

OVERTONES

Summer 2024

The Official Journal of Handbell Musicians of America

Indiana All-State Handbell Choir



Remembering
Tim Waugh




Malmark

BELLCRAFTSMEN

malmark.com

*Refurbish your Malmark
Handbells and Choirchimes® Today.*

Give us a ring at: 1-800-426-3235

OVERTONES

THE OFFICIAL 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.

BOARD OF DIRECTORS

Greig Ashurst, President, gashurst@handbellmusicians.org
Kathryn Jurado, President-Elect, kjurado@handbellmusicians.org
Lynn Atkins, latkins@handbellmusicians.org
Tracey Bowers, tbowers@handbellmusicians.org
Gillian Erlenborn, gerlenborn@handbellmusicians.org
David Harris, dharris@handbellmusicians.org
Kathleen Wissinger, kwissinger@handbellmusicians.org
Karen Eggert, Secretary

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 • 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 IS PUBLISHED BY

Handbell Musicians of America
201 E. Fifth St. • Suite 1900-1025 • Cincinnati, OH 45202
Phone: 937-438-0085
Web: www.HandbellMusicians.org

©2024 AGEHR, Inc. d.b.a. Handbell Musicians of America

Handbell Musicians of America supports the efforts of music publishers to enforce the copyright laws of the United States of America. Compliance with these laws is a condition of participation by clinicians and performing groups at all HMA events.

HMA makes every effort to check the accuracy of materials contained herein; however, no guarantee is extended as to any errors or omissions.

The views expressed herein do not necessarily reflect the views held by Handbell Musicians of America, its members, areas, officials, or employees.

DEPARTMENTS and COLUMNS

Chiming In 2

Executive Notes 4

Membership Matters 6

From the President's Pen .. 8

What's Happening
News & Notices 9

Thank You to Our 2023
Donors 10

Soloists, Ensembles, Bell
Trees
*Creating a Concert
Program* 22

Handbells in Education
*Tim Waugh, My
Teacher* 24

Community Connections
*Handing off the
Baton* 26

Music
Adagio 28
Lift Every Voice and Sing . 29

Handbells in Worship
*Programming for Youth
and Adult Choirs* 32

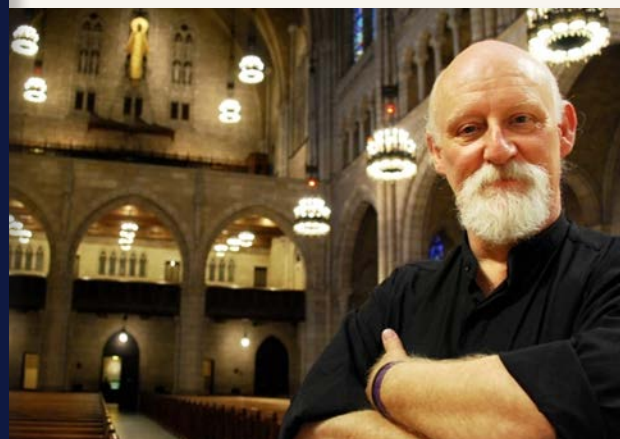
Area Spotlights 38

In This Issue

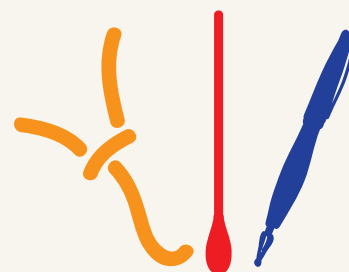
Summer 2024 • Vol. 70, No. 2



Indiana All-State Handbell Choir 17



19 Remembering Tim Waugh



Handbell Musicians of America NATIONAL SEMINAR

National Seminar Heads to Area 1 in July 34

Don't Belong to a Group?

There is still a place for you as a member of HMA

If you are reading this, then chances are good that you are already a member of HMA. Thank you! We're glad to have you.

But this article is geared to those handbell musicians who are not members because they don't actively play in an existing group. Perhaps you don't have a group nearby or the rehearsals of groups around you do not fit into your schedule.

That is the case with myself. I don't belong to a group, but as a handbell musician, I still enjoy playing the instrument and regularly seek out places to play. I'm talking about attending local, state, and area festivals. Did you know that as an HMA individual member, you can attend state, area, and national events, entirely on your own, without belonging to an established group? This can be a fun way not only to play but also get to know others and make new friends.

When attending an event on your own, many festival organizers will place you with a group where you can use their equipment and play alongside their members. At an event in Cleveland, Ohio, a few years ago, I rang next to another individual attendee and we became friends. We have since seen each other at other Area 5 and national events and regularly keep in touch.

As someone who enjoys traveling solo, I'll sometimes stay an extra day and seek out interesting local sites, attractions, and eateries.

Some tips on attending events as an individual:

- Check with the festival organizers to find out if you can be placed with an established choir.
- Be sure to secure your music well ahead of time and learn it, so that you can keep up with the ensemble you're placed with. Don't worry, they won't expect you to be a bronze-level player unless you're ringing in a bronze division.
- Be sure to bring gloves, even if you don't normally use them, since you'll be playing

on someone else's equipment.

- If you know what ensemble you'll be placed with, reach out to the director to find out if you should bring anything.
- Stay to help the group you ring with tear down
- Be prepared to have a great time.

Besides the ability to attend events, as an individual member, you'll receive our journal, *Overtones*, and have access to members-only resources on our website. You'll also have the satisfaction of knowing that you are helping the organization and the artform to thrive.

If you are already a member, why not lend this issue to a non-member you know and encourage them to consider joining.

JUST FOR FUN

Unless you've been in hiding, you know that on April 8, a good portion of eastern US experienced a total solar eclipse. HMA member Laura Swafford, Baltimore, MD, captured this image on a bell casting. She posted it on Facebook saying, "Eclipse on a handbell. Because why not?"



J.R. Smith
Publications Director

jrsmith@
handbellmusicians.org

937-438-0085 ext. 810

The Handbell World is Growing!

Gather your supplies and set out to explore all that Jeffers has to offer:

*Instruments Gloves Polish & Cloths Tables & Foam
Custom Table Covers Notebooks, Stands, & Risers Music Education
Gifts & Apparel Handbell Parts, Service & Repair **plus...***



The Most Music for Handbells & Handchimes!

Thousands of handbell music titles available!

Visit HandbellWorld.com Music Selection Assistant to...

Search for music by octaves, level, occasion, instrumentation and much more!

Listen to music recordings

Preview sheet music before you buy

See video previews for select titles-listen while you follow along!

Purchase and print music yourself

Browse new release promotions-many only available online

See what titles are popular with our Hot 40 list

Call us at 800-547-2355

Visit us at HandbellWorld.com

*Offering
all that
your
handbells
desire*



 **JEFFERS**
HANDBELL SUPPLY, INC.



Linda Onorevole
Executive Director
[lonorevole@
handbellmusicians.org](mailto:lonorevole@handbellmusicians.org)
937-438-0085 ext. 803

Being an Enthusiast

You may have noticed that Handbell Musicians of America uses the term “Handbell Enthusiast” in our publications, on our website, and in presentations. Perhaps you have wondered who we are referring to when using this phrase.

An enthusiast is a person very interested in a particular activity or subject. I am a Handbell Enthusiast, and even if I were not the executive director of HMA, I would still be one. Although I do not play the instrument (not for others’ lack of trying to get me to do so!) I greatly respect the musical skills and talent involved in handbell playing, and love to hear performances. Since I have been sharing more about handbells with the people in my life, I have recruited many more Handbell Enthusiasts who now make sure to tune in to livestream concerts, support HMA’s activities, and attend performances where they live.

All of the audiences at your concerts are filled with Handbell Enthusiasts, as are of your congregations, communities, and schools.

We are encouraging Handbell Enthusiasts to join HMA. I like to think of our Handbell Enthusiasts as similar to symphony society members or public radio members. The membership is about supporting the art form, while also providing benefits like special rates to concerts and a subscription to Overtones. To help with recruiting the existing (lowercase) handbell enthusiasts in your life to become (uppercase) Handbell Enthusiasts, we encourage you to share this copy of Overtones when you are done reading it.

While these memberships do support HMA National, they help strengthen our regional Areas. Areas have the opportunity to offer tiered ticket prices to HMA members to help provide additional revenue. And by utilizing HMA’s outreach tools, like the section of Overtones detailing Area activities, audiences can grow to include more and new Handbell Enthusiasts.

“

An enthusiast is a person very interested in a particular activity or subject. I am a Handbell Enthusiast, and even if I were not the executive director of HMA, I would still be one. Although I do not play the instrument (not for others’ lack of trying to get me to do so!) I greatly respect the musical skills and talent involved in handbell playing, and love to hear performances.

”

We know there are lots of people out there that appreciate handbells and our YouTube channel’s growth in the last year is testament to this. There are many potential audience members for your handbell concerts that we can help you reach. The more we unite and engage those who love this instrument, the more enthusiastic we will all be!

EVENTS!

Learn all about
handbell festivals,
seminars, and concerts
in your town, state,
and regional area as
well as nationally.



HMA Event Calendar
HandbellMusicians.org/events



Handbell Musicians of America *Sustaining Partner*

Sustaining Partners play an important role in
ensuring the future of
Handbell Musicians of America.

We are very grateful to our current
Sustaining Partners for their support:

Grassy Meadow Music
Lisa and Charles Arnold
Jennifer Cauhorn
Beth Ann Edwards
Karen Eggert
Nicholas Hanson
Jeanne Jessup
Jacqueline Kerschbaum
Penny and Jim Kindraka
Linda Krantz
Leslie Lewis
Malmark Bells, Inc.
Bill and Carolynne Mathis

Monica McGowan
D. Linda McKechnie
Linda Minnotte
Tammera Missel
John Pfeiffer
Gretchen Rauch
Schulmerich Bells, Inc.
Susan Schultz
Joyce Terry
Wilson Van Tine
Jennifer Vangolen
Jessica Westgard Larson

Consider becoming a Sustaining Partner

Sustaining Partners receive the following benefits:

- All standard benefits of regular membership
- Prominent recognition in each issue of *Overtones*, national event programs, on our website, and in person at national events and others where board members are present
- 10% discount on registration for national events for the individual member
- Private social meeting opportunities with national board members at events

**To learn more about the Sustaining Partner
membership option, visit
Handbellmusicians.org/get-involved/donate/
All gifts are tax deductible.**

Membership Matters

Thoughts from Your **Regional Membership Coordinators**

Play it Forward

In the fall of 2022, I was invited to join a newly forming group of advanced handbell ringers in the local area. Being a handbell ringing addict myself, of course I wanted to join and play with more people, but little did I know I would be “playing it forward.” What I found was a group formed to do so much more than I had initially realized. I had an opportunity to sit down with Alan Payne, the founder of Music to Free and director of Bronze Unlimited, to fully understand the mission of what is being encouraged through sharing the art of handbell ringing in the community.

Music to Free is an all-volunteer organization created to support teaching music at the lower income senior living facilities. Bringing music to this aging population is a great asset because music helps the brain mentally and cognitively. It supports a community that is often overlooked, forgotten, and has fewer opportunities to get involved.

I asked Alan why he chose handbells as the means to bring music to these seniors. He responded that it is beneficial to them for many reasons. First and foremost, it promotes the art of handbell ringing to a larger audience and shows that it's not just an instrument for the church. The bimanual operations of playing handbells are good for physical therapy and mental agility. The controlled stroke can be a therapeutic motion. Alan mentioned that he finds handbells much more accessible because ringing utilizes more gross motor skills as opposed to fine motor skills, as with instruments such as flute or violin. Being a team sport, handbells also helps them engage socially with their community.

Bronze Unlimited supports this outreach and other local charities by raising money by performing concerts and volunteering. The concerts generally have a sponsor that covers the operational costs of running the handbell choir. That allows all the donations or profits from concerts to be donated to charities or used to support Music to Free. Last spring, we were able to perform two concerts for charities. Each of the charities

had a representative who spoke during the performance, and donations received were given to that charity. Choir members created a small ensemble to play for area churches while their handbell choirs were off for the summer. This past holiday season, members of the senior handbell choir joined Bronze Unlimited and performed a piece for the first time.

“

Bringing music to this aging population is a great asset because music helps the brain mentally and cognitively. It supports a community that is often overlooked, forgotten, and has fewer opportunities to get involved.

”

Alan has found that finding donors and supporters happens naturally as more people see what the choir is doing to aid the community. Alan said, “I am humbled to see that the donors are inspired by the mission of Music to Free to teach seniors and want to assist the effort because it is important to them. I am very grateful for all the encouragement from the handbell world, including the ringers who volunteer their time to help support Music to Free.”

It is always wonderful to see the art of handbell ringing as a vessel to assist the community around us. Being able to “play it forward” as a handbell musician has been inspiring.

**Learn more about Music to Free
at musictofree.org**

Kim Braswell
West Regional
Membership Coordinator

kbraswell@
[handbellmusicians.org](mailto:kbraswell@handbellmusicians.org)



Handbell Musicians
OF AMERICA

Join Handbell Musicians of America and

CONNECT with fellow handbell musicians and enthusiasts

LEARN from the most innovative, talented, and knowledgeable people in the art of handbell and handchime ringing

ENGAGE with members of an organization that is the principal voice for the art of handbell and handchime ringing



Learn more at bit.ly/JoinHMA



\$95 per year* or \$9 per month

Pay members-only rates for Handbell Musicians of America National & Area events

Participate in members-only performing events Distinctly Bronze and Master Series

Receive group rates for your affiliated choir at HMA events

Receive *Overtones*, HMA's quarterly journal

Have your event Endorsed or Sponsored by HMA**

Vote in National elections

Apply for HMA scholarships and grants

Serve in a leadership role on the State, Area, or National board

Access health insurance plans via Lighthouse Insurance Group

*70 per year/\$6 per month for retired directors no longer actively leading a choir or handbell ensemble

**Subject to event eligibility



From the President's Pen

by Greig Ashurst



Greig Ashurst
HMA National Board
President

gashurst@
handbellmusicians.org

We Are All Intertwined

Every time I sit down to write an article for *Overtones*, I start by reading our mission statement and our vision statement, and then I contemplate the values we have as an organization. We are an organization dedicated to advancing the handbell art form through education and improvement, community building and inclusion, and effective communication. Like many of you, the loss of Tim Waugh has been on my mind these past few weeks. He exemplified our mission and values so well. He was an icon in our handbell world. In addition to his many contributions to the art form I love, I am grateful for the years of mentoring he gave to me and so many others. The many mentors I have had throughout my life have fueled my love for handbells and my desire to grow continuously as a musician. I believe mentorship is the key to fulfilling and sustaining our mission.

Throughout the entire music world, a virtuous cycle of inspiration, guidance, and support often exists among musicians. Mentorship—the idea that experienced musicians take up-and-coming talents under their wing and share not only musical knowledge but also life lessons—fuels this cycle. The relationship between mentor and mentee in music is a sacred bond that transcends mere instruction; it is a journey of growth, creativity, and shared passion. Throughout my years as a member of HMA, my handbell mentors have fostered a sense of community and camaraderie within this great organization. I have always been delighted by the guidance and support that more experienced musicians have provided to create a nurturing environment where I felt encouraged and was able to hone my craft.

The sense of belonging and shared purpose that mentorship provides is a powerful motivator. It inspires mentees to overcome challenges and push the boundaries of their creativity. Moreover, musicians who serve as mentors play a crucial role in passing down musical traditions, techniques, and wisdom

to the next generation. This transfer of knowledge from a mentor to a mentee is not just about technical skills; it is about instilling a deep appreciation for the art form and a commitment to realizing their full potential as musicians.

In addition to technical guidance, mentors also serve as role models for aspiring musicians. By sharing their own experiences, triumphs, and failures, mentors provide valuable insights into the realities of the music industry and the dedication required to succeed. Through their mentorship, seasoned musicians can help mentees navigate the complexities of the music business, develop a strong work ethic, and cultivate resilience in the face of adversity. When I was in graduate school, David Davidson and I would meet on Fridays at a great restaurant in Dallas. We would talk for hours, sharing ideas about handbell music and the challenges of navigating life as musicians. In addition, most of what I know about handbell history comes from those afternoon happy hours. In those interactions, I learned that the mentor-mentee relationship in music is a two-way street, benefiting both parties involved. While David would share his knowledge and experience, he often said that he gained fresh perspectives, inspiration, and energy from me. The exchange of ideas and creativity between mentor and mentee can lead to new collaborations, innovative projects, and groundbreaking music that transcends genres and boundaries.

Beyond technical skills and industry insights, mentorship in music also provides emotional and psychological support for aspiring artists. The life of a musician can be competitive, demanding, and, at times, isolating. Having a mentor who believes in their talent, encourages their growth, and offers a listening ear can make a world of difference for mentees, helping them navigate the highs and lows of a music career. We can all agree that Tim's mentorship had an impact far beyond

Continued on page 33

Nick Hanson Slated to Conduct Distinctly Bronze East 2025



Nick Hanson has been named as conductor for Distinctly Bronze East 2025 in New Bern, NC, February 27-March 2, 2025.

After receiving his BA in Music (with concentration in handbell performance) from Concordia University, Irvine, California, Nick began teaching at The Potomac School in McLean, Virginia, in 2006. At Potomac he teaches private handbell lessons and handbell classes

to 4th–12th grade students in six handbell ensembles. He has also been the handbell director at Bush Hill Presbyterian Church in Alexandria, Virginia, for over 15 years.

Nick is a sought-after faculty, clinician, and conductor for workshops and events throughout the world, having served in this role nationally in over 20 states (as well as Washington, DC) and internationally in England, Hong Kong, Taiwan, and Singapore (and in Japan this summer!). He was the first-ever associate conductor for the elite handbell event, Distinctly Bronze, where he shared the podium with esteemed conductor and composer William Payn in 2015; was co-conductor for the Handbell Musicians of America (HMA) All-Star Choir in 2018; and has twice lead HMA's Distinctly Teen ensemble in 2015 and 2023.

In 2022, The Potomac School recognized Nick with the Bill Cook Excellence in Teaching Award, and he was featured in the Arlington Magazine article "Teachers We Love" in 2023. He is a published writer in the HMA journal, *Overtones*, has composed and arranged over 100 pieces of handbell music, and is co-host of the podcast *Two Tacos High: A Handbell Podcast*.

