiple treble bell techniques, weaving, bass bell techniques, malleting, chime techniques, assignment strategies, stage presence, and other skills will be implemented. The Advanced and Intermediate tracks will share the 6th session, giving both the opportunity to perform the music they've prepared for each other. Repertoire: *Festive Peal* by Karen Thompson, (L2+); *Compassion* by Jason Krug, (L3); *Fiesta Con Campanillas* by Carol Lynn Mizell, (L3); *O Little Town of Bethlehem* arr. by Carol Lynn Mizell, (L3) [Available in the spring of 2023]; *Gloria Hodie* arr. by Julie Turner & Kevin McChesney, (L3).

All-Star Choir with Michael Glasgow

Spend seven 75-minute class sessions working with Michael Glasgow. Selected participants will rehearse advanced music and perform in a public concert on the final day of National Seminar. Those who wish to participate must audition on Tuesday, July 13, 4:00-5:30 PM CST, and must attend all rehearsals if selected. One choir will be selected from those that audition. When registering for the event, those planning to audition should select a class for the planned All-Star rehearsal sessions, in the event that they are not selected.

Repertoire, based on the theme "Making the Grade: Straight As!": *Acclamation*, Arnold Sherman, Choristers Guild CGB288, (L4); *Africa*, David Paich & Jeff Porcaro; arr. Julie Turner, Jeffers JHS9580, (L4); *Andante* (from *Piano Concerto No. 21*), W.A. Mozart/Michael J. Glasgow, Choristers Guild CGB938, (L4+); *Anthem on "Aberystwyth"*, arr. Robert James Lamb, Beckenhorst Press HB642, (L3); *Anthornis*, Michael J. Glasgow, Choristers Guild CGB664, (L4+); *Anvil Chorus* (from *Il Trovatore*), Giuseppe Verdi/Valerie Stephenson, AGEHR 35090, (L4+).



Full Details at
Seminar.HandbellMusicians.org



July 13-15, 2023

Distinctly Teen is designed for individual young ringers (8th–12th grade) who wish to stretch their ringing skills and challenge their musicianship.

Participants will spend 2 ½ days working on intermediate to advanced repertoire and developing skills in handbell technique and general musicianship under the leadership of Nick Hanson.



Distinctly Teen Repertoire

Laudation, Arnold Sherman, L4, 3-5 oct.

Bwana Asifwe, Cathy Moglebust, L3+, 3-5 oct.

In Memoriam, Michael Mazzatenta, L3+, 3-5 oct.

Monkeys Spinning Monkeys, Kevin MacLeod,
arr. Nicholas A. Hanson

Pop piece chosen by DT attendees and arranged by
Nicholas A. Hanson

Venue and Lodging

National Seminar 2023 will take place at the Irving Convention Center at Las Colinas

We have secured special rates for attendees of National Seminar 2023 at the Westin Irving Convention Center at Las Colinas.

Single/Double Standard Rooms \$155/night plus tax. Rates are available until June 16, 2023.

- All rates include in-room internet access.
- Self-parking is available at \$10.00 per car, per day.

Hotel Reservations

To receive the group rate, make your reservations at <https://bit.ly/Seminar23Hotel>.

You may also call 1-888-236-2427.



AGEHR Publishing

CHIME-IN Series

The *Chime-In* series offers accessible music that can be played on two to three octaves of handchimes or handbells.

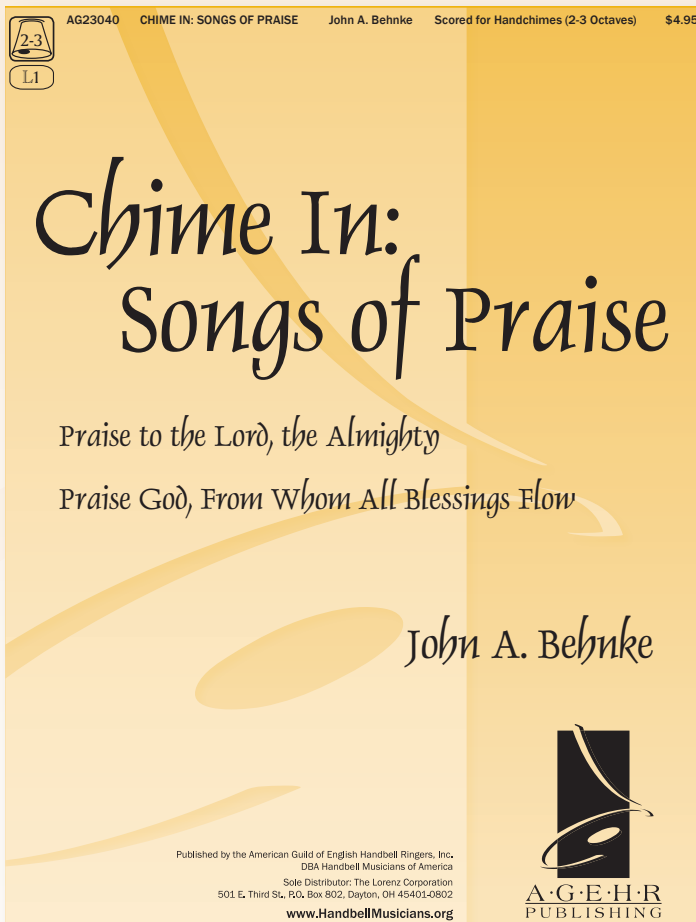
The pieces are perfect for beginning ensembles and groups with few ringers who have a need for easy, yet beautifully written, music.

Overtones

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by John A. Behnke

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Advent and Christmas 2

Etudes

Gospel Favorites

Lent and Easter

Songs of Praise

Songs of Praise 2

by Jason W. Krug

Lent and Easter 2