

# OVERTONES

Fall 2024

The Official Journal of Handbell Musicians of America

## Remembering Arnold Sherman



Annual Business Members  
Buyers' Guide Issue



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# OVERTONES

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HANDBELL MUSICIANS OF AMERICA

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

### OUR MISSION

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

### OUR VISION

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

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Cover Photo: Arnold Sherman looks through some of his music at the Pollard United Methodist Church, Tyler, Texas. Photo by Schuyler Wick/Tyler Morning Telegraph. Used with permission.

## From a Vintage *Overtones*

### Interesting Article About a Town Bell Ringer

While perusing some old copies of *Overtones*, I ran across this tidbit in the January 1967 issue. While it is not about handbells, specifically, it does relate to bell ringing and concerns the town of Ipswich, Massachusetts, where our organization was founded.

#### **WOMAN NAMED TO RING BELL IN IPSWICH**

##### **Reporter Is First Lady So Chosen In Town 332 Years Old**

Ipswich, Mass., Oct. 5 (AP)—Mrs. Mariet Moffatt has been appointed the first lady bell ringer in the 332-year history of Ipswich. And she isn't even a native New Englander.

The bell ringing began in Colonial days to announce curfew. Since then, 21 tolls have sounded every night at 9 o'clock as a tradition of Ipswich's heritage.

Mrs. Moffatt, 56, was appointed to the \$250-a-year post by the selectmen. She was the only applicant. The previous bell ringer had retired.

#### **To Maintain A Tradition**

"I heard the town was planning to use tape recordings of bells," she said today. "I wanted to see the bell ringing tradition continued, so I applied."

The necessity of ringing the bell every night of the year doesn't bother Mrs. Moffatt. "I have kind of a definite routine I follow anyway, so I won't be going out of my way."

She is a reporter for the Ipswich bureau of the Beverly **Times** and tapes a news program for a Newburyport radio station.

"If I ever want to take a vacation," she said, "I have several reliable friends who have promised to ring the bell for me." The present bell is located in the Methodist Church

#### **In Ipswich 12 Years**

Mrs. Moffatt came to Ipswich twelve years ago. Previously, she had been a reporter in Huntington, W. Va., and had lived in Michigan. She was born in Shelbyville, Ind.

She admitted she may have some problems covering night time meetings of town agencies.

"If the meetings go on after 9 P.M.," she said, "I'll have to run out to ring the bell and then come back."

"The selectmen told me they are going to conduct all their important business from five minutes of nine to five after nine."

She taught music for 10 years at the Thomas School in Darien and has directed adult and children's choirs for many years. At present she is the organist and choir director of the First Reformed Church in Hastings-on-Hudson, N.Y.

## LOOKING FOR CONTENT

### INSTRUCTIONAL ARTICLES

- Rehearsal & Teaching Techniques
- Building & Organizing a Program
- Marketing & Communication
- Building/Using Equipment

### MUSIC

- Processionals & Fanfares
- Hymn Accompaniments
- Arrangements for Less than a Full Choir
- Instructional Pieces

### EDUCATIONAL MATERIALS

- Music Lesson Plans
- Rehearsal Exercises

### FEATURES

- Human interest stories about the people who make handbells special
- Articles about especially unique handbell events or programs from which someone else could gain ideas



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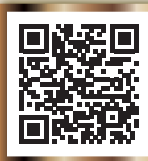
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## Lighting Up Your Brain with Music

When playing handbells, you may not be thinking of the many ways your brain is lighting up, but it is! One of the ways researchers at Johns Hopkins Medicine have studied the effects of playing music on the brain is by having musicians improvise while within an fMRI (functional magnetic resonance imaging) machine. They found that the work the brain is doing to compute the action of moving from note to note lit up the musicians' brains significantly, which helps keep the brain healthy.

At the University of Central Florida, two professors have been studying this, neuroscientist Kiminobu Sugaya and violinist Ayako Yonetani, and since 2006, have been teaching "Music and the Brain" at The Burnett Honors College. Their research included working with Alzheimer's patients who generally were unresponsive. However, when headphones with their favorite music being played were provided, the patients' eyes lit up. "They started moving and sometimes singing. The effects last maybe 10 minutes or so even after you turn off the music."

Years ago, researchers believed that it was classical music ("The Mozart Effect") that was best for keeping brains active. However, more recent studies have shown that it is instead the music that we grew up listening to that can have a significant impact on brain health. As Professor Sugaya shared, "If you play someone's favorite music, different parts of the brain light up, that means memories associated with music are emotional memories, which never fade out..."

I have been spending some time researching how music might benefit people with Parkinson's Disease (PD), which my mother was diagnosed almost three years ago. As a vocalist myself, I have been especially interested in reading about how singing and vocalizing can help those with PD, and found



*Linda Onorevole with her mother, Pat Foote.*

that these activities can strengthen respiratory muscles, memory, speech processing, and more. This is a motivation for starting a singing group at my mother's Assisted Living Facility. And who knows, maybe some handchimes will be incorporated...

Wishing you all good health and many years of lit up brains, courtesy of handbells!

*-Linda*

# 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](https://HandbellMusicians.org/events)**



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# Membership Matters

Thoughts from Your **Regional Membership Coordinators**

## Resiliency When You Need It

My current home group, the Penobscot Bay Ringers (PBR), just finished up a busy ringing year with our spring concert weekend.

The 2023 fall/winter season started routinely with the usual rehearsals and holiday enthusiasm. We added two new ringers to PBR in the fall and our holiday concerts went well. Then the dominoes began to fall.