Pamela "P.L." Grove to Conduct Crescendo 2025

Pamela "P.L." Grove has been named as conductor for Crescendo 2025 in New Bern, NC, February 28-March 2, 2025. Crescendo is an event for intermediate to advanced handbell ringers that runs concurrently with Distinctly Bronze East.

P.L. Grove has been a handbell ringer and director for more than 45 years. As a founding ringer with the critically acclaimed Sonos Handbell Ensemble, her more notable performances included those with the San Francisco Girls Chorus, the San Francisco Symphony Chorus, the Kronos Quartet, Frederica von Stade and twice on Garrison Keillor's *A Prairie Home Companion*. She served as artistic director for Velocity Handbell Ensemble for over 20 years, has rung at several Distinctly Bronze events, was the Distinctly Bronze West Chair from 2014 to 2016, represented the United States as the director at

the 18th International Handbell Symposium in Australia, and rang in the inaugural Zenith event in 2023.

P.L. is one of a few people to have completed a Bachelor's degree in handbell performance and is a past president of Handbell Musicians of America. Retired from her job as a government public information officer, P.L. currently works part-time as a publications expeditor for a nonprofit and as a church vocal choir director. In her free time, she spends as much time as possible making music.



**Details and registration information for
Distinctly Bronze East and Crescendo are coming soon.**

Thank You to Our 2023 Donors

We appreciate those who have made contributions to Handbell Musicians of America. Through their generous support, we are better able to serve our mission, members, and handbell community at large. This list includes donations made between January 1-December 31, 2023.

Area 1	Susan Atkins	Mary Frances Bell	Louise Borneman	Sherilyn Burgdorf
Cylinda Areno	Atonement Lutheran	Valarie Bell	Christopher Boswell	Sandi Burgstahler
Rob Aughtry	Church	Ron Bellamy	Jane Boultinghouse	Richard L Burk
Maury A. Castro	Kathryn Aubry-	Kat Bendt	Lisa Bourget	Diane Burke
Cynthia K Adair	McAvoy	Theresa F Benedetti	Amy Bowden	Leon Burke
Lee Afdahl	Brenda Austin	Jim Benedict	Tracey L Bowers	Jennifer J Burnham
Ellen Alde	Bob Avant	Suzy Bennett	Anne Bowes	Linda Burns
Bill Alexander	Louise Avant	Douglas J Benton	Marsha S Bowes	David E Burrows
Andreina Alicia Alfonso	Brittney Axton	Amy Berg	Douglas E Bowser	Patricia J Burton
Betsy Allen	Carol Ayres	Linnea Berg	Sabrina Boyd	Linda Bush
David M Allen	Masako Bacon	Nancy Bernardi	Clare Boyer	Valerie Anderson Bush
Jordan Allen	Suzanne Bailey	Susan Berry	Shelli Boynton	LouAnn Bussey
Linda R Allen	Barbara Bair	Stevie Berryman	Christine L. Braden	Patricia Butler
Paul Allen	Kerric T Baird	Joyce E Best	Donna Bradham	Sharon Buttrick
Christine D Allison	Robyn Baird	Kim Bible	Billy Brandt	William Buzza
Stephanie S Alm	Dave Baker	Bob Bidewell	Marilyn Brandyberry	Gary Bynum
Kimberly Almandmoss	Kathy Baker	James Biery	Michael Brannon	Grace Caballes
Susie Amos	Lori Baker	Josh Billings	Marcia Brantley	Jennifer Cadwell
Bradley H Anderson	John Allen Bankson	Judy E Binder	Monty Brekke	Lira Cady
Christine Anderson	Lynn Barber	Linda Birse	Judith Brinkman	Jodi J Caldwell
Douglas Anderson	Kimberly Barbish	Jenny Bischoff	Laveita Brinson	Mary Caldwell
Geoff Anderson	Grace Bardsley	Cory Bissell	Helena H Broadbent	Denise Caliendo
Jacqueline T Anderson	Kevin Barger	Kenneth S Bissell	Cheryl Broomfield	Wendi Calkins-Levitt
Jeanne Anderson	Sandra Barker	Kathie M Bittenbender	Onesky	Paul Callahan
Marilee A Anderson	Diane Barnes	Regina Blackman	Nancy Broughton	Julie Callaway
Marlene Anderson	Elizabeth Barnes	Nancy Blackwell	Peg Broughton	Casandra J Caminiti
Pamela H Anderson	Pattie Barnes	Vanessa E Blake	Ann Ory Brown	Diane Camp
Amy Andrews	Carol A Barnett	Karen Blakeslee	Ashley Brown	Sharon Campbell
Deana Andrist	Dan Barnett	Bill Blanchard	Brenda Brown	Susan Campbell
Jeffrey Anthony	Elizabeth Barr	Pam J Blassingame	Clarice Brown	Cathy Canfield-Jepson
Megan Anthony	Rhonda Bates	Laura Blauch	David A Brown	Susan Capestro
Heather Antonissen	Bob Batson	Jennie Blomquist	Irene Brown	Karen Carlisle
Carol Anway	Denise Marie Baustian	Gwen Blumenschein	Kelly Brown	Kelly Sue Carlsson
Amy Archibald	Heath Baxter	Natalie Blunt	Lisa A. Brown	James S Carter
Joanne F Archibald	Greg Bayless	Shirley Bockstahler-	Ruth Anne Brown	Norma Carter
Cylinda Areno	Sharon E Baylis	Brandt	Stacie L Brown	Shannon C Casey
Charles Arnold	Kathryn M Beaird	Ann Boelzner	Karl Bruhn	Lynda Cast
Kathy Arnold	Linda Beard	Lisa Bogardus	Denil Bryson	Carolyn Castaldo
Lisa Arnold	Patrick Beauregard	Lynn Bogovich	Jim Buchanan	Mavis Cauffman
Jennifer Arth	Neri Beaver	Glen Bohannon	Lillian Buck	Jennifer Cauhorn
Dean Arvidson	Dawn M Beckwell	Linda L Boice	Ronald Buckles	Amy Cavanaugh
Lisbeth Ash	Lynn Beebe	Sarah Boice	Colleen Budelier	Linda Caviglia
Linda Ashley	Susie J Beedle	Jane Allison Boilesen	Cathy Ferrand Bullock	Jason Cebulski
Greig Ashurst	John Behnke	Janelle Bolt	Ruth Bullwinkle	Holly Cerullo
John Asmus	Jennifer Bell	Bonnie Boram	Joan M Bundy	Susan Chamberlin
Donna Aspell	Lois Bell	Miriam I Borkert	Debra D Burchett	Hoi Ying Clara Chan

Eric Chancellor	Adam Creager	Diana Durbin	Mary Lou Fast	Robert W Gardner
Amy Chaplin	Philip R Cress	Tianna Durbin	Jill Fedon	Bill Garrett
Brenda Chapman	Richard Crusinberry	Mathilde Duriez	Carol A Feintheil	Steve Garton
Courtney Chavez	Kathe Cunningham	Yvonne DuVal	Lori Fenton	Sue Garton
Wendy W Cheng	Staci Cunningham	Dorothy Dwyer	Norma Fewell	Elizabeth Ann Garvin
Lynn Chevillon	Tina Cunningham	Scott Easley	Brittany Fields	Greg Gathright
Angie Chiatello	Jennifer Cupak	Karen Eastburn	Kim J Finison	Lisa J Gedker
Brian D Childers	Lea Curtis	Joyce Easter	Lorraine V Finison	Herbert G Geisler
Angela Chock	Jeannie Cushman	Holly D Eaton-Bradfield	Cathy C Fink	Márton Germán
Jon Christmann	Elizabeth Cvetic	Dellinda Ebeling	Kathie Fink	Michele Giaier
John Churchwell	Kari Daelke	Kathy Ebling Shaw	Michelle Finlon	Alyson Gindler
Edward Clark	Jim Dahlgran	Eugene Eckert	Bonnie Fisher	Joel Gingrich
Jimmy Clark	Jennifer C Dalrymple	Roger Eddy	Cabot Fisher	Shawn Gingrich
Mary O Clark	Emily A Dalthorp	Karen Edmison	Greg Fisher	Bonnie Givens
Cheryl Classen-	Tom Danforth	Beth Ann Edwards	Janice L Fisher	Michael J Glasgow
Atkisson	Ingrid Daniel	Carol C Edwards	Jill Fite	Valerie Glasgow
Karen Clay	Ellen B Daniels	Karen M Eggert	Linda Fitter	Jennifer Gliesman
Wendy Clayton	Carmel T Daveson	Karen McMahan	Joshua Fitzgerald	Susan K Gobien
Erin Cleary	Carla David	Eggert	Shirley Fitzgerald	Roxanne Golden
Melissa Cleary	Fonda Davies	Kathy Egner	Terence J Flanagan	Mariano Ezequiel
Jeffrey G Clouser	Jill De Partee	Barb Ehrmann	Carol W Fleeger	Gongora
Marie Clyatt-Larson	Brian E Dearing	Cathy Eichholz	Carol J Flint	Terri Good
Karen Cmejla	Brent Deboard	Nancy J Eisemon	Marcos D Flores	Wendy J Goodheart
Angela Coates	Jean Degan	Mitchell Joseph Eithun	Janelle Flory Schrock	Amy Goodman
Susan Cobb	William L Degan	Sandra Eithun	Elizabeth Foote	Martha Goodman
Peteria Sue Cochran	Carole DeHart	Patricia Elam	Joan Fossum	Christopher Goodson
Routt	Evelyn DeMoss	Corless Eldred	Dianne Foster	Jennifer E Goodwin
Judy Cody	Daniel Denver	Katy Ellis	Rebecca Fowler	Mark Gourley
Carrie Coenen	Barbara Dertinger	Linda Ellison	Kristine Fox	Kaethe Grabenhofer
Lois Coffey	Claudia O Dew	Norman Elton	Melissa A Fox	Jack Graham
Eleanor Coffin	Diane Dick	Curtis D Emery	Reginald Fox	Lori Grasz
Charles A Cohen	Margaret Dickerson	Denise Engelhardt	Christine Fox-Roberts	Elizabeth Greenwood
Steve Coldiron	Betty Dillashaw	David Engle	Matthew Frable	Teri Gregory
Keith Cole	Richard D Dinwiddie	Peter K Engstrom	Barbara Frame	Julie Grice
Linda Collette	Sharon Dinwiddie	Diane Ennis	Lynda Franks	Sharon Griffith
Sara J Collins	Linda Dionne	Dean Enoch	Anita Fraundorf	Christopher Grills
Matthew Compton	Joanne RB Dixon	Amy Epperson	Jenny Ann Freeman	Ann Groner
KC Congdon	Sharon Dixon	Margaret Erath	Tamara Stevick	Kathy Grove
Marilyn B Converse	Rachel Dobbs	Calum Erlenborn	Freeman	Mary K Grove
Karen Cook	Susan Doering	Gillian Erlenborn	Sharon Freude	PL Grove
Dorothy Coombs	Kim M Domke	David Erlenborn	Mark Froelich	Grace A Grover
MaryKate Core	Diantha Dorman	Cyndi Erp-Long	Tricia M Fuelling	Sam Grubb
Marci Corey	Jean Dorrell	Karen Eskew-Wyllie	Amy Fugate	Deborah Grundman
Beth Cornish	Kristen Dorrell	Duane Esterly	Brian Fuller	Alex Guebert
Diane Corrie	Michael Dougherty	Robin Ethridge	Margaret Fulton	Elaine Guest
Culley Coughlin	Nancy Douton	Alexandra N Evans	Patrick Gagnon	Greg Guinther
Peter Coulombe	Janet G. Dubble	Eric D Ewen	Meredith Ann Gaines	Elizabeth Gulley
Donna Countryman	Lynn Duhon	Jenifer R Eyre	Griff Gall	Pam Gunderson
Anne Cowley	Sheryl A Dukes	Roy O Farley	Bill Gallip	Pamela D Gunning
Catherine F Cox	Vera Dumova	DeReau Farrar	Susan Galloway	Chris Gustafson
Keith Cox	Edwin J Duncan	Steve Farris	Antonette Gambini	Stacie Gutowski
Julia Cozad-Callighan	Mya Dundzila	David Farwig	Katie Gant	James W Guyer

Linda H Guyton	Faye Hayhurst	Kyle Hood	Gina Fairchild Jones	Christine Knapp
Misti Kai Gwynne	Sandy Haynes	Hope Publishing	Sondra A Joten	Ruth Knapp
Kathleen Haase	Ruth Haynie	Sandra Hopson	Cindy S Joy	Jamie Knobloch
Ann Habicht	Suzanne Head	Donna Marie Horan	Michael W Joy	Jane Ellen Knotek
Burnell Hackman	Joanne M Heath	Susan Horn	Beth Judd	John R Knott
Linda Haddix	Betsy Heegard	Brian Horoho	Kermit Junkert	Kathie Knouse
Jessica Haeder	Tom Heitfield	Diane Hould	Kathryn Jurado	Ashley Knoy
Susan Hahn Boarman	Kathy E Heller	Tessique J Houston	John Jurgensen	Amy L Knudsen
Susan Haight	Michael Helman	Ruth A Howald	Hilary K Justice	Kay Knutson
Phyllis S Haines	Laine Heltebridle	Verrenia Howard	Risë Kagan-Erickson	Carol Koch
Nyokna Haire	Edward G Henderson	William M Hubbard	Kristin Kalitowski	David R Koehler
Derek K Hakes	Jenny Henderson	Henry B Huber	Brian Kaltenbaugh	Emlee C Kohler
Karen L Halbert	Jenny Ahlin R. Henderson	Harris Huddle	Karen Kaneko Baker	Nick Kottman
Carolann Haley	Mark Henderson	Barbara Hughes	Cindy Karm	Kay Kotula
Robert Half Inc.	Bradley Hendricks	Donna Hughes	Verdery D Kassebaum	Linda Krantz
Kenneth Hall	Kathryn Hendrickson	Ginny Hughes	David Kates	Anitra Kraus
Lauren Hall	Debbie Henning	Dana Humphreys	Trish Kauhaahaa	Ardy Kreuter
Isaac Hallock	Chris Heritage	David F Hunsche	Mark Keeney	Jason Krug
Kate Hamer	Christina Herold	Paige Hunt	Sandy Keeney	Cindy Ksiazek
Betty Anne Hamilton	Phil Herold	Julie B Hunziker	Renee Joan Keese	Ruth Kunkel
Lynne Hamilton	Marlys Herring	Patricia E Hurlbutt	Anne Kelley	Stephen Paul
Michael H Handy	Erin Hersey	Kathy Huse	Marjorie M Kellner	Kuykendall
Adam Hanks	Lisa Hester	Karen Huss	Kathy Kellum	William Kyle
June Hannah	Kathleen Hettinger	Chester Imhausen	Lisa Kelly	Kendall Ladd
Elaine Hansen	Michelle Hickey	Debbie Isenberg	Morgan Kelly	Joyce Laidlaw
Nick Hanson	Cheryl Hicks	Vickie Iverson	Kathy Kem	Michele Laliberte
Richard Hanson	Glen Hicks	Samuel Jackson	Margaret Kemp	Linda Lally
Shannon Hardiek	Lester Wayne Hicks	Karen James	Lynn D Kempter	Joy L Lamb
Paige Hardison	Judi Higbee	James River Ringers	Paula Kennedy	Linda R Lamb
Claudia Hardy	Patty Highland	Janis Jang	Sarah E Kennedy	Michael Lamb
James Hardy	Jerry Hill	Cynthia A Jean	Tim Kennedy	Beth LaMee
Jeffrey Harms	June Hill	Jeffers Handbell Supply	Tomi Kent	Cathy Landry
Janet Harner	Merry Hill	Pamela Jeffries	Melissa Kenton	Lisa Landstrom
Jan Harper	Shirley Hipwell	Shirley Jemmett	Jonathan Kerr	Patricia Lane
Becky Harris	Diane L Hirigoyen	Byron W Jensen	Jacqueline M Kerschbaum	Beth Larner
Ben Harris	Melissa Hirshson	Jeanne Jessup	Aaron Kess	Lauren Larson
David Harris	Susan M Hitch	Nancy Jessup	Lynn Key	Lloyd Larson
Margaret Harris	Amber Hitchcock	Jennifer Jewell	Beth A Kilburn	Mobby B Larson
John Harrison	Mark W Hixon	Carl Johanson	Jane C Kimbrel	Kay LaRue
Christopher Hart	Ellie Hodder	Debbie John	Penny Kindraka	Stephanie LaShoto- Westfield
Elizabeth Hart	Karen G Hodge	Bradley Johnson	Lorraine F King	Grace TK Lau
Neesa Hart	Linda J Hoeck	Christina Johnson	Michael A King	Craig Laumann
Patricia E Hartman	Matthew J Hoehne	Dave Johnson	Paula King	Eileen Laurence
Noah Hartsfield	Diana Hogenson	Emma Johnson	Paul Kingsbury	Cheri Lawson
Karen Harvey	Tammy B Holcomb	Karen M Johnson	Paul Kinney	Sharon Lawton
Glen Hascall	Kathy Holden	Malia Johnson	Donna Kinsey	Katie Lay
Michael Hast	Elaine Holt	Phil Johnson	Donna J Kinsler	Roger A Lazenby
Diana Hatch	Jeannine Holt	Yvonne Johnson	Sharon Kirry	Sara B Leach
Marvin Havard	Morgan Holtman	John Johnston	Paul Klemme	Steven Leadbetter
Bonnie Havery	Suzanne Holton	Kerry Johnston	Anne Kleve	Kathryn Lebold
Sarah Hawbecker	Linda Holzwarth	Ann R Jones	Joyce Klinck	Louanne LeBourveau
Cindy J Hawkins	David Hood	Evelyn K Jones	John Klopp	Debra LeBrun

Janice Lee	Barbara MacKenzie	Kathy A McCreight	Linda Miner	Bryce Nance
Kris Lee	Mark MacKenzie	Cheryl A McDevitt	Linda Minnotte	Derek Nance
Susan Lee	Heather Macphail	Sandra McDonald	Tammera Missel	Susan Napier
Nancy Leffler	Deb Madel	Karin E McDonough	Phyllis Mitchell	Stephanie Nash
Scott Leggett	Walter R Mahns	Cecilia McEnaney	Carol Lynn Mizell	Edward Nassor
Dawn Leichtnam	Jill Mahr	Mark A McFadden	Mary Moffett	Marrit Nauta Hastings
Mahala Leney	Jane Malczewskyj	Molly McFerlin	Armin Mohr	Suzanne Neafus
Janice Lent	Mary E Maley	Paul McGahie	Cathy A Moglebust	Kelley Clegg Neal
Christopher Leoncini	Ron E Mallory	Lalla McGee	Ruth Ann Molloy	Bethan Neely
Lois Leong	Malmark Bellcraftsmen	Cynthia McGladrey	M Imoto/ MON Bronze	John W Neely
Leslie Lessenger	Mike Mandigo	LaDonna McGohan	Nancy Monical	Carol Neff
Brent Lewis	David Mangler	Deborah McGowan	Diana Montgomery	Marta Neill
Leslie Lewis	MaryRuth Manthey	Monica S McGowan	Margaret Montgomery	Mary Nelson
Fred G Lewis, II	Ellen Marcy	Christine McGuinness	Sylvia Moody	Patty Nelson
Emily Li	Cathy Marker	Layne McGuire	Cheryl Moore	Kathy L Nettnin
Linda Liberty	Brenda Markkola	Kristie McIntyre	Daniel Moore	Anna Nevius
Damien Lim	Lynne G Marks	D Linda McKechnie	Judith Moore	Robert Nicholls
Steven Lind	Barbara Marley	Paul McKenzie	Kathryn Moore	Karen K Nichols
Bonnie Linder	Hillary Marotta	Raine McKeown	Marla Moore	Lois Nichols
Robert Lindley	Ruth Marquette	Lana McKinzie	Michele K Moore	Ralph V Nichols
Kristen H Lindstrom	Pete Marsh	Paul A McKlveen	Peter Moore	Heather A Nicholson
Michael R Link	Barbara Martin	Anna McKnight-	Rebecca Moore	Jennifer Nicki
Karen Lionberger	Leah Martin	Matney	Richard Moore	Theresa Nicotera
Norma R Lionberger	Robert Martin	Kate McLean	Michael Morales	Alis Nikolson
Jan Littrell	Sandy Martin	Linda McMillan	Ellen C Moretz	Jane Nolan
Samuel Livermore	Sheryl Martin	Myra McNellie	Senja Morgan	Debbie Nordick
Dana Lobaugh	Trinity N Martin	Bob McNichols	Roberta Morkin	Leila Norris
Marie Loeffler	Jonathan Martz	Sandy McQueen	Martin Morley	Elizabeth Nowik
Jane Logan	Karl Marzolf	Sherry McQueen	Hart Morris	Cara Noyes
Lynne A Lombard	Travis Maslen	Brenda Jean Mears	Marty Morris	Marcelle D Nuoffer
Mark A Longfield	Carla Mason	Diane Meinel	Ralph Morrison	Joyce Nutzmann
Virginia Longmire	Carmen Massaro	Barbara Meinke	Suzanne H Morrison	Janice Y Nyhus
Michael Lopez	Cindy Massey	Abby Mejeur	Ruth Morse	Ali O'Connell
Becky Lormor	Carolyn Masterson	Judy Mellen	Chris Mortika	Kathleen Ockinga
Carl Loutzenheiser	Tim Matthaei	Linda Mellon	Tom Mounts	Alison O'Connell
Donalee A Loux	Carole Mattis	Katie A Melton	Sara Mowrey	Deedee Odell
Kathy Lowrie	Janice Mattison	Micki Mennet-Martin	Jonathan Mueller	Kate O'Dell
Georgia Lucas	Tamara K Mauer Kofron	Anita Meserole	Sandy Mullaney	Melanie O'Donnell
Olivia Lucas	Elizabeth C Mays	Brita Meyer	Erica Munoz	Sara Oedekoven
Phil Lundy	Loebig	Shosh Meyer	Mark Munson	Kristen M Oertell
Linda Lunt	Jan Mazeau	Tom Michalek	Donna S Murphy	Judith Olds
David Lupo	Steve Mazeau	Joshua Miesner	Julie Murphy	Laura Olsen
Sueda Luttrell	Don McAvoy	Billy Mild	William J Murphy	Logan Olson
Leonard G Lutz	Marcia McBurney	Blaine Miley	Jennifer Murray	Megan Olson
Nancy R Lutz	Elizabeth A W	Carole Millard	David Murtagh	Akudo Omeoga
Janet Lyman	McCarthy	Joyce Miller	Alicia Music	Linda Onorevole
Angie Lynne	Tiffany McClain	Mark W Miller	Cecilia Myers	Richard Onorevole
Danny Lyons	Katharine E. McCleary	Martin E Miller	Jennifer Myers	Caleb J Onstead
Lynn Lyon-Vaiden	Grace McClester	Suzanne Miller	Philip D Myers	Carol A Orsborn
Amy Maakestad	Alexander McClintick	William K Miller	Christopher Nabors	Joann Osborne
Julie Maciejewski	Bruce McClurg	Sandy Milner	Finn Nagoski	Pamela Oster
Betsy C Mack	Mike McCrary	Jared Miner	Sandra M Najera	David P Ouzts

Richard Dean Owen	John Phelps	Sherry Regiani	Blaine Russell	Catherine Seiler
Linda Duffendack	Phillips 66	Darcy Reich	Kristen Russo	Barbie Senkow
Oxley	Judy Phillips	Joyce L Reimer	Susan R Rustvold	Connie Senter
Susan Oxley	Lisa Phillips	Cynthia Reimers	Joy Herald Rutan	Cynthia Seputis
Anna Laura Page	Valerie Phillips	Erickson	Veda J Ryan	Elizabeth Sessions
Marie Page	Audrey Pierce	Sandy Reinders	Tarrie Rychlinski	Chris Shaheen
John Pall	Michael Pietranczyk	Mariann Reinke	Mary Ryrholm	Michèle Sharik
Jan Palmer	Eunice J Pingenot	Megan Reishus	Arthur Sabia	Christina D Sharpling
Debra Pankaskie	Richard Pinkerton	Sue Retzlaff	Sylvia Sabia	Debbie Shaw
Robert L Paraska	Brianne Pituley	Darren Reynolds	Catherine Salika	Erica Shaw
Roberta Parham	Sue Poe	Greg Reynolds	Ella Saltonstall	Stephanie Shealey
Hyosang Park	Dennis Ponton	Fred Rheinhardt	James V Salzwedel	David Leigh Shearer
Shannon Park	Amy Poon	Stephanie Rhoades	Sheen Sanchez	Sarah V Sheffield
Mary Lee Parks	Judith A Popp	Marilyn J Ricciardi	Karen H Sande	Laura Hough Shelton
Brian Parrott	Shawn Porter	Deborah S Rice	Fran Sanders	Margaret Sheneman
Diana B Parton	Gail Posey	Vicki Rich	Nathan D Sanders	Tim Shepard
Arthur Pascual	Patricia A Potavin	Kirsten Richards	John Sanslow	Don Shier
Brandi Patrick	Daniel Potter	Rick Richards	Susan Sargent	Sara J Shierling
Jane A Patterson	Lori Potter	Elizabeth Y Richey	Rebecca Sawyer	Dorothy Shippee
Cindy Patz	Alan Potts	Robert Riker	Candy Schade	Wanda Shoemaker
Al Paul	Jeanne S Powell	Heather Riley	Carol A Scheel	Valerie Shondel
John Tyler Pawlenko	Linda S Powell	Nancy Ritter	Tracy Scheel	Jeanette Showalter
Terry Pawlenko	Lyn Powell	Carlos Enrique	Katie Scheetz	Frank Shroyer
William A Payn	Kelley B Poydence	Rivera-Aponte	Barbara Scheffter	Michelle Lynn Shuman
Alan Payne	Patricia Pranger	Kate Robbins	Edward Schell	Jo Shute
Heather Pearce	Edwina Pratt	Tucker Robbins	Mark D Schell	Irene Kay Shutt
Chris Peck	Deborah Price	Jon Roberts	Joyce Schemanske	Sherilyn Siegmund-
Marilyn J Pedersen	Rebecca Price	Julie Roberts	Heather Marie Schenck	Roach
Joan Martha Pelzer	Janet Prideaux	Carla Robertson	Patti Schindelar	Shelly Siemer
Alec Pendry	Heidi Prior	Nancy Roberts-Small	Emily Schlosnagle	Lise Sigward
Charlton Pendry	Linda G Prowten	Ana Robins	Nancy Schmidt	Amanda Silvestri
Gillian Penn	Alison Pruet	C Milton Rodgers	Sharon Schmidt	Barbara Silvey
Pat L Penn	Rebekah Pulling	Virginia A Rodgers	Vicki Schmidt	Shelbie Simmons
Jen Perez	Rhonda Purdue	Alkelis Rodriguez	Mary Schmitendorf	Susan Simmons
Sharon Perry	Donald F Putnam	Linnette Rodriguez	Nancy Schmitt	Christopher Simon
Diane Persellin	Rebecca Quesada	Margaret Roebke	Ginny Schoenike	Marilyn R Sink
Jill Persichetti	Kevin H Quick	Karen Rolland	Robert Schoenike	Elizabeth Skarshaug
Alice Person	Susan L Quintanar	Amy M Rollins	Tambry Schoolcraft	John Smeallie
Michael Perza	Gini K Rainey	Ed Rollins	Elaine Schroeder	Betsy Smith
Cynthia Peterik	David Ramsey-Warner	Carol Roman	Rebecca Schull	Carol Smith
Charm Peterman	Jo Beth Ranfranz	George M Roper	Schulmerich Bells	Debbie K Smith
Steve Peters	Mary Rank	Mitch Rorick	Susan W Schultz	Denean Smith
Carol Petersen	Wendy Ransom	Anthonette Rose	Amy Schulz	Elizabeth Smith
Christine Peterson	Corbin G Rasmussen	Jim Rossetti	Judy Schumacher	Kathy Smith
Donna Jean Peterson	Gretchen Rauch	Erik Roth	Susan Schwartz	Larry Smith
Gail Peterson	Debbie A Rawlins	Claudette Rothwell	Matthew Scinto	Linda H Smith
Isabelle Peterson	Arnold Rawls	Linwood P Row	Jarae Scruggs	Lou-Anne D Smith
Sharon Peterson	Eileen Raycroft	David Ruder	Jenmarie Seabaugh	Martha Smith
Tracy Peterson	Keith Reagan	Dian Ruder	Marsha Seale	Melissa Smith
Susan W Petty	Ann Reed	Roger A Rudy	Heather Seeber	Patricia M Smith
John Pfeiffer	Al Reese	Carlene Ruesenberg	Jeffrey A Seekins	Sterling R Smith
Brian Pfofner	Lois L Reese	Dianne Runser	Brian Seemann	Thomas D Smith

Trevor Smith	Winifred Stribling	Nancy A Trievel	Cloud Wang	Gina Williams
Ruth Smithheart	Steven Stromberg	Sandra Troendle	Jeff Warbinton	Holly Williams
Denise Smithhisler	Carolyn Studebaker	Carol Trombley	Kristine Ward	Maribeth Williams
Renee Sneitzer Kooker	Arlene L Sturm	Daniel Tsukamoto	Lacey Ward	Thomas Williams
Allison Snyder	Laurie M Sturm	Sondra Tucker	Lynn M Ward	Beth Willis
Nancy Snyder	Larry Sue	Karen Tull	Cheri Warner	LeAnna Willmore
Sandi Sommers	Kathleen Memory	Cyndi Tully	Brandy Warthman	Connie R Wilson
Diane Sorrels	Sullivan	Elaine Turner	Janice Waterman	Leah L Wilson
Susan P Sostak	Craig Sundheimer	Julie Carol Turner	Debbie Waters	Lou Wilson
Laura Spaulding	Laura Swafford	Kevin Turner	Jennifer Waters	Malcolm Wilson
Ben Spicer	Stephen M Swanson	Dave Tuttle	Marty Watts	Phyllis Wilson
Chip Spier	Laurie Swartwout	Heidi Twedt	Timothy Waugh	Susan Wilson
Mary Dawn Spikes	Donna Swenson	Dottie Tweedie	Muriel Weaver	Faylee Wilt
Lisa Spring	Brenda Swindle	Cheryl Ulmer	Kyle Webber	Stephanie Wiltse
Dianne Sprunger	Arthur Syin	Fran Underwood	A Cynthia Weber	Brenda Wilvert
St Stephens Episcopal Church	Carol Sykes	Susquehanna University	Christine Weber-Kearney	Breezy Winkle
Jennifer R Stack	Kendra Scott Symonds	Greg Urban	Rachel Wehre	Sandra Winter
Dawn Stafford	Ruth Szucs	Marquise Usher	Cathie A Weissman	Chad N Winterfeldt
Joyce Stahl	Sue Tabbert	Caroline Valentine	Paula Weitemier	Debbie A Wirges
Missy Starkey	Vonnie Tallon	Craig Valentine	Carol Welsh	Kathleen Wissinger
Glenn Starner-Tate	Constantine Tan	Fernanda R Van Atta	LaDonna Welsh	Lisa J Woerner
Jill Starr	Sara Tays	Wilson Van Tine	Abby Wentzel	Sarah Woeste
John Staton	Deborah Tedrick	Karen Van Wert	Darcie West	Joyce Wolfe
Amy Steenson	Alanna Teragawa	Doris VanDeKoppel	Sarah D West	Kevin Wolfe
Jason Steffenhagen	Joyce Terry	Linda VanDenBerg	Jill Westeyn	Linda J Wolfe
Virginia L Steiger	Aaron Theall	David VanderMeer	Jessica Westgard	Brett Wolgast
John E Stender	Lois Theesfield	Jennifer Vangolen	Larson	Ann Wood
Elaine Stephansky	Cathy L Thill	Kristi VanKeersbilck	Lynda Weston	Rick C Wood
Daryl L Stephens	Marjorie Thirkettle	Julie Vaquilar	Maryjane Westra	Sue Wood
Philip Stephens	Tina Thomas	Hollace Vaughan	Marilyn Westrum	Kirstin Woodbury
Jackie S Stephenson	Elaine Thompson	Christine Viscovich	Catharine Wheat	Silver Woodbury
Sally Sterk	Greg Thompson	Kim Vitray	Catherine White	Justin Wooten
Monica Stern	Karen A Thompson	Sharon Vogrinetz	JoAn White	Marcia Payne Wooten
Linda Sterrett	Martha Lynn Thompson	Cheryl Boyd Von Ehrenkrook	Lisa White	Katherine Wright
Carol Stevens	Stuart Thomson	Debbie Wacker	Kim Whitehead	Laura S Wrubel
Ruth Stevens	Phyllis Tinch	Bill Wade	Darnel Wick	Stephen Wurst
Anne Stevenson	Bettie Tindall	Leeann Wade	Eric Wicks	Kitty Yang
Pamela Stewart	Nancy Tipton	Dan Waits	Libby Wiebel	Mary Yerks
Elaine Stien	Lyn Tober	Laurel Lynn Walczyk	Regi Wieland	David York
Jacqueline Stilger	Kathleen G Todd	Libby Waldenville	Rose Wiersma	Jo Ann Youhas
Sherri Stoffer	Walter Todenhoft	Beverly Walker	Barrett Wilber	Regina Younger
Lynne B Storms	Heather Tollbom	Colin Walker	Susan Wilber	Nancy K Youngman
Danny Stover	Ed Tompkins	Edie Walker	Joyce Albrecht Wilcox	Mary Zimmerman
Martha Stowell	Ruthie Toole	Robert D Walker	Mary Ann Wilder	Karl Zinsmeister
Samantha Strasser	Heather Topolski	Andy Wallace	Heidi Wildes	Diane Zoeller
Carol Stratemeyer	Cheryl A Townsend	Debra Brown Wallace	Beckie Wiley	Leah Zumberge
Jim Stratton	Bonnie Kay Tranby	Joann Wallenburn	Jeffrey Wiley	
Karen Strausser	Lisa D Traugher	Barbara Walsh	Connie Wilkes	
David Strayer	Sally Traylor	James Walters	Joell Wilkins	
Kimberlee F Strepka	Olivia L Tremblay	Lewis Walton	Joyce Willeke	
Madeline Strepka	Brian A Tricoli		Barbara R Williams	

Save the Date!

We are coming to Kansas for Pinnacle 2025

We are thrilled to announce that Pinnacle 2025 will be held at the Mary Jane Teall Theater at Century II Performing Arts & Convention Center and Hyatt Regency Wichita, in Wichita, Kansas
July 9-12, 2025.



Pinnacle is a performance-focused event with concerts, classes, and more!

- Ten concerts presented in a professional, 652-seat theater
- Class sessions offering training in ensemble management, ringing techniques, artistic programming, etc.
- Ringing tracks including Beginning, Intermediate, Advanced, and All-Star Choir
- Exhibits in Handbell Commons
- Celebration lunch banquet

Registration and performer application process coming soon.

Learn more about the Mary Jane Teall Theater: bit.ly/TeallTheater

Learn more about the Hyatt Regency Wichita: bit.ly/Pinnacle25Hotel



Greig Ashurst, conductor of the 2024 Indiana All-State Handbell Choir, rehearses the ensemble in preparation for their concert performance.

Indiana Music Educators Association Presents 7th Annual All-State Handbell Choir

Over the last seven years, the Indiana Music Educators Association (IMEA) has expanded its offerings at the annual Professional Development Conference to include an All-State Handbell Choir, along with traditional high school bands, orchestras, and choirs. Initiated in 2018 by then HMA Area 5 chair, Jeff Doebler, this is the first and so far only All-State Handbell Choir.

The IMEA, a federated state unit of the National Association for Music Education (NAfME), exists to “support and advance music education...by representing the united interests of music educators and students and by providing professional leadership and service in music education to enhance arts education in schools,” according to its website (imeamusic.org).

The organization supports music education by hosting an annual two-day conference. This event includes more than 100 sessions and meetings, along with performances by honors and all-state bands, orchestras, and choirs. Doebler, a music educator and handbell advocate who serves as the director of music education and bands at Valparaiso

University and directs the handbell choirs at Trinity Lutheran Church in Valparaiso, recognized a gap in the conference offerings. He noted that despite the importance of handbells in many school music programs, there was no All-State Handbell Choir included.

So, Doebler set out to develop a concept for the All-State Handbell Choir. He said, “I created a template for what this might look like and put together a committee. And part of what I knew the IMEA people would ask for was a self-sustaining model.” A committee of five IMEA members, led by Doebler, was appointed to develop the All-State High School Handbell Choir. According to a handout at the inaugural performance, “The committee members represent a diverse use of handbells, with curricular and extra-curricular programs in high school, middle school, college, summer music camp, and church. All six handbell choir leaders developed a list of questions to allow IMEA members to learn about ways in which handbells are employed in music education.”

After developing a model, he took it to the IMEA board

of directors and made the proposal. He said, "I was very pleased that they accepted it. And so, we went right ahead in that first year and got things going."

Doebler served as the conductor for the first year. He said that one of the reasons he was the conductor in that first year is so that he could be completely flexible. He explained, "Depending on what the ability level was with the group, I could change the repertoire. We wouldn't be bringing in somebody from far away who would be upset that we didn't have the level that they were expecting." He continued, "I went into the program with the plan that after the first year, we would turn it over to the committee so that they could continue to develop things."

They appointed Andrew Robinson as chair going forward. Having over 30 years experience as a handbell musician and director and several years as a public school instructor, "He's done a terrific job of leading the program ever since then," said Doebler. He continued, "And the ability level of the group, the performance level of the group, and the size of the group under Andrew's leadership has improved every single year."

ORGANIZATION PROCESS

Organizing the All-State Handbell Choir is a year-long process. Robinson explains that it begins the previous summer when the committee deliberates on how to enhance and expand the program. Additionally, they decide whom to invite as a guest director. He mentions that the remainder of the summer is focused on recruitment and generating excitement and interest. He stated, "I try to seek out other schools, churches, or organizations that we may not have reached out to before."

As the academic year approaches, the process becomes more structured, starting with applications and auditions. Directors of interested students must fill out an online application and upload audition videos of the students. There are specific exercises provided for the various positions to aid in the creation of these audition videos. Robinson explained, "As soon as school starts, the students must record themselves performing a minimum number of these exercises to demonstrate particular skills we are seeking."

While this is occurring, Robinson collaborates with the conductor to select the repertoire, ensuring it is ordered and distributed to the chosen musicians to maximize their preparation time. He expects that students will practice all pieces according to the director's notes provided. Robinson noted, "When they arrive at Fort Wayne, it is not about teaching notes and rhythms but is about making the ensemble gel and working on musicality." The rehearsals then culminate in a concert performance performance.

HMA'S INVOLVEMENT

In 2020, Rhonda Blacklock, then chair of Area 5, was chosen to direct the All-State Handbell Choir. She

recommended that Area 5 take an active role in the program. Then Robinson approached HMA Area 5 about possibly offering scholarships for the event according to Area 5 past-chair Jared Ogier. The board agreed and the area has been offering two scholarships each year. He went on to say that in the last couple of years, they have decided to become involved in other ways. He said, "We decided to step up our involvement a little bit and follow Greig Ashurst's lead and the trends from National to get more involved in the local education associations around Area 5."

Greig Ashurst serves as president of the HMA National Board and is on the Education Committee with other music educators. The purpose of the committee is to offer guidance and resources to educators interested in introducing handbells into schools as both a performance and teaching tool.

Over the last few years, HMA National has been offering The Handbell Playground at various state NAFME events. The "playground" is a bell table setup where attendees can try the instrument. Ashurst said, "We have some quick and easy arrangements. Walk up, and I can teach you how to play handbells in 30 seconds. We can play a song, 'Twinkle Twinkle,' 'Old Macdonald' in another 30 seconds." He continued, "An interesting observation at most of the state conventions is that the students will come back with more people, and then they are ready for a little bit harder song and a little bit harder after that."

For Indiana's event, Ogier used the Education Committee's materials to run Area 5's version of the Handbell Playground, and the hope is that other areas will continue to follow suit at their own state's events.

FUTURE OF ALL-STATE HANDBELL CHOIRS

According to Ashurst, who is from Louisiana, his state's MEA has approved adding an All-State Handbell Choir in January. Ogier commented that Area 5 is working on making that happen in Ohio as well.

The HMA Education Committee is working on resources for other states who wish to add an All-State Handbell Choir to their state's conventions. Ashurst said, "We're working on a template and a plan on how to start one in your state." Being modeled after what Indiana has built, it will include resources on how to write a proposal, create a budget, and come up with all the things an MEA would require.

Asked what Ashurst thought of the experience he said, "Oh, my gosh, it was fun. They were great kids, every single one of them. There was a wide range of ability levels, but they were all ready and willing to work. They were awesome."



Farewell, Tim Waugh

The handbell, choral, and arts education communities mourn the loss of Tim Waugh, an internationally renowned conductor, composer, and performance arts educator. Tim passed away on February 8, 2024. His absence will be deeply felt within the handbell community. We extend our heartfelt condolences to his family, friends, and the musical groups that had the privilege of working with him.

Tim was well-known in many performance mediums, including handbell, choral, church music, and musical theater. Early in his career, he became noted for his work in conducting and teaching children and youth, and was always excited to work with children of all ages. He was a tireless champion for performance arts in the church, classroom, and community.

He continued his work as an independent professional musician, including a career spanning over 33 years of public school music education and with award-winning choral groups in southern West Virginia. He also served many churches throughout his native West Virginia and in North Carolina.

Tim most recently served as the artistic director and founding conductor of Charlotte Bronze Handbell Ensemble, a professional community choir, and a consultant to Charlotte Bronze Mid-Carolinas Handbell Festival, both based in uptown Charlotte, North Carolina. He also served as director of music and coordinator of worship arts at First Presbyterian Church in Salisbury, North Carolina.

Tim had a close relationship with HMA's event for advanced musicians, Distinctly Bronze, having rung in the early years with David Davidson and having compositions included in the DB repertoire. The American Guild of English Handbell Ringers board (now Handbell Musicians

of America) named him a Master Teacher of Rhythm and Movement.

In 2008 Dean Jensen of The Handbell Podcast called Tim “the busiest guy in handbells” and he certainly worked hard in the following years to maintain that title. His conducting, workshop, and performance travels took him to almost every US state, four continents, and over 12 countries, including his ancestral Scotland, Puerto Rico, Venezuela, Hong Kong, Canada, England, and Ireland.

Some of his most memorable performance venues include Simon Bolivar Hall (Center for Social Action through Music – Caracas); Carnegie Hall, New York City; Hampton Court Palace, Surrey; Sheldonian Theatre, University of Oxford; St. Patrick’s Cathedral; Christ Church Cathedral,

Dublin, and just about anywhere there were handbells to be found in Puerto Rico.

In addition to his work in handbells, he actively founded community choruses and music festivals and conducted or chaired many festivals for children’s choir, middle and high school choirs, and bell festivals for all ages.

He taught and conducted at International Symposium three times, including 1996 in Albuquerque, where his commissioned piece *Fancye* was premiered, 2008 in Orlando, where he was featured as the conductor for the first Distinctly Teen, and 2016 in Vancouver, British Columbia, where he was the mentor/conductor for Sound Effects Youth Division, who premiered his piece *Recollection*.

REMEMBERING TIM WAUGH

by Michael J. Glasgow

While I was honored by the invitation to share a reflection at Tim’s memorial service, I found the preparation daunting. With less than a week’s notice, I wasn’t sure how I could possibly know where to begin. I thought about it, prayed about it, and agonized over it.

At 2:00 a.m. on April 19, I woke up from a sound sleep with an epiphany, the likes of which had only ever happened before with music compositions: everything was just *there*. I opened the “Notes” app on my phone, let it all pour out, and went back to sleep.

When I woke up in the morning, I thought at first that I had dreamed the perfect message, and spent a few minutes trying to recall everything, to no avail. I was elated to find it on my phone: it hadn’t been a dream after all! (Thankfully, I left the “Notes” app open, or I might not have seen it before the next day’s service.)

When I read what I had typed, I felt that the words were an answer to my prayers, so that’s what I shared at his service. The positive response has been deeply humbling: *Soli Deo Gloria*.

The following is a lightly edited transcription of Michael’s reflection.

I was asked if I could say a few words about Tim Waugh. No.

Because how can you sum up Tim Waugh in “a few words?”

Tim was always full of surprises. He would make random appearances at places: you’d look up at an event that you didn’t expect to see him at and there he was, sitting in the back, just unobtrusively there, “being Tim.” Which makes today tough, because I’m fairly certain that will not be happening today.

Yet I feel like Tim very much is here. As trite as it may seem, he *is* here, because a part of Tim beats in each of our hearts whenever we remember him. And so how do we remember him?

There are so many stories I could tell (some which I should not tell in a house of worship), but I think Pastor Lara put it best when she said “Tim was an enigma.”

He commanded attention everywhere he went...but he also commanded a very deep respect.

He could teach and inspire with absolutely no words...or with many, many, many, *many* words; and you knew you were in a safe, wonderful space when he said, “filters are down.”

Tim was a joker. You all have seen this, you remember it; it is seared into our collective visions and memory: he would tuck his chin and grin, and look at you over the top of these invisible glasses, sometimes hiding his eyes...yet he also had a very sincere side. Those eyes that sometimes stared at you mischievously were also kind and compassionate eyes.

He knew what he excelled at – and man, it was a *lot* of stuff – but he also had his insecurities.

He was a social butterfly with enormous wings: to meet Tim was just to be immediately pulled into his orbit...and yet he was in many ways very much a “lone wolf.”

He faced a *lot* of challenges in his life. From birth to death, he had a lot of uphill climbs...but he handled them with grace, and he always remembered and appreciated the blessings.

Tim is the person that I credit with my handbell career. Back to my first National Seminar in 2006 in Milwaukee (where I met some of you for the first time), I was star-struck and in awe that someone as famous in the bell world as Tim Waugh found me and said, “You’re a first-time attendee! How’s it going?”

He would later tell “Seminar stories” of me being distracted by Ms. Pac-Man machines, or the time I tried to convince firefighters (when the Firefighter Olympics and handbell Seminar were concurrently happening in one venue) that, no, handbells are not “just like cowbells...”

He taught me when to speak and when to shut up (and sometimes I’m still trying to figure that out), but we had a great trust and friendship. We composed together and hung out together, were sounding boards for each other’s new music, and we conducted together many times.

In fact, this past October we were together on the podium again for an event in Toledo, Ohio which was among Tim’s last festivals, if not his very last. Our theme for that event was *Across the Pond*: all of the music had either Scottish, Welsh, Celtic, Irish, or English origins or influences. As a nod to our shared Scottish heritage, we decided that unbeknownst to anyone – including the festival coordinators – we would appear for the final concert wearing our kilts.

About a week before the event, Tim called and said, “We have a slight problem here. My kilt’s a little snug.”

And I said, “Well, mine’s a little loose, so it should even out, right?” Then, even through the phone, I could feel that scolding, raised eyebrow that he would send your way, always with love and humor.

So we said, “OK, we’ll put it aside for now; we will have another occasion in the future to do this.”

And here we are.

When Tim would come to Raleigh-Durham to go to Duke for his kidney checkups, we would always get together, at least for coffee, usually lunch or dinner. This last visit, he had been dealing with a persistent infection, and I had been in close quarters with someone (of course, practicing handbells) who had gotten sick and come down with something.

I said, “You know, with everything you’re dealing with, with the tests and infection stuff, I would feel awful if I exposed you to something,” and he said, “Well, let’s just rain-check it; we’re going to see each other in a few weeks anyway at Distinctly Bronze...”

And here we are.

Though I could tell story after story after story – as so many of us could – I think the takeaway that I’ll leave us with is just a reminder that none of us knows how many sands we have left in our personal hourglass, and we shouldn’t take anything for granted. And I know this in many ways seems “platitudey,” because we all can share such messages of assurance, but I think that the strong takeaway is that as we remember Tim – because he will keep showing up in those unexpected places: we will reach for our phones to send him a text, we will think *I’ve got to tell Tim about this* – we should give thanks every day for

the special people in our lives, for our friends and for our family...and we should all be thankful that we were a part of Tim’s.



Above: Tim “crashes” the Raleigh Ringers concert (Rockin’ Raleigh Ringers portion) in full Scottish regalia as “Security” apprehends him.
Below: Tim conducting.





P.L. Grove has been a handbell ringer and director for more than 45 years. As a founding ringer with the critically acclaimed Sonos Handbell Ensemble, her more notable performances included those with the San Francisco Girls Chorus, the San Francisco Symphony Chorus, the Kronos Quartet, Frederica von Stade and twice on Garrison Keillor's A Prairie Home Companion. She served as artistic director for Velocity Handbell Ensemble for over 20 years, has rung at several Distinctly Bronze events, was the Distinctly Bronze West Chair from 2014 to 2016, represented the United States as the director at the 18th International Handbell Symposium in Australia, and rang in the inaugural Zenith event in 2023.

P.L. is one of a few people to have completed a Bachelor's degree in handbell performance and is a past president of Handbell Musicians of America. Retired from her job as a government public information officer, P.L. currently works part-time as a publications expeditor for a nonprofit and as a church vocal choir director. In her free time, she spends as much time as possible making music.

Soloists, Ensembles, Bell Trees

Coordinated by **Linda Krantz**

Creating a Concert Concept

Music or Theme First?

by **Pamela "P.L." Grove**

Velocity Handbell Ensemble started with seven ringers playing five to six octaves of bells, so we had to be creative about everything we did — including programming. I get this question all of the time: How do you come up with a concept for your concert? Do you choose the music first, or do you choose the theme? The answer: both.

There's no "right" way to create a concert theme or concept. Sometimes you know in advance that you want to do a concert based on, say, the theme of "peace" (and, btw, this would be an excellent concert idea, because there's a lot of music with this theme at the center). But sometimes it's not that simple.

I remember the year when Velocity looked around, and suddenly, we were a quartet! This happens, you know. People move away for work, get too busy, get pregnant — life gets in the way of handbells, right? But when we started looking for quartet music, almost all of it was classical. We knew we didn't want to do a concert with 100% classical music, so we decided to compose or commission music for the second half of the concert that would be in complete contrast — and we would just call this the "contemporary" half of the concert. Thus, the *Vintage & Vogue* concept was born. In creating this concept, we decided to further distinguish the second half from the first by making it a completely different experience. So, while the first half was a typical concert experience (play song, introduce next song, play that song, introduce next song, etc.), the second half was created as one long continuous listening experience. We composed musical interludes in between the music that led from one piece to the next. At the end of each piece, the ringers would lower our heads, freeze, and the music would start to play to take us from one piece to the next. Once the interlude music had started, we could move to change our bells and get set up for the

next song. If they were paying attention, the audience would hear pre-recorded selections that contained little snippets of the previous and coming pieces that musically transitioned them out of the previous song and into the next one. We liked this concept so much that we recorded it the following year as our one and only CD (still available at velocitybells.org — thank you for indulging my momentary commercial). And two of the songs we commissioned for the second half went on to become published as full choir pieces!

In the end, this was the *Vintage & Vogue* concert lineup:

Vintage

- *Passepied* (A. Campra/G. Luethi)
- *Allegro Giocoso* (G. Bizet/M. Keller)
- *Pavane* (G. Fauré/A. French)
- *Fugue in C Major* (J.S. Bach/C. Maggs)
- *Sabre Dance* (A. Khachaturian/C. Baker)
- *Goin' Home* (A. Dvorák/C. Maggs)
- *The Hallelujah Chorus* (G.F. Handel/M. Keller)

Vogue

- *Fanfare for an Uncommon Instrument* (S. Nelson)

Interlude 1

- *On the Wings of the Wind* (S. Keeney)

Interlude 2

- *Blaze* (W. Kyle)

Interlude 3

- *Recueillir* (K. Wissinger)

Interlude 4

- *A Minor Adjustment* (P.L. Grove)

Interlude 5

- *Ascension* (K. McChesney)

Interlude 6

- *The Closer* (J. Gingrich)

For our next endeavor, we did the exact opposite: we knew we wanted to create a concert around the idea of rhythm. We wanted to start the concert with a piece that contained

absolutely no rhythm and then end the concert with a piece that was 100% R&B. But we had no idea what these songs would be. The brainstorming was wild, and we ended up starting with a Gregorian chant going all the way to Cheryl Lynn's *Got to Be Real* – along with several variations of rhythm in between. I realize many of you may have only heard of one or two of these songs, but it's okay because we have the Internet. We took the "R&B" concept two steps further and titled our concept *Rhythm & Bells* – we even wore Red and Black for the concerts (although I'm not sure everyone got that connection). It was honestly one of the best themes we've ever executed!

Here's how that concert turned out in the end:

- No Rhythm
Gloria Laus (Gregorian Chant, arr. P.L. Grove)
- There's a Little Pulse...
Fugue in C Major (J.S. Bach, arr. C. Maggs)
- Let's March
Allegro Giocoso (G. Bizet, arr. M. Keller)
- Let's Dance!
The Blue Danube Waltz (J. Strauss, arr. J. Gingrich)
- Syncopation Anyone?
Maple Leaf Rag (Scott Joplin, arr. C. Maggs)
- Reggae On
Don't Worry, Be Happy (Bobby McFerrin, arr. J. Gingrich)
- It Takes Two to...
Tango (Kenny G, arr. P.L. Grove)

- Irish Beat
Gwerzy (Armstrong/O'Snodaigh/Hagen, arr. P.L. Grove)
- Jazz or Rock? You Decide
Moon Dance (Van Morrison, arr. J. Gingrich)
- Play That R&B Dance Music
Got to Be Real (Foster/Paitech/Lynn, arr. P.L. Grove)

All this to say, there's no one way to plan a concert. You can lay out all of the music you love in front of you and try to create a theme in that manner. Or you can pick a theme based on where you're headed, where you've been, or what's foremost on your mind lately. Velocity is no longer a quartet; we're now a full ensemble. We've been through so many changes as a handbell group — at one point, we were even a duet! Our latest evolution has meant that I am no longer directing the group — I am "just" a ringer. My retirement as artistic director and our decision to hire Christian Guebert as our new director has propelled us in an entirely new direction. What will that look like? We have no idea, but it will be very different, as every new direction has been. So, our latest concert theme focuses on that: the idea of moving forward in a new direction. We will see what the musical outcome will be.

And how will you create your next solo or ensemble concert: music or theme first? It really doesn't matter. It's the time and energy that you put into it that will make the difference as to how creative, musical, and engaging your concert will be. Your audiences await you.

Join us this summer for Worship, Music, and Community.

June 16 - 21 & June 23 - 28

Featured Conference Handbell Ensemble Director

David M. Harris of the Raleigh Ringers



See you in Montreat.

Presbyterian Association of Musicians
**Worship & Music
Conference** | [PRESBYMUSIC.ORG/
CONFERENCE](http://PRESBYMUSIC.ORG/CONFERENCE)



Born and raised in Canton, Ohio, Michael Joy has lived in Philadelphia, PA, since 1974. He received a Bachelor of Music Degree in Theory and Composition from Baldwin-Wallace University. He studied handbells with Donald Allured and handbell composition with Arnold Sherman. For the last 46 years Michael has been the Music Director at First Presbyterian Church in Ambler, PA, where he started the handbell program in 1978. In 2019 Michael retired from The Shipley School in Bryn Mawr, PA where he taught for 21 years and developed the handbell program there.

Michael is the Executive Editor for the GIA Foundations Series, designed specifically for developing handbell ensembles in schools. He is the co-author (with Sandra Eithun) of *Pathways to Musical Ringing*, a new reproducible series from Choristers Guild. Michael is a published composer and has taught at Handbell Musicians of America Area festivals and National Seminars, PMEA district and state conferences, and the 2008 International Handbell Symposium.

Handbells in Education

Coordinated by **Kathleen Wissinger**

Tim Waugh My Teacher

by **Michael Joy**

My introduction to the wisdom of Tim Waugh was at the National Handbell Seminar in Dayton, Ohio in 2000. I had heard about him and read good things about him. He and I were both teachers. I was excited to take one of his classes and see what I could learn from him.

The class I took involved different ways to process rhythms through movement. I was in awe of what he had to offer. I learned so much that I went back and took the class again to see what I might have missed the first time. From then on, I was a devoted disciple of Tim and what he had to offer.

Tim was never too busy to answer questions that I had. He introduced me to so many concepts that have shaped who I am as a handbell musician and teacher. The biggest is the idea that the body, NOT the handbell itself, is the instrument. Even though Rudolph Laban said the same thing several years earlier, I heard it first from Tim. He had a background in Dalcroze and Orff and applied movement concepts from these methods to handbell ringing. He made sure that the beat was firmly embedded in the body and that all rhythms evolved around that basic pulse. In his class, we moved around the room, stepping the beat, bouncing tennis balls, shaking hands, and clapping rhythms so that these concepts became a part of our body. That preparation made transferring those concepts to the music easier when we were behind the tables.

Another revelation was his idea that eighth notes are not created equal. Tim had us pat the beat on the foam pads, creating a steady pulse. Placing the other hand a few inches directly above the first, he had us divide the beat so that the first hand was tapping both the table and rebounding to tap the hand above it, creating two eighth notes that were equal in duration, but with the second one

having a lighter feeling. Then he had us back away from the table, no longer feeling the beginning of the beat but still feeling the “and” of the beat as the first hand touched the second hand. The result was proof that, while the eighth notes were equal in duration, they were not equal in terms of musical feeling. There was a definite difference in the resulting musicianship of the eighth notes. Getting the best musical result was always at the heart of Tim’s teaching and conducting.

Tim was a consummate musician. He had strategies for getting the best musicianship out of the ringers. One of my favorite techniques was his “pat the puppy” idea to achieve more musical martellatos. This was his way of ensuring that ringers did not hammer the bells into the table but instead used less force while attaining the desired musical result. Using the Dalcroze concept of weight, he ensured that ringers understood how this could provide more possibilities for their musicianship.

Tim was an out-of-the-box thinker. He found innovative ways to stretch people’s musicianship. I smile when I think of the many people I would see trying to conduct three in one hand and four in another, a challenging exercise he loved to teach. Tim was responsible for the spread of the cup game wherever he went. This was another way for ringers to experience rhythmic precision, working together, and the joy of having fun with others.

Tim was an incredible mentor. He helped guide me through my first massed ringing conducting experience. He used strategies that guided the ringers and let them be successful right away. His initial approach was to have the ringers play everything with stopped sounds so the ensemble was clean and together. This saved so much precious rehearsal time so that he could work on making music. I remember

watching him conduct the massed ensembles at an Area 2 festival. They were ringing an arrangement of *Battle Hymn of the Republic*. They were working on the verse which begins, “In the beauty of the lilies.” This verse has so much rubato that the ringers were struggling to stay together. Tim had them sing the words as they rang, and the result was magical. The ringing was accurate, and the addition of voices was a magical surprise. I learned so much from watching the transformation.

Tim had a wonderful sense of humor and was fun to be around! At the 2008 National Handbell Seminar, we were “Clink and Clank, The Ringin’ Brothers” (based on Click and Clack, the Tappet Brothers from Car Talk). We each taught part of the session, sharing our unique perspectives and favorite approaches. It was just two very good friends having a wonderful time sharing what we loved.

I learned of Tim’s passing as I landed at the Dallas/Fort Worth airport. I was on my way to conduct the Snake River Handbell Conference in Nampa, Idaho. During the rehearsals and concert, I was constantly thinking, “Tim

taught me that,” and “I’m a better conductor and teacher because of what he taught me.” The festival was a success in large part due to what I learned from Tim. One of the festival pieces was Sandy Eithun’s arrangement of *Steal Away to Jesus*. Tim often said that it was his favorite Sandy Eithun arrangement. At one point, I had the ringers sing the refrain of the spiritual as they played:

Steal away, steal away, steal away to Jesus.

Steal away, steal away home,

I ain’t got long to stay here.

This was a very poignant moment for all of us, a fitting tribute to Tim and his legacy.

I was so fortunate to be one of the hundreds (and perhaps thousands) of people who were taught, mentored, enlightened, and touched by Tim Waugh: the person, the teacher, the musician, the conductor, the innovator. One of the best ways we can all honor him is to carry on his legacy of creative teaching in our ringing and conducting.



Handbell refurbishments by the best bellmakers in the *world*.

For more than 50 years, we’ve serviced over 1 million handbells. At Schulmerich, our products are not only made by artisans, they’re also maintained by them.

WARRANTY RENEWAL

Have you Bought a *Used* Set?

You can renew your warranty if you have a complete factory refurbishment. Contact our refurb coordinator by calling 1.800.772.3557 and Schulmerich will help you with your renewal.

Trust Schulmerich to keep you ringing.

USE PROMO CODE: RENWAR2018



Schulmerich Bells, LLC
11 Church Road, Suite 1A, Hatfield, PA 19440
T: +1-800-772-3557, F: +1-215-257-1910
info@schulmerichbells.com
www.schulmerichbells.com



Community Connections

Coordinated by **Lauran Delancy**

Handing Off the Baton

Our Successful Search for a New Music Director

by **Julie M. Kruse**

Julie Kruse has been a member of Embellish for nineteen seasons and enjoys playing primarily in the battery and upper bass. She likes the challenge of handling multiple articulations or difficult rhythms to keep her brain sharp and loves teaching basic ringing techniques to those who want to learn.

She earned her B.A. from Alma College, with majors in psychology and general music, with trombone as her primary instrument. She has continued to play in various groups, including the Kalamazoo Concert Band, Jefferson Street Big Band, and most recently, the Westminster Winds.

In addition to her musical background, Julie is a licensed massage therapist, writer, and disability advocate for her son, who lives with cerebral palsy.

She recently began pursuing her dream of becoming a voiceover artist and has completed a number of small projects. Her ultimate goal is to publish and record her own work.

Hiring a Music Director for a professional-level handbell ensemble can be a daunting task and one that many groups don't want to think about — until it becomes a necessity.

That's exactly the situation the Embellish Handbell Family found themselves facing in early 2023 after longtime Music Director Stephanie Wiltse announced her retirement by the end of the concert season in June.

Wiltse had served Embellish in that capacity since 1998 and Campana — Embellish's sister organization — since its inception in 2007, leaving a legacy of musicality, leadership, and camaraderie that would be hard to replace.

She announced her plans to step down at a meeting with members of both ensembles present, as well as the Embellish Board of Trustees, with whom she already had discussed her retirement. That same evening, the Board publicly posted the news on the group's website and various social media outlets.

Word of Wiltse's retirement was greeted with both surprise and congratulations for her long-standing commitment, not only to the Embellish Family but to the larger handbell community.

At the close of that group meeting, an invitation was issued to members of both ensembles, giving them the opportunity to serve on the Search Committee for the new Music Director. The committee was tasked with determining the process to find and interview interested candidates and ultimately make a recommendation to the Board.

Finding someone to lead an advanced-level ensemble is difficult because of the specificity of skills required for such a niche instrument and market. So, the Search Committee began meeting regularly every other week to explore the steps that would be necessary to determine that process.

They reached out to a few organizations that had undergone changes in leadership and discussed the information shared from those experiences. It quickly became clear that the individual nature of each group's needs would be paramount to the search and hiring process, so the committee began by developing a survey that was sent to the ringers of Embellish and Campana.

The survey included questions related to the duties and responsibilities of the Music Director, the qualities and characteristics they should embody, and an overall assessment of both strengths of the group and areas that could use change or improvement. It also included space for the ringers to share anything not already covered and asked if they had recommendations for potential candidates. The ringers were encouraged to be thorough and specific so the committee had useful information moving forward. The committee then met to review the feedback, determine the groups' priorities, and craft a job description.

There was a clear consensus from the information provided that the members prioritized candidates with a strong background in music and conducting, knowledge of handbell repertoire, and experience in ringing. In addition, the groups overwhelmingly indicated importance in the "people" skills required to work with the various personalities and skill levels in both Embellish and Campana, as well as a commitment to support the family-like culture the groups have worked hard to establish and maintain.

Once the committee finalized an official job description, they published it, along with information on the application process and deadline for submissions. Then, they began contacting the various candidates who had been recommended for the position. The consensus among the committee members

from the outset was that they wanted to honor all feedback provided, including reaching out to everyone who had been suggested as a potential candidate.

The committee continued to meet as applications were submitted, knowing there were a limited number of rehearsals left in the concert season, and hoping to have a new Music Director in place before summer break. They began scheduling Zoom interviews with candidates as soon as possible, allowing everyone on the committee the opportunity to tune in and participate in the interview process.

Once those were complete and the committee agreed on which candidates they wanted to interview further, they set up in-person conducting sessions for the candidates to work with Embellish. (Campana members were also invited to observe and participate if they chose.)

The candidates were asked to direct three different pieces of music: a well-known composition that Embellish already had prepared, to see how they would encourage the group to improve on something already established; a mid-level sight-reading composition, to gauge how they would teach and support learning unfamiliar repertoire; and a work of their choice, to get a feel for their personality in programming.

The conducting sessions were livestreamed in Embellish's private group on social media, so members who couldn't attend in person had the opportunity to observe the candidates in action. Immediately after each conducting session, members filled out feedback forms on the candidates, assessing their skills and fit with the Embellish family. The committee collected the feedback and met following each session to discuss the results. This part of the hiring process took a few weeks since several candidates participated, with one present each week.

Once these sessions were complete, the committee presented the members of Embellish and Campana with a simple survey asking which of the candidates they wanted to recommend for hire. After reviewing the results, they recommended the Board of Trustees extend an invitation to Brenda Austin to become the new Music Director.

The groups were thrilled to learn she accepted, and the Search Committee was thanked for their service, and relieved that the process had gone so well.

The Search Committee overwhelmingly agreed that we feel fortunate to have experienced a smooth candidate search and successful transition from one talented Music Director to another. We believe this is due, in large part, to the level of commitment we made to include feedback from the group as a whole in making our decisions. It was essential to consider how to ensure everyone felt heard and that

their input was valued.

The initial surveys were one of our most important tools, and we referred back to them several times to determine who we thought would be the best fit for Embellish and Campana. Similarly, the written feedback forms after the in-person conducting sessions offered great information in our final decision.

The Embellish Family has worked hard to create and maintain a reputation of musical and personal excellence in the handbell community, and it believes that was reflected in the quality of the candidates who applied for the music director position. The ringers put their trust in us to find the best fit for our groups, and we were excited to feel we accomplished that. We are grateful to Stephanie Wiltse for her decades of leadership in building our organizations, and we are excited to see where we go next with Brenda Austin at the helm!

Bells of the Sound 2024 Composition Contest

Sounds of Nature

Announcing our seventh composition contest!

Contest entries should be original compositions or new arrangements inspired by the natural world. We are looking for music animated by wide landscapes, sun-dappled forests, or moments of pastoral tranquility, uniquely conceived and expressed.

Prizes
First Place: \$1,250
Second Place: \$650

Entry Deadline: August 15, 2024

For complete contest rules and submission information, scan QR code or visit www.bellofthesound.org



Music for You

As we are in the midst of a milestone year for HMA, here is a vintage piece published in the January 1968 issue of *Overtones*. We also have an arrangement of *Lift Every Voice and Sing* by Mitchell Eithun, which is appropriate any time of the year, but especially on Juneteenth (June 19). For printable scores, visit our members only site at HandbellMembers.org

Adagio

Corelli/Groves

Handbell score for 'Adagio' by Corelli/Groves, measures 1-36. The score is written for two staves (treble and bass clef) in 3/4 time. The key signature has one flat (B-flat). The piece begins with a piano (*p*) dynamic. Measures 1-8 show a melodic line in the treble staff and a supporting bass line. Measures 9-16 continue the melody with some harmonic changes. Measures 17-24 feature a *pp* (pianissimo) dynamic in the treble staff and a *mf* (mezzo-forte) dynamic in the bass staff. Measures 25-30 show a *f* (forte) dynamic in the treble staff and a *ff* (fortissimo) dynamic in the bass staff. Measures 31-36 conclude the piece with a *mf* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Copyright © 1968 AGEHR, Inc. • Permission granted to make copies for choir or classroom use.

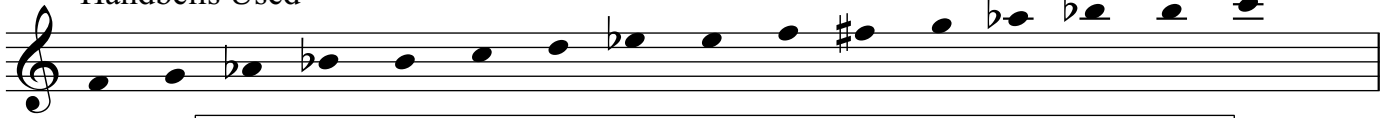
Must be a current member of Handbell Musicians of America and may not transfer usage rights to a non-member without permission.

to Dr. Dixie

Lift Every Voice and Sing

'Til earth and heaven ring

Handbells Used



"Lift Every Voice and Sing," also called the "Black national anthem," recalls the presence of God amidst a collective and ongoing struggle for freedom. The three-stanza text was written by Harlem Renaissance author James Weldon Johnson in the year 1900 and set to music by his brother John Rosamond Johnson. Scholar of Black hymnody James Abbot Johnson maintains that "it is a religious hymn, but has a deep and profound social, political and societal relevance."

James Weldon Johnson (1871-1938)

John Rosamond Johnson (1873-1954)

arr. Mitchell Eithun

Broadly ($\text{♩} = \text{ca. } 70$)

"Lift every voice
and sing..."

Copyright © 2024 Mitchell Eithun. • Permission granted to make copies for choir or classroom use.

Must be a current member of Handbell Musicians of America and may not transfer usage rights to a non-member without permission.

41 42 43 44 45 "Stony the road we trod..."

mp LV LV LV R

46 47 48 49 50

mf LV LV LV R LV LV R LV LV

51 52 53 54 55 56

p *mf* LV LV LV LV LV LV

57 58 59 SK 60 61 62 63

R *f* LV

64 65 66 67 68 SK 69

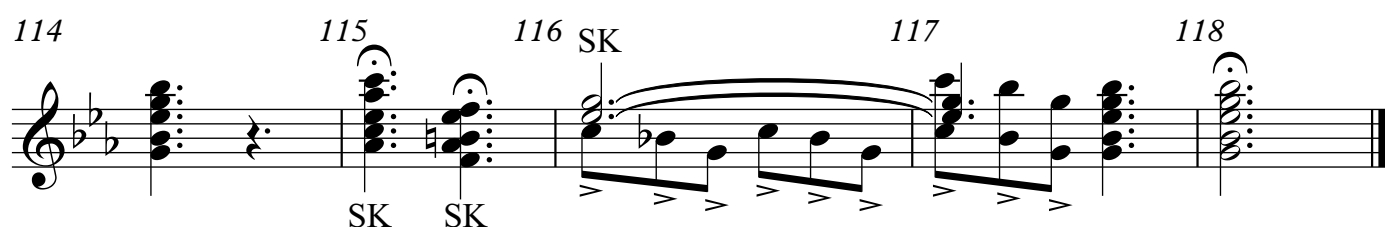
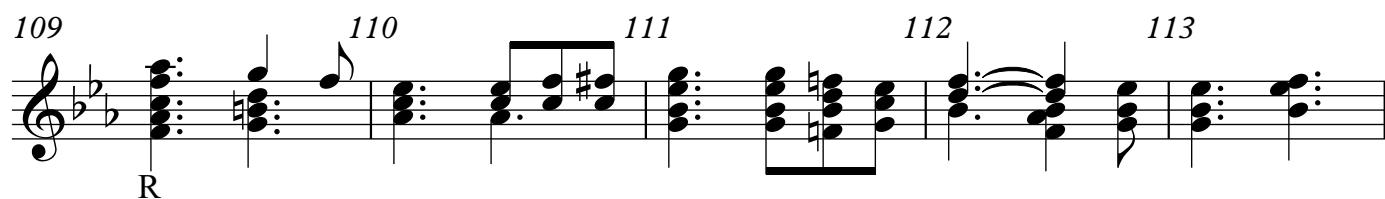
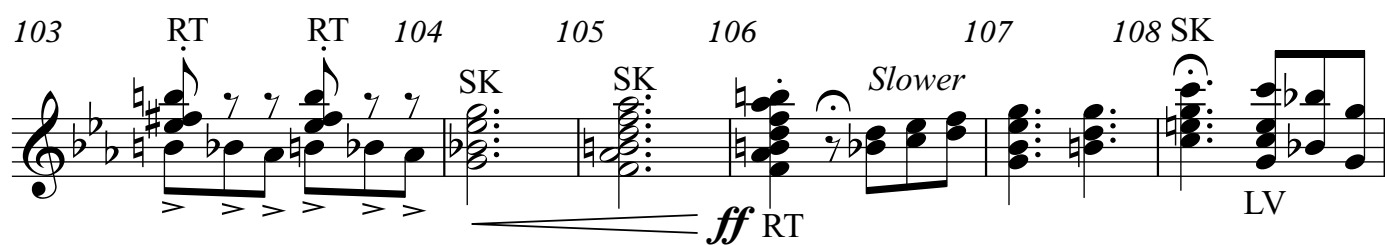
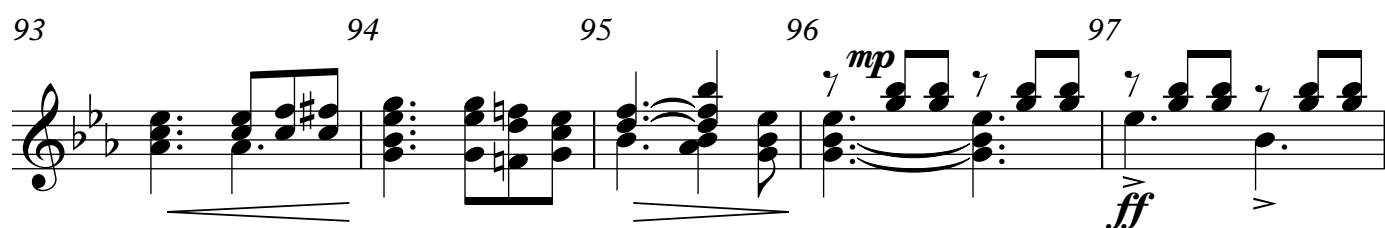
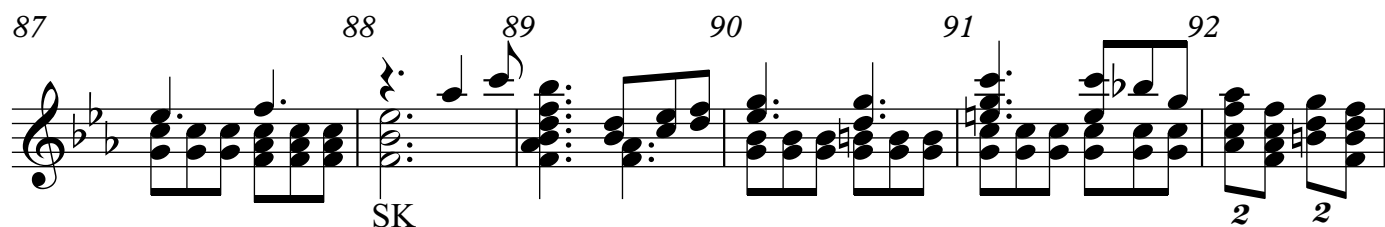
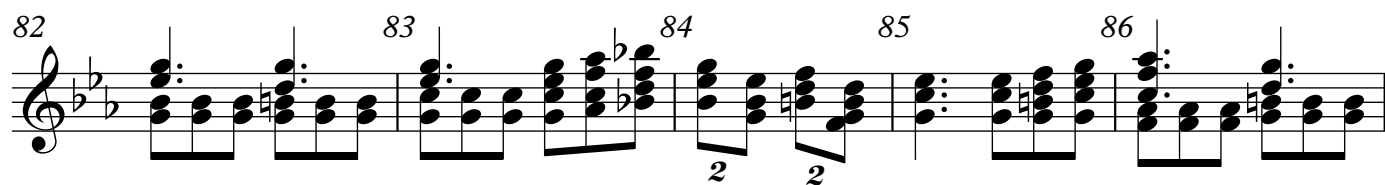
R LV R *ff* *mf*

70 71 72 73 74

LV LV LV LV LV R

75 76 77 78 79 80 81 "God of our weary years..."

cresc. *f*





Beth Ann Edwards serves as Director of Arts at Plymouth Congregational Church in Des Moines, Iowa, where she assists with arts programming and directs handbell choirs. Beth Ann holds a Master of Church Music degree with Handbell Emphasis, a Bachelor of Science in secondary English education, a Bachelor of Fine Arts in visual art, and a Master of Business Administration. She attends advanced ringing events, including Bay View Week of Handbells and Distinctly Bronze. She is a founding member and co-director of Des Moines Concert Handbells. Beth Ann chairs the Donald E. Allured Original Composition Award committee, serves on the HMA National Seminar Committee, and has served on the Iowa and Area 8 HMA boards. She has held several appointed and elected positions in community and civic organizations such as the Des Moines Choral Society and Arts in the City.

Handbells in Worship

Coordinated by **Beth Ann Edwards**

Programming Music for Youth and Adult Church Choirs

by **Beth Ann Edwards**

When I started a new job as a handbell director last fall, I faced the challenge of choosing music for the existing Youth Handbell Choir (grades 6-8). Several of the youths were accomplished musicians and experienced ringers, but a few were brand new to bells. Because of the disparity in ages and experience levels, I talked with the high school ringers and explained the benefits of having them encourage and mentor the younger ringers. If the younger ringers felt comfortable and accepted as members of the choir, they would assimilate more quickly and be willing to take on more challenging music. I also asked them to help recruit more high school friends, and they were able to recruit a couple of new ringers.

My next step was to choose music that would meet beginners and advanced musicians close to their level of proficiency, with just a bit of challenge. The first piece, *Festive Flourish* by Michael Joy (found in the book *Pathways to Musical Ringing, Vol 2: Rhythms*, CGB1017), is fairly straightforward with a consistent syncopated rhythm and few bell changes, and we used mallets throughout. The high school students were assigned more than one position, which gave them the challenge they were looking for, and the beginners focused on two bells each.

Our second piece was performed for a Halloween concert, and we had several weeks to rehearse before the concert. Our numbers grew, and we were able to standardize our ringing positions a bit more, so progress was made! The piece *Haunted House* by Scott Pfitzinger (AG36062), called for lots

of malleting, allowing easy transitions to accidentals and key changes. We broke up the piece with humorous drama, giving our new ringers time to breathe between sections. As the younger ringers became more comfortable with ringing, I could identify where they could best be successful. Our youngest ringer was hot to learn four-in-hand, and she easily adapted to the top treble spot, B6/7 and C7/8. I was excited about all the repertoire possibilities for this group while keeping the difficulty level at about 2 or 2+, maybe a 3-.

Historically, I've chosen Advent and Christmas music that is less challenging yet familiar and interesting to the ringers and the listeners. This year's selections included the following:

- *Earth Shall Ring*, arr. Margaret R. Tucker L2, Choristers Guild CGB214 (individual piece) or CGB968 (included in reproducible collection *Glad Tidings Ring*)
- *In Dulci Jubilo*, arr. Michael W. Joy L3-, Choristers Guild CGB1133 (included in reproducible collection *Pathways to Musical Ringing, Vol 3: Meters*)
- *Greensleeves*, arr. Cathy Moglebust L2, Choristers Guild CGB322 (two-choir arrangement rung with adult handbell choir)

New music was in order for the spring! I chose each piece with this in mind:

- It fits with the worship theme on the assigned Sunday.

- It keeps the young ringers' interest.
- It presents gentle challenges to most of the ringers.
- It builds confidence as they learn to ring as an ensemble.
- Each piece is pedagogical: the ringers learn new techniques or musical nuances that will gently move them forward as musicians.

Here's what I programmed for spring:

- *Gratitude*, Alex Guebert
L2-, Ringing Word 8274
- *Be Thou My Vision*, arr. Julie Turner
L2, Ringing Word 8266
- *Let Our Praise Resound*, Brian Childers
L2+, Soundforth 20/2021SF
- *Humbly I Adore You*, arr. Shawn Gingrich
L1, Agape 2345
- *Via Dolorosa*, Dale Woods, arr. Douglas E. Wagner
L2, Lorenz 20/1508L
- *Lord of the Dance*, Sydney Carter, arr. Joel Raney and Arnold Sherman
L2, Hope Publishing 2997

I was also asked to choose a few pieces for the adult handbell choir, of which I am a member but do not direct. The choir has changed personnel, and some of the more experienced ringers are currently not able to ring. We have enough ringers for five-octave music, and I enjoyed choosing a few new pieces. Again, the top priority was working with the worship service, scriptures, and liturgy. Literature options in our handbell genre continue to grow, and choosing pieces that fit the adult choir was difficult because I had to limit my selections to three. Here's what I selected:

Simplicity, Matthew Compton
L2, Evergreen Music EGM109

What a lovely piece! The melody line is soothing and lilting, and the ringers are eager to rehearse it each week.

Love Divine, All Loves Excelling, John Zundel, arr. Joel Raney and Arnold B. Sherman
L3, Agape 2508

This is an excellent piece for Lent. The hymn tunes HYFRYDOL and BEECHER are recognizable as Lenten tunes and are also used with other texts, which makes the piece appropriate for all liturgical seasons.

Glory to God (Gloria a Dios), Peruvian Hymn, arr. Patricia Hurlbutt
L3, GIA Publications G-9802

This piece adds a nice contrast with its strong rhythms and malleting lines. It will be a fun piece for late spring.

Music selection can be overwhelming, so make sure to use

all your resources. A few suggestions:

- Listen to the online recordings as you follow along with the sample pages. Look for accidentals, tempo and key changes, dynamics, and challenging rhythms to see if they are a good fit for your choir and allotted rehearsal time.
- Talk to your director and ringer friends from other choirs for repertoire recommendations.
- Attend handbell events, especially reading sessions and concerts, and learn about new pieces being published, as well as existing pieces that are worth a second look.
- Be in tune with your ringers and follow their lead on pieces they enjoy and ring well, and take note of individual ringing assignments that work best for each piece.
- Consider purchasing reproducible books. Most pieces are included because they are tried-and-true favorites that work well with most choirs.
- Introduce each piece with a positive approach. This will give you and your ringers more confidence as they go through the learning process.

Enjoy the music-selection journey! We all have a few missteps along the way, but it gets easier with experience. Introducing new music to your choir is exciting, and watching a choir succeed as they move from ink on a page (or dots on a screen) to music in worship is rewarding for all involved.

From the President's Pen...

Continued from page 8

what even he could have predicted just by reading the posts on social media.

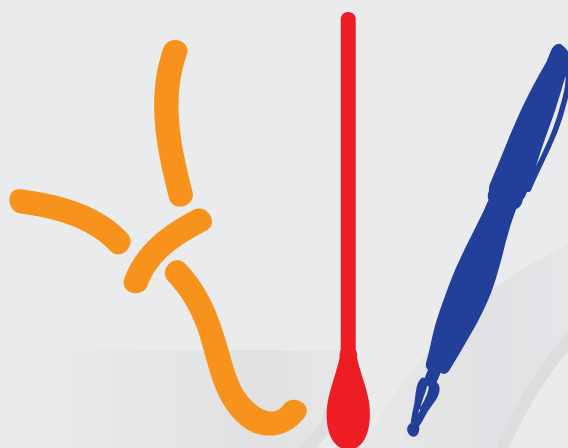
A mentee/mentor relationship, whether intentional or unintentional, is a cornerstone of advancing the art of handbell/handchime playing through education, community, and communication. It has the potential to create a diverse community and to initiate great conversations about equity and inclusion in our organization. Both parties can greatly benefit from the knowledge and insights gained from one another. This mutually beneficial partnership has the potential to generate novel opportunities for introducing fresh concepts, individuals, and collaborations into the handbell community.



Attention

Handbell and Handchime Ringers of All Ages & Skill Levels
Community Groups • Solo Ringers • Church Handbell Choirs • School Handbell Ensembles
Music Directors • Music Teachers • Music Therapists • Composers • Conductors
and People Who Love Listening to Handbells

You Are Invited to



Handbell Musicians of America NATIONAL SEMINAR

July 9-13, 2024

Connecticut Convention Center • Hartford, Connecticut

Registration Includes

Daily Concerts • Exhibits from the Handbell Industry
Over 100 Classes Including Techniques, Handbells in Schools, Handbells in Worship,
Concert Programming, Conducting, and So Much More!
Ringing Opportunities for All Ages and Skill Levels

Details at
Seminar.HandbellMusicians.org



CLASSES AND FACULTY

Classes at National Seminar cover all aspects of handbell musicianship, including: techniques for treble to bass, solo to ensemble, musicality, percussion, and rhythm; managing and building a handbell program; and so much more.

50 Shades of Damping

Michèle Sharik

Adaptive Notation: Evolving into the Digital World

Diana Montgomery

Advanced Bass Bells: Developing the Individual Ringer and the Section

Justin Wooten

All About That Bass: Digging Deeper

Leslie Lewis

Arranging Rock, Pop, and Jazz for Handbells

Ron Mallory

Audition Skills for Ringers

Sharon Schmidt

Balloons

Stevie Berryman

Basic Percussion Methods

Jack Burdwood

Basics Revisited: Your 100,000 Measure Tune-Up

Michèle Sharik

Be Prepared for the Unexpected

Kevin Mazimas Ko

Beginner Bass Bells: Molding the Individual Ringer and the Section

Justin Wooten

Beginning Solo Ringing

Ron Bellamy

Behind the Baton

Deborah Rice

Bell Trees Continued: Beyond the First Branch

Laura Blauch

Between the Music

Pamela (P.L.) Grove

Choosing Repertoire for the Classroom

Brian Seemann

Class Composition: A Creative Collaboration

Kathleen Wissinger

Conducting 101: You're the Leader, Now What!?

Joy Toll-Chandler

Coordination Conundrums

Marie Loeffler

Developing Spiritual Community

Mitchell Eithun

Do Not Be Afraid: Theory is Fun!

Joy Toll-Chandler

Easy Music Programming & Recording with GarageBand

Damien Lim

Engaging Students with Handchimes and Literature in the Elementary Music Classroom

Charlotte Herbstsomer

Fascinating Rhythms: System of Ta

Susan Capestro

Fewer Hands Can Still Make Big Music!

Kathleen Wissinger

First Look: Strategies for Sight-Reading Success

Stevie Berryman

Going Digital: Using Technology for Music in Handbells

Rick Holdsworth

Handbells, Data Science, and Artificial Intelligence

Mitchell Eithun

"How Do I Conduct That?" Keeping the Bell Choir Together When the Music Gets Weird

Joel Plaag

Instilling Musicality in the Beginning Handbell Choir

Daniel Moore

Intermediate Solo Ringing

Ron Bellamy

Introduction to Bell Trees: The First Branch

Laura Blauch

Just 2s and 3s: Rhythms Made Easy!

Brian Seemann

Keep Calm and Carillon

Mitchell Eithun

Left or Right? A Guide to Malleting

Jack Burdwood

Music Activities, Bells, and Chimes for Older Adults

Bruna Marinho de Almeida

Music Theory (and Why It's Important)

Ron Mallory

Musicality in Handbells

David Harris

Off the Table! Handbell/Handchime Activities for the General Music Classroom

Gillian Erlenborn

Plink, Plank, Plunk: 1 + 2 = Malleting

Damien Lim

Practicing at Home – With or Without Bells

Ron Mallory

Problem Solving for Rhythm Challenges

Marcelle Nuoffer

Quartet Ringing Basics

Sharon Schmidt

Refreshing and New Teambuilding Activities

Greg Urban

Repeatable Changes

Sharon Schmidt

Ringers Rehearsal Techniques

Beth Judd

Roundtable: I'm Excited, Now Where Is Everybody?

Michael Glasgow

Roundtable: Managing Performance Anxiety

Nikki Evans

Roundtable: Next Steps for Bells in Schools

Gillian Erlenborn/Bells in Schools Committee

Roundtable: The Care and Feeding of Your Handbell Clinician

Brenda Austin

Scavenger Hunt: Deciphering Handbell Notation

Lisa Arnold

Shtick Happens

Stevie Berryman

Spinning Around the Circle of Fifths

Michael Glasgow

Stage Presence and Its Importance

Hillary Marotta

Take It Up a Notch: How to Advance Beyond the Basics

Jennifer Stack

Take Me Out to the Bell Game!

Lisa Arnold

The Struggle is Real! Rehearsal Techniques and Strategies for Developing Directors

Lynn Atkins

There's More Than One Way to Peel a Banana (A Hands-On Overview of Different Assignment Methods)

Michèle Sharik

Training for Handbells: Building Strength, Endurance, and Durability

Justin Wooten

Understanding and Integrating Jazz into Handbell Music

Travis Maslen

Using Boomwhackers with Special Needs Populations, Young Students, Seniors, and Dementia Patients

Charlotte Herbstsomer

Wakeups, Warmups, & Wrap-ups

Michael Glasgow

When Left is Right: Weaving and Displacement

Pamela (P.L.) Grove

See Class Descriptions at Seminar.HandbellMusicians.org

REGISTRATION OPTIONS

Available Until June 30, 2024:

HMA Member

Full Event, \$440

Single Day, \$120

HMA Member/Connecticut Resident

Full Event, \$420

Single Day, \$105

Non-Member

Full Event, \$535

Single Day, \$140

Non-Member/Connecticut Resident

Full Event, \$515

Single Day, \$125

July Rates

HMA Member

Single Day, \$135

HMA Member/Connecticut Resident

Single Day, \$120

Non-Member

Single Day, \$155

Non-Member/Connecticut Resident

Single Day, \$140

The Official Hotel for National Seminar is the Hartford Marriott Downtown

The HMA group rate is \$160 USD per night for standard single and double rooms.

This group rate is available two days pre and post-event based on hotel availability.

Group discounted parking rates are \$19 for self-parking per overnight and \$25 for valet.

Free high-speed internet is included for Marriott BonVoy members.

Deadline to Book at Special Group Rate: Friday, June 14, 2024.

IMPORTANT: When following the booking link and clicking on "Check Availability" of rooms, there will be an indicator that there is "1 Room Left." That is not true and it can be ignored.



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

Area 1 welcomes all National Seminar attendees to Hartford this July!

Who has more fun than us?

Here in Area 1, we've been making a joyful noise with handbells for at least 100 years. This summer we are proud to welcome handbell enthusiasts near and far to Hartford, as Handbell Musicians of America celebrates its 70th anniversary right here in New England where it all began. Come see what all this fun is about!

Bravo to Area 1 conductors **Griff Gall** and **Andy Wallace** and Area 1 handbell ensembles **Back Bay Ringers**, **The Bronze Ambassadors**, and **Merrimack Valley Ringers** for playing leading roles at National Seminar this summer. You represent us well on the national stage!

We hope you'll stop by our table and our photo booth at Handbell Commons to say hello and have your picture taken with Flat Margaret...our homage to the First Lady of American Handbells, Margaret Shurcliff.

Then make plans to join us at the next **Area 1 Festival Conference, June 26-29, 2025 in Worcester, Massachusetts**. Our guest conductors are Fred Gramann and Stevie Berryman, joined by guest choir, The Carol Ringers. Visit area1.handbellmusicians.org/festival-conference for more details as they become available.



#becauseofhandbells

AREA 1 LEADERSHIP DIRECTORY

BOARD

Chair: Jennifer Stack, chair.area1@handbellmusicians.org

Chair-Elect: Greg Urban, chairelect.area1@handbellmusicians.org

Past Chair: Lisa Arnold, pastchair.area1@handbellmusicians.org

Secretary: Harriet Forman, secretary.area1@handbellmusicians.org

Treasurer: Lauren Larson, treasurer.area1@handbellmusicians.org

STATE/SUB-AREA CHAIRS

Cape Cod & Islands: Abby Schoppe, ma.area1@handbellmusicians.org

CT: Suzanne Neafus, ct.area1@handbellmusicians.org

Greater Boston/NH: Abby Schoppe, ma.area1@handbellmusicians.org or nh.area1@handbellmusicians.org

Western MA: Audrey Pierce, westernma.area1@handbellmusicians.org

ME: Dana Humphreys, me.area1@handbellmusicians.org

RI: Jill Boday, ri.area1@handbellmusicians.org

VT: Open, vt.area1@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Festival/Conference 2025 Chair: Lisa Arnold, events.area1@handbellmusicians.org

Membership Chair: Susan Schultz, membership.area1@handbellmusicians.org

Education Liaison: Kristen Russo, educationliaison.area1@handbellmusicians.org

Communications/Historian/Newsletter: Amy Rollins, communications.area1@handbellmusicians.org

Scholarships: scholarship.area1@handbellmusicians.org

Chime Loan Program: Jennifer Stack, chimeowner.area1@handbellmusicians.org

Registrar: Susan Schultz, registrar.area1@handbellmusicians.org

Webmaster: Casey Spring, webmaster.area1@handbellmusicians.org

AREA 1 WEB DIRECTORY

Website: area1.handbellmusicians.org Facebook: facebook.com/HMAArea1

Youtube: youtube.com/@area1handbellmusiciansofam265

AREA 2 (NJ, NY, PA)



Handbell Musicians of America Area 2

DESTINATION RING:
POCONOS

Aug. 3-5, 2024

CAMELBACK RESORT
Tannersville, PA

Dave Harris, Conductor

AREA 2 LEADERSHIP DIRECTORY

BOARD

Chair: Sarah Hazel, chair.area2@handbellmusicians.org
Chair-Elect: Billy Mild, chairelect.area2@handbellmusicians.org
Past Chair: Elizabeth Nowik, pastchair.area2@handbellmusicians.org
Secretary/Registrar: Jean Coniber, secretary.area2@handbellmusicians.org
Treasurer: Shawn Gingrich, treasurer.area2@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Kathie Bittenbender, membership.area2@handbellmusicians.org
Education Chair: Lynn Morgan, education.area2@handbellmusicians.org
Historian: Nancy Moore, historian.area2@handbellmusicians.org
Workshops/Mentoring: Gail Posey, workshops.area2@handbellmusicians.org

AREA 2 WEB DIRECTORY

Website: area2.handbellmusicians.org
Facebook: facebook.com/hmaarea2
Instagram: instagram.com/hmaarea2

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

Join Us for a Party!

Celebrating Area 3's 65th Birthday!

Join us on March 7–8, 2025, in Ocean City, MD. Clinician Brenda Austin will lead the party, beginning with a Community Ensemble Festival, then continuing with the Area 3 Ocean City Festival and a **really BIG cake!**

Check the Area 3 website for more information:
area3.handbellmusicians.org



AREA 3 LEADERSHIP DIRECTORY

BOARD

Chair: Kerry Johnston, chair.area3@handbellmusicians.org
Chair-Elect: Debbie Henning, chairelect.area3@handbellmusicians.org
Interim Treasurer: Christine Hildebrand, treasurer.area3@handbellmusicians.org
Board Member: Teri Gregory, boardmember1.area3@handbellmusicians.org
Board Member: Patricia Lane, boardmember2.area3@handbellmusicians.org
Board Member: Dottie Tweedie, boardmember3.area3@handbellmusicians.org
Board Member: Alan Payne, boardmember4.area3@handbellmusicians.org
Board Member: Neesa Hart, boardmember5.area3@handbellmusicians.org

STATE/SUB-AREA CHAIRS

DE: TBD, de.area3@handbellmusicians.org
MD: TBD, md.area3@handbellmusicians.org
VA: Reggie Fox, va.area3@handbellmusicians.org
NC: Blaine Russell, nc.area3@handbellmusicians.org
DC: TBD, dc.area3@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Secretary: Marcia Payne Wooten, secretary.area3@handbellmusicians.org
Membership Chair: Sue Atkins, membership.area3@handbellmusicians.org
Chime Loan Coordinator: Kath Wissinger, chimeloan.area3@handbellmusicians.org
Chime Grant Coordinator: TBD, chimegrant.area3@handbellmusicians.org
Composition Contest Chair: Lynn Bogovich, lynnbogovich49@gmail.com
Events Coordinator: Tamera Missel, eventscoordinator.area3@handbellmusicians.org
Education Liaison: Brian Seemann, education.area3@handbellmusicians.org
Historian: Karen Eggert, historian.area3@handbellmusicians.org
Mentor Coordinator: Ken Bissell, mentorcoordinator.area3@handbellmusicians.org
Scholarship Chair: Laura Blanch, scholarship.area3@handbellmusicians.org
Registrar: Sarah Sheffield, registrar.area3@handbellmusicians.org
Webmaster: Debra LeBrun, webmaster.area3@handbellmusicians.org

AREA 3 WEB DIRECTORY

Website: area1.handbellmusicians.org
Facebook: facebook.com/groups/90491126540/

AREA 4 (FL, GA, SC, PR, BS, VI)

HANDBELLS HAPPEN IN AREA 4!

Ringers across Area 4 came together for several events this spring! Here are a few highlights:

FL: The annual Florida Handbell Festival weekend expanded to two locations this year – the first held in February at the Warren Willis Conference Center in Fruitland Park and the second in mid-March at First Presbyterian Church of Vero Beach. More than 300 ringers combined participated under the direction of Alan Lohr (Carolina Bronze) and Rick Holdsworth (Ring Sarasota) for a weekend of ringing, learning, and camaraderie. During the weekend, Valerie Stephenson and Louise Frier were recognized for their contributions to the handbell community by inducting them into the Area 4 Ring of Fame.

SC: Renowned community group Palmetto Bronze (Summerville, SC) hosted their popular “Lowcountry Handbell Workshop” in early March. Clinician Martha Matthews (Kalamazoo Ringers) led ringers from across South Carolina during the two-day workshop while Palmetto Bronze members facilitated breakout sessions during the Area 4-endorsed event.

GA: In February, the Golden Bells of Atlanta offered a one-day workshop, allowing ringers to “up their game” and take their playing to the next level. Participants called it a “wonderful day of mass ringing, sight reading, and fellowship.”

Looking Ahead:

We are excited to welcome Kevin McChesney and Samantha Beschta as co-clinicians for Bronze Under the Sun, happening June 21-22, 2024 in Gainesville, FL! Visit our website for more details & to register!

Do you want to feel the sun and warm waters of the Caribbean? Please join us at “Bells of the Caribbean” – a new Area 4 ringing event! Join ringers from The Bahamas, St. John,

St. Croix, St. Thomas, Puerto Rico, and beyond November 8-9, 2024, at the University of Puerto Rico – Carolina. Space is limited! Visit our website to sign up for updates.



AREA 4 LEADERSHIP DIRECTORY

BOARD

Chair: William J. Murphy, chair.area4@handbellmusicians.org

Chair-Elect: Carlos Rivera-Aponte, chairelect.area4@handbellmusicians.org

Past Chair: Jenny Freeman, pastchair.area4@handbellmusicians.org

Secretary: Suzanne Holton, secretary.area4@handbellmusicians.org

Treasurer: Mike Lamb, treasurer.area4@handbellmusicians.org

STATE/SUB-AREA CHAIRS

FL: Katherine Lamb Chico, fl.area4@handbellmusicians.org

GA: Steve Coldiron, ga.area4@handbellmusicians.org

SC: Michael Lopez, sc.area4@handbellmusicians.org

Islands: Alkelis Rodriguez, pr.area4@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Education Chair: Marcia Brantley, education.area4@handbellmusicians.org

Communications Chair: Katy Ellis, communications.area4@handbellmusicians.org

AREA 4 WEB DIRECTORY

Website: area4.handbellmusicians.org

Facebook: facebook.com/area4handbells

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

This year has been off to a busy start for Area 5. Representatives from the Board along with handbell directors Greig Ashurst, Brenda Austin, Joe Galyon, and Denise Holmes attended the Indiana Music Educators Association, the Michigan Music Conference, and the Ohio Music Education Association. During the event, the Area 5 Board had the opportunity to share scholarship information to support the musical experience of high school students.

Inspiring 2024 took place at University of Indianapolis on February 17-18. Under the direction of Kyle Webber, 21 ringers from 4 out of 5 of Area 5's states took part in rehearsal and team-building activities culminating in a closing concert in the Ruth Lilly Performance Hall. The event was generously supported by some of Area 5's community groups (Joyful Sound, Stow Heritage Ringers, Columbus Rings) Jane Snow, and the late Tim Waugh.

Masterclass 2024 took place at Stonybrook United Methodist Church in Gahanna, Ohio on April 13. Director Dean Wagner led Jojo Beans: Stow Heritage Rings, Inc., Columbus Rings, Lancaster Handbell Ensemble, and Queen City Bronze took part in a weekend of fun activities and sharing each other's repertoire.

Harmony Ringers of Ohio held their first concert on April 13 and performed a myriad of pieces including The Girl from Ipanema, Monkeys Spinning Monkeys, the Theme from Star Trek, and a medley of Beach Boys Tunes.



The Tuesday Musicale of Greater Pontiac Massed Ring took place at Clarkston United Methodist Church in Clarkston Michigan on April 14. This performance was a collaboration between Bell Choirs Bellissima, Adele Thomas Ringers, Laudate Bells, Jubilation Ringers, Silver Bells of Windsor, Ontario, and Chapel bells of Orchard Lake Community Church. The Massed Ringing sessions were directed by Al Fisk, Judy Mellen, and Judy Phillips.

AREA 5 LEADERSHIP DIRECTORY BOARD

Chair: Jarod Ogier, chair.area5@handbellmusicians.org
Chair-Elect: Shannon Hardiek, chairelect.area5@handbellmusicians.org
Secretary: Jane Hicks Snow, secretary.area5@handbellmusicians.org
Treasurer: Sherri Stoffer, treasurer.area5@handbellmusicians.org

STATE/SUB-AREA CHAIRS

IN: Jeffrey Doeblar, in.area5@handbellmusicians.org
KY: Abby Wentzel, ky.area5@handbellmusicians.org
MI: Hannah Wheaton, mi.area1@handbellmusicians.org
WV: TBD, wv.area5@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Financial Administrator: Linda VanDenBerg, finance.area5@handbellmusicians.org
Education Chair: Brenda Hayden, education.area5@handbellmusicians.org
Membership Chair: Lora Lee Curren, membership.area5@handbellmusicians.org
Communications Chair: Jonathan Martz, communications.area5@handbellmusicians.org
Webmaster: Eleanor Coffin, webmaster.area5@handbellmusicians.org

AREA 5 WEB DIRECTORY

Website: area5.handbellmusicians.org
Facebook: facebook.com/area5HMA
Instagram: instagram.com/area5hma
Twitter (X): @area5hma

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

LOUISIANA LAGNIAPPE*

SAVE THE DATE

JULY 26 - 27, 2024



*more info at www.area6.handbellmusicians.org

AREA 6 LEADERSHIP DIRECTORY

BOARD

Chair: Gary Bynum, chair.area6@handbellmusicians.org

Chair-Elect: Les Beaver, chairelect.area6@handbellmusicians.org

Past Chair: Mary Caldwell, pastchair.area6@handbellmusicians.org

Secretary: Beth Wilson, secretary.area6@handbellmusicians.org

Treasurer: Becky Price, treasurer.area6@handbellmusicians.org

STATE/SUB-AREA CHAIRS

AL: Heather Batchelor, al.area6@handbellmusicians.org

AR: Lisa Hester, ar.area6@handbellmusicians.org

LA: Barbara Williams, la.area6@handbellmusicians.org

MS: TBD, ms.area6@handbellmusicians.org

TN: Carole Millard, tn.area6@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Neri Beaver, membership.area6@handbellmusicians.org

Webmaster: Melissa Emerson: webmaster.area6@handbellmusicians.org

AREA 6 WEB DIRECTORY

Website: area6.handbellmusicians.org

Facebook: facebook.com/profile.php?id=100064537908533

Instagram: instagram.com/handbells.area6

AREA 7 (MN, ND, SD, WI)

EVENTS PLANNING IN AREA 7

Imagine having a board member plan, organize, and execute high-caliber events for your Area. Then the following year this stellar board member does it again and again and again for 15 years. Area 7 is blessed to have the talented Alanna Teragawa on our board. After serving Area 7 as the Chair in 2006-2008, it was clear we had an event planner in our midst. Up to this time, it was common to have the Chair lead the way in planning our festival conference. Alanna was finishing her term as Past Chair when the board asked if she would be willing to continue serving on the board in a new capacity as the events coordinator. To our great pleasure, Alanna agreed, and the rest is history.

Fast forward 15 years to a legacy of event programming for Area 7. Alanna has a computer full of spreadsheets, contracts, and countless hours of experience. She makes planning events look easy—but we know that is only her extensive experience shining through.



Thank you, Alanna, for your outstanding leadership in event planning for Area 7!

AREA 7 LEADERSHIP DIRECTORY BOARD

Chair: Jennifer Cadwell, chair.area7@handbellmusicians.org
Chair-Elect: Paul McKenzie, chairelect.area7@handbellmusicians.org
Past Chair: Anita Fraundorf, pastchair.area7@handbellmusicians.org
Secretary: Diane LaFontaine, secretary.area7@handbellmusicians.org
Treasurer: Sally Sterk, treasurer.area7@handbellmusicians.org

STATE/SUB-AREA CHAIRS

ND: Karisa Templeton, ndakota.area7@handbellmusicians.org
SD: Cathy Moglebust, sdakota.area7@handbellmusicians.org
MN-North: Jordan Goodwater, minnesotanorth.area7@handbellmusicians.org
MN-Twin Cities: Akudo Omeoga, twincities.area7@handbellmusicians.org
MN-South: Paul Kingsbury, minnesotasouth.area7@handbellmusicians.org
WI-North: Denean Smith, wisconsinnorth.area7@handbellmusicians.org
WI-South: Lisa Bourget, wisconsinsouth.area7@handbellmusicians.org

Announcing ANTHORNIS 2024



Cathy Moglebust, clinician

**Westwood Lutheran Church
St. Louis Park, MN
October 25-26, 2024**

For those who want to ring more challenging music

area7.handbellmusicians.org/anthornis-2024

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership Chair: Christina Herold, membership.area7@handbellmusicians.org
Publications/Newsletter: Bill Alexander, editor.area7@handbellmusicians.org
Events Coordinator: Alanna Teragawa, events.area7@handbellmusicians.org
Youth Events Planner: Jessica Haeder, youthevents.area7@handbellmusicians.org
Historian: Dan Ahlman, historian.area7@handbellmusicians.org
C.H.I.M.E. Representative: Michelle Finlon, chime.area7@handbellmusicians.org
Registrar: Trevor Lee, registrar.area7@handbellmusicians.org
Manitoba Representative: Ron Vert, manitoba.area7@handbellmusicians.org

AREA 7 WEB DIRECTORY

Website: area7.handbellmusicians.org
Facebook: facebook.com/HandbellMusiciansArea7

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

INCARCERATED BELLS AT CHRISTMAS

The Lansing (KS) Correctional Facility hosts the East Hill singers, a choir comprised of incarcerated men and volunteers from metro Kansas City. I proposed that handbells could find a place in this Arts in Prison program. In November, two churches lent their bells and chimes and the warden's approval was granted.

For six weeks 15 men learned to handle bells and ring together. They quickly were able to perform basic note values and rhythms. One ringer asked, "So, can we ring Carol of the Bells?" With adaptation of a basic piano arrangement, the men eagerly rehearsed the setting to success. They named themselves the East Hill Ringers.

The weeks culminated with a Christmas party to which men from the prison were invited. The program consisted of demonstrating handbells, change ringing, a layering of repeated ostinati and, of course, Carol of the Bells. Then the audience was invited to join the ringers in singing carols using Ardis Freeman's "Ring Along Christmas Favorites" and two sets of handchimes.

I marveled at the sincere, hardy sound of 40 men — young and old, bulked up and not, tattooed and undecorated — together proclaiming "O come, let us adore..." and reflecting "...all is calm, all is bright..."

These men sang with gusto and grins of "I can do this!" Where tension may exist, I saw men helping and tutoring one another; where joy may be absent, I saw laughter and camaraderie; where hope may be hard to find, I saw optimism.

I realized anew how we can offer the joys of music making and friendship, to be a part of "[u]niting people to create a diverse community in which handbell musicians of every skill level realize their full potential..."

— Bob Abbott

AREA 8 LEADERSHIP DIRECTORY

BOARD

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

Chair-Elect: Lori Fenton, chairelect.area8@handbellmusicians.org

Past Chair: Sharon Schmidt, pastchair.area8@handbellmusicians.org

Secretary: Sara Washington, secretary.area8@handbellmusicians.org

Treasurer: Tami Kofran, treasurer.area8@handbellmusicians.org

STATE/SUB-AREA CHAIRS

IA: Dick Crusinberry, ia.area8@handbellmusicians.org

IL (Central/Southern): TBD, ilcs.area8@handbellmusicians.org

IL (Northern): TBD, ilno.area8@handbellmusicians.org

IL (Northern): Beth McFarland, ilno2.area8@handbellmusicians.org

KS: Janelle Flory Schrock, ks.area8@handbellmusicians.org

Julie Assel, ks2.area8@handbellmusicians.org



Area 8 Festival
Columbia, Missouri • June 20–22, 2024
Handbell Musicians of America

Area 8 HMA Festival

June 20–22, 2024, Columbia, Missouri
Greig Ashurst and Stevie Berryman, Clinicians
Concerts by Rezound! and River City Ringers



Classes!
Concerts!
Massed Ringing!
Directors Seminar!
Shopping!
Networking!



For more information, use the QR code (right) or visit
area8.handbellmusicians.org/2024-connect-create-celebrate/

MO: Trey Bures, mo.area8@handbellmusicians.org

NE: Byron Jensen, ne.area8@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Lori Fenton, membership.area8@handbellmusicians.org

Education: Rick Richards, education.area8@handbellmusicians.org

Historian: Laurie Austin, historian.area8@handbellmusicians.org

Communications: Amy Knudsen, communications.area8@handbellmusicians.org

Quavers Editor: Beth Ann Edwards, newslettereditor.area8@handbellmusicians.org

Handchimes: Nancy Youngman, chimes.area8@handbellmusicians.org

Registrar: Linda Ashley, registrar.area8@handbellmusicians.org

AREA 8 WEB DIRECTORY

Website: area8.handbellmusicians.org

Facebook: [facebook.com/ Area8Handbells](https://facebook.com/Area8Handbells)

AREA 9 (OK, TX)



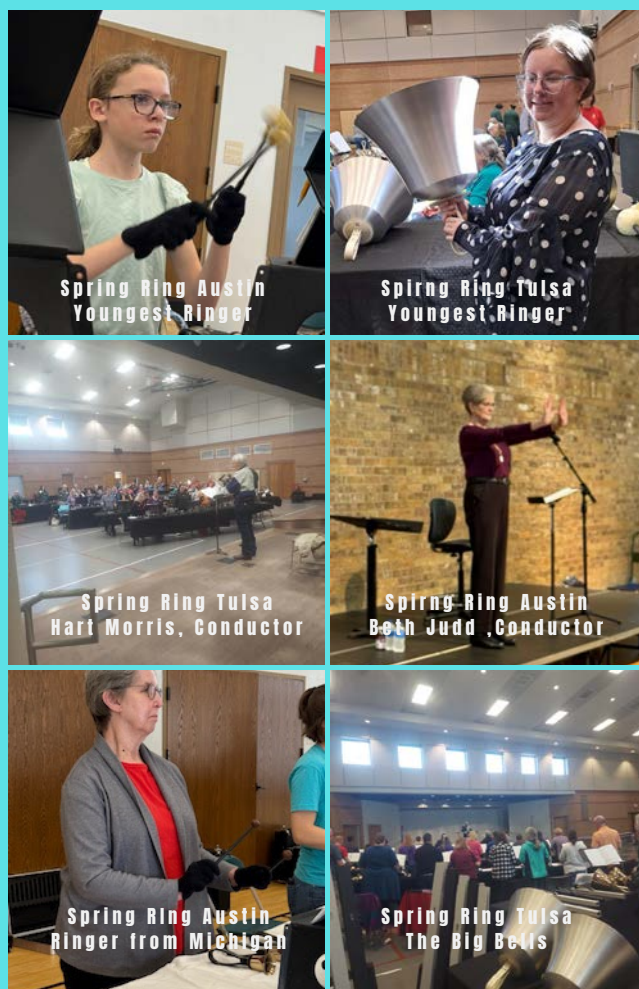
featuring
Matthew Compton
Festival Conductor
and
Forté Handbell Quartet
Guest Artists and Clinicians

Two days of festival ringing, classes, reading sessions and a final concert at 4:00 PM

Friday & Saturday
June 21-22, 2024

All events at the Nigh University Center
University of Central Oklahoma
Edmond, Oklahoma

Visit our Website
<https://area9.handbellmusicians.org/>
for more details!!



AREA 9 LEADERSHIP DIRECTORY

BOARD

Chair: Mark Arnold, chair.area9@handbellmusicians.org
Chair-Elect: Stephanie Rhoades, chairelect.area9@handbellmusicians.org
Past Chair: Dellinda Ebeling, pastchair.area9@handbellmusicians.org
Secretary: Sandy Milner, secretary.area9@handbellmusicians.org
Treasurer: Diana Montgomery, treasurer.area9@handbellmusicians.org
Member At-Large: Kari Daelke, boardmember1.area9@handbellmusicians.org

STATE/SUB-AREA CHAIRS

OK: William Wade, okrep.area9@handbellmusicians.org
TX-South: Cyndi Erp-Long, txrep1.area9@handbellmusicians.org
TX-North: Brittney Axton, txrep2.area9@handbellmusicians.org
TX-West: TBD, txrep3@area9.handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Stephen Wurst, membership.area9@handbellmusicians.org
Education Co-Chair: Barbie Senkow, education.area9@handbellmusicians.org
Education Co-Chair: Stacie Brown, education.area9@handbellmusicians.org
Communications: John Staton, communications.area9@handbellmusicians.org

AREA 9 WEB DIRECTORY

Website: area9.handbellmusicians.org
Facebook: facebook.com/HandbellMusiciansArea9
Instagram: instagram.com/area9handbells
Twitter (X): @Area9Handbells

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

CALLING FOR AREA LEADERS

AREA 10 ELECTION

LOOKING FOR CANDIDATES!

Our candidate search is ongoing. We are making progress, but... we need more Area 10 members to offer themselves to serve as either Area 10 Secretary or Chair-Elect.

Are YOU ready to step up to Area 10 leadership? Or, do you know of another handbell enthusiast in our Area who might run for one of these two offices?

You love ringing and want to keep it alive and well in the Northwest, don't you? Then, please help us to keep our organization strong! We need your input to help find new leaders!

Email me about your interest or who else we should contact, and I will be in touch!

Tomi Kent, Nominating Committee Chair
chairelect.area10@handbellmusicians.org

AREA 10 LEADERSHIP DIRECTORY BOARD

Chair: Shelley Giaier, chair.area10@handbellmusicians.org

Chair-Elect: Tomi Kent, chairelect.area10@handbellmusicians.org

Past Chair: Barb Silvey, past.chair.area10@handbellmusicians.org

Secretary: Shosh Meyer, secretary.area10@handbellmusicians.org

Treasurer: Ellie Hodder, treasurer.area10@handbellmusicians.org

STATE/SUB-AREA CHAIRS

AK: Caroline Valentine, ak.area10@handbellmusicians.org

ID: Corbin Rasmussen, id.area10@handbellmusicians.org

MT: Linda Hightower, mt.area10@handbellmusicians.org

OR: Heather Dixon, or.area10@handbellmusicians.org

WA: Julie Hunziker, wa.area10@handbellmusicians.org



BOC CRUISE XVI

A "Whale" of a Cruise

Sail Alaska for 7 nights roundtrip on the Holland America Eurodam!

June 21-28, 2025

Join us on this Alaska cruise featuring clinicians Matthew Compton and Alex Guebert!

We are 'whale'y excited to make new friends and greet old friends after a long hiatus from our favorite handbell activity!

TRIP STARTS AT
\$1,921
PER PERSON
(BASED ON DOUBLE OCCUPANCY)



Scan me



Cruise fare includes:

- Signature Beverage Package for all guests
- Surf Wi-Fi for guests 1 & 2 in a room
- Shore Excursion \$100 off on tour
- One night Specialty Dining
- Group Cocktail Party
- Pre-Paid Tips
- & More! Note: \$100 discount for non-ringers.

Our Clinicians



Alex Guebert Matthew Compton



For booking questions, contact TravelPerks:
groups@travelperks.com
or (503) 300-4293



For technical questions about performance and the clinic
info@bellsouthcascades.org
www.bellsouthcascades.org

*Each Dream Vacations franchise is independently owned and operated. On & On, Inc. DBA TravelPerks Dream Vacations is licensed under OR license #100228074. Any pricing, promotions, or availability quoted in this flyer is subject to change prior to deposits. Typographical errors are subject to corrections.

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership Chair: Diane Hould, membership.area10@handbellmusicians.org

Communications: Sheri Roach, campanologist.area10@handbellmusicians.org

Events Chair: Diane Barnes, eventschair.area10@handbellmusicians.org

AREA 10 WEB DIRECTORY

Website: area10.handbellmusicians.org

Facebook: [facebook.com/ HandbellMusiciansOfAmericaArea10](https://facebook.com/HandbellMusiciansOfAmericaArea10)

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



Area 11 Ringers Camp

Snow Mountain Ranch, Granby, Colorado



area11.handbellmusicians.org/camp

AREA 11 LEADERSHIP DIRECTORY

BOARD

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

Chair-Elect: Anne Kelley, chairelect.area11@handbellmusicians.org

Past Chair: Anne Kleve, pastchair.area11@handbellmusicians.org

Treasurer: Jill Persichetti, treasurer.area11@handbellmusicians.org

STATE/SUB-AREA CHAIRS

Desert: Nancy Roberts-Small, desert.area11@handbellmusicians.org

Mountain: Glen Hicks, mountainn.area11@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Events Chair: Anne Kleve, events.area11@handbellmusicians.org

Communications: Katie Gant, communications.area11@handbellmusicians.org

C.H.I.M.E Chair: Paige Erickson, chime.area11@handbellmusicians.org

Youth Chair: Nathan Kleve, youth.area11@handbellmusicians.org

Registrar: Lilly Hatch, registrar.area11@handbellmusicians.org

AREA 11 WEB DIRECTORY

Website: area11.handbellmusicians.org

Facebook: facebook.com/area11handbells

AREA 12 (CA, HI, NV)

Area 12 would like to share one way we are connecting with music educators in our area. This past February, we attended the California Music Educators Conference (CASMEC) to connect with music students and teachers from all over California. One of the comments we often hear from new teachers/directors is that they have found a set of bells or chimes in their closet and have no idea what to do with them. It is amazing how many of them do not know that HMA exists and the resources it provides. At CASMEC, teachers and students who have never seen bells before have an opportunity to play the instruments, look at music, and learn about the Guild. We also provide information on upcoming events, like our *Go Nuts* area conference and *Bellz! The Next Generation* youth conference.

While it's wonderful to re-connect with schools that already have bells or chimes available to them, this year we found 17 more schools that we were previously unaware of! Some of them were using bells in their classrooms to supplement existing programs and some had bells in the closet. We also met students who had just launched a new program at their university and hoped to expand it. All these people were searching for resources for handbells.

It was great to make these connections and share the resources HMA offers, especially the updated education resources on the national website. Many attendees signed up for our monthly newsletter, others received information about our handbell loan program, and some committed to attending our upcoming conference. We look forward to next year to meet even more music teachers and students.

— Beth Loebig, Education Director

AREA 12 LEADERSHIP DIRECTORY BOARD

Chair: Marci Nuoffer, chair.area12@handbellmusicians.org
Chair-Elect: Michèle Sharik, chairelect.area12@handbellmusicians.org
Past Chair: Tessique Houston, pastchair.area12@handbellmusicians.org
Secretary: Carol Pickford, secretary.area12@handbellmusicians.org
Treasurer: Kathy Arnold, treasurer.area12@handbellmusicians.org

STATE/SUB-AREA CHAIRS

CA-Central: TBD, cencal.area12@handbellmusicians.org
CA-North: Cindy Ksiazek, norcal.area12@handbellmusicians.org
CA-South: TBD, socal.area12@handbellmusicians.org
CA-Far North: Nancy Schmitt, farnorcal.area12@handbellmusicians.org
HI: Karen Carlisle, hi.area12@handbellmusicians.org
LA-Metro: Erik Der, lametro.area12@handbellmusicians.org
NV-North: Barbara Walsh, nv.area12@handbellmusicians.org
NV-South: Alison Pruett, vegas.area12@handbellmusicians.org
SF-Bay: Marquise Usher, bayarea.area12@handbellmusicians.org



June 20-22, 2024
Area 12 2024 Conference
Modesto CA
Clinician: Barbara Meinke

area12.handbellmusicians.org/gonuts-2024/



Area 12 Youth Conference
September 27-28, 2024
A Youth Handbell Education Event
Concordia University Irvine, CA
Clinician: Greig Ashurst

area12.handbellmusicians.org/bellztng-2024

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: TBD, membership.area12@handbellmusicians.org
Education: Beth Loebig, education.area12@handbellmusicians.org
Events: TBD, events.area2@handbellmusicians.org
Communications: TBD, communications.area12@handbellmusicians.org
Historian: Cyndi Tully, historian.area12@handbellmusicians.org
Social Media: Danel Ujifusa, media.area12@handbellmusicians.org
Vendor Liaison: Fran Sanders, vendorliaison.area12@handbellmusicians.org
Webmaster: Gail Berg, webmaster.area12@handbellmusicians.org

AREA 12 WEB DIRECTORY

Website: area12.handbellmusicians.org
Facebook: facebook.com/HandbellMusiciansOfAmericaArea12
Instagram: instagram.com/area12media
YouTube: youtube.com/@area12handbellmusiciansofa52

Educators...

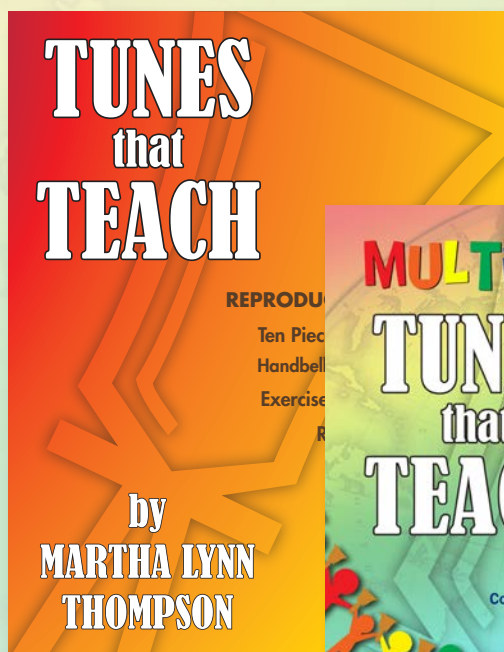
Let **AGEHR Publishing** help you start the school year off right with **Martha Lynn Thompson's *Tunes That Teach* series.**

oVERTONES

Handbell Musicians of America
201 E. Fifth Street, Suite 1900-1025
Cincinnati, OH 45202

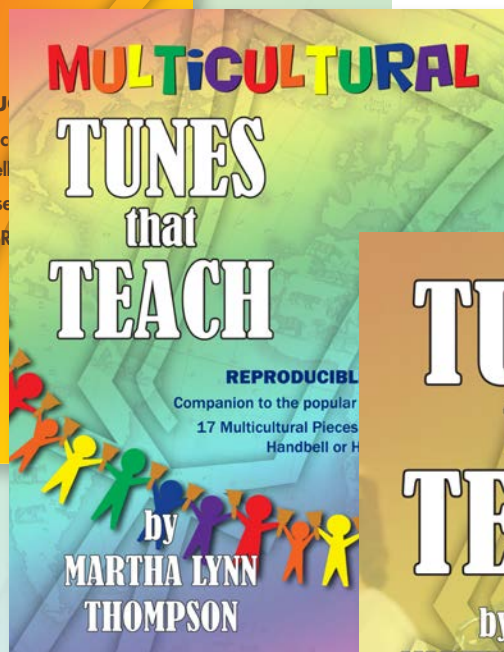
NONPROFIT
U.S. POSTAGE PAID
MADISON, WI
PERMIT NO. 2223

Summer 2024 • Volume 70, Number 2 • \$10.00 USA
If you are moving, please e-mail us your new address at
info@handbellmusicians.org



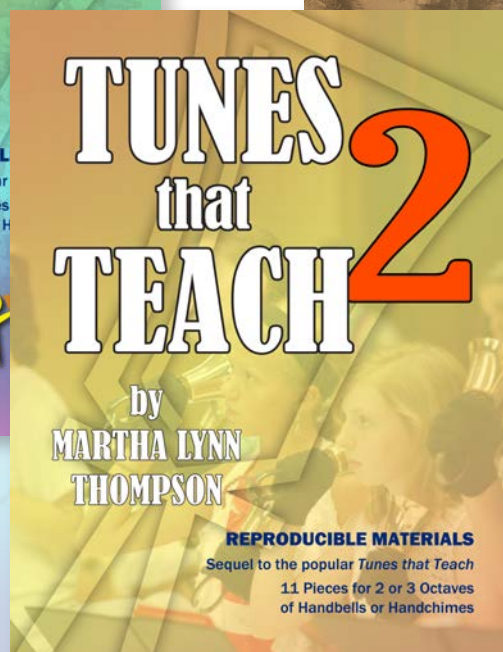
This best-selling resource is based on tunes that are used in both secular and sacred settings. Its 112 pages contain 10 separate settings for 2-octave and 10 settings for 3-octave handbell or handchime choirs. The arrangements, exercises, director's teaching guides, and ringer activities give you the valuable tools you need for your school or other beginning handbell program.

AG009 - REPRODUCIBLE - \$39.95



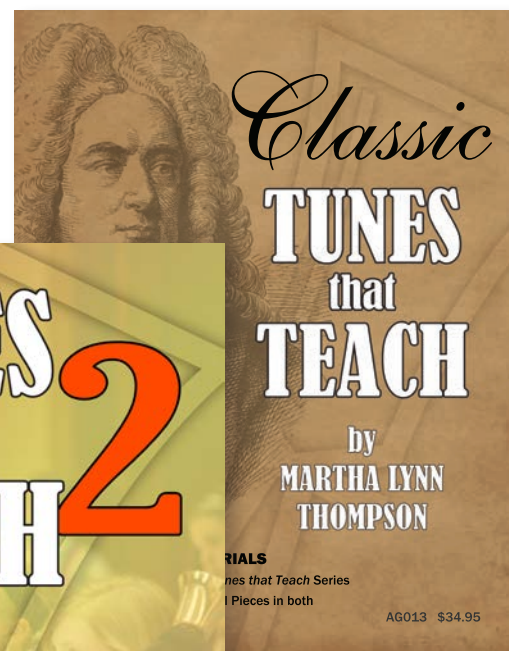
A sequel to the best selling *Tunes That Teach*, this volume contains 17 handbell selections with separate 2-octave and 3-octave arrangements. Tanzanian, Israeli, Afro-American, Brazilian, Swahili, Argentine, Hasidic, Cuban, Chinese, Bohemian, and Latin American tunes are represented in this collection which pedagogically moves from Level 1 to Level 2.

AG011 - REPRODUCIBLE - \$44.95



The third book in the series, *Tunes that Teach 2*, offers 22 creative arrangements of folk songs, music from other cultures, folk songs that have become well known hymns, and classical music. The music progresses through the book from easy to more challenging, making this an ideal teaching resource.

AG012 - REPRODUCIBLE - \$44.95



The latest offering in the popular series, *Classic Tunes That Teach* has arrangements by Handel, Purcell, Mouret, Corelli, Campra, and more. The pieces progress from simple to more difficult. 96 pages.

AG014 - REPRODUCIBLE - \$34.95

All are available at your favorite handbell music retailer