A bass ringer landed a great new job with an unpredictable schedule. This would be the first gap. A charter member decided to retire to care for a terminally ill spouse. Another member took a tumble resulting in broken limbs, some of which were arms. Do any of these situations sound familiar to your group? PBR faced some difficult decisions.

We could have packed up the 5th octave. We could have pulled out last year's music. But PBR soldiered on. You can call it resiliency or compromise or adaptation. A new ringer joined the bass section. A semi-local sub filled a spot for the spring season. Through brilliant bell and position re-assignments, our director Amy Rollins ensured PBR fulfilled our concert obligations and kept all our bells on the table.

All of these events (new job, illness, injury) are just a few of many life changes that everyone can experience. The impacts are felt most by the individual. The group is also affected by the loss of a valued ringer. I know most groups face the unwanted challenge of trying to fill unexpected vacancies.

And this was an even year which meant PBR and 120 other ringers converged on Auburn, Maine, for the Maine Spring Ring—specifically the Auburn Middle School which served as a recovery center for the Lewiston-Auburn massed shooting tragedy. One of the massed pieces was Michael Helman's "Prayer for the Innocents" (written in response to the 2016 Orlando mass shooting incident). Another massed selection was "Change Ring Prelude on Divinum Mysterium" which was new to several PBR ringers. We also performed a solo piece at the Spring Ring final concert. We would have missed all of this had our director

“

*What does resiliency look like in your group? Is it moving to a different ringing position? Is it learning a new technique? Is it ringing for a new audience or in a new venue?*

”

and ringers not persevered through the early challenges.

What does resiliency look like in your group? Is it moving to a different ringing position? Is it learning a new technique? Is it ringing for a new audience or in a new venue?

Epilogue of sorts: The new bass ringer treasured the opportunity to ring the bottom fifth octave. The spring sub got more experience with 4-in-hand ringing. A full ensemble ringer agreed to fill in with the smaller ensemble and really enjoyed the different ringing style. Many good things resulted from the necessity of trying something new.

At our spring concert weekend, PBR dedicated a factory-fresh 2-octave set of bells towards our education efforts in the community. PBR will loan these bells out to schools in the local area. The bells were purchased through a recent grant award. The new bells were dedicated in honor of a charter member and spouse because of their founding and continuing contributions to the group.

There's one other thing: Amidst all this excitement, PBR also applied for and received a grant to attend the National Seminar in Hartford in July. Stay tuned for the PBR National Seminar experience in my next column.



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

\*\*Subject to event eligibility





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HMA National Board  
President

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## Ichi-go Ichi-ee

### A Once In a Lifetime experience at the the 21st International Handbell Symposium in Hamamatsu, Japan

*August 12-17, 2024*

The rhythmic chime of handbells echoed through the halls of Hamamatsu, Japan, as nearly 800 passionate musicians from around the globe gathered for the 21st International Handbell Symposium. Against the backdrop of this vibrant city of music, the event transcended mere music—it became a celebration of unity, culture, and the shared love for the art of handbell ringing.

At the heart of this symposium stood the International Handbell Committee (IHC), whose mission reverberated throughout the week: to promote the art of handbell ringing worldwide. The IHC members, fueled by their unwavering passion for music expressed through handbells, envisioned a future where communication between nations would harmonize through the universal language of melody.

Representing a unique blend of cultures, the participating countries—Japan, the United States of America, Canada, Great Britain, Australasia (Australia and New Zealand), Hong Kong, South Korea, and Singapore each host the event in rotation every two years. This year, the symposium extended its reach even further. Handbell musicians from Iceland, Hungary, Germany, Taiwan, Puerto Rico, and Thailand also participated.

It was a wonderful week of cultural exploration. Throughout the symposium, musicians immersed themselves in a rich tapestry of experiences. In addition to massed rehearsal and handbell technique classes, the Symposium celebrated each country's diverse arts. Attendees explored paper cutting, engaged in a traditional tea ceremony, and

even tried their feet at line dancing—a lively exchange of cultural rhythms.

The culmination of the week-long celebration was the final concert—an awe-inspiring talent showcase. The stage pulsed with energy as nearly 3000 handbells echoed throughout the concert hall. I am so grateful to have had the opportunity to share the conductor's podium with some wonderful musicians. This concert was a declaration of unity, a testament to the art of gathering with a purpose.

So Arigatou Gozaimasu, Japan! Our Japanese hosts, led by Mr. Arthur Syin, Ms. Noriko Musha, and Mr. Junichi Ozawa, orchestrated an unforgettable experience. The “yellow shirt” staff—unsung heroes behind the scenes—ensured seamless transitions and warm smiles. They taught us about “ichi-go ichi-e,” a simple Japanese proverb: “one time, one meeting.” We understood this Symposium was a unique encounter—a fleeting moment that would forever resonate in our hearts.

To anyone with a true love of handbells, I say this: If you ever have the chance to attend an International Handbell Symposium, seize it. The effort is rewarded not only in music but in the indelible connections formed across borders. For in the world of handbells, we find not just the chance to play one instrument together, but a chance to share our humanity.

## Virtual Winter Workshop January 31-February 2, 2025

Virtual Winter Workshop returns January 31, 2025, through February 2, 2025. There will be a wide range of classes led by expert instructors on an assortment of handbell-related topics. Take advantage of this chance to learn, grow, and share your enthusiasm from the comfort of your own home. The only equipment required is

your computer and a solid internet connection. Having bells at home may enhance the experience of some of the courses but are not required. The \$99 registration fee provides the opportunity to attend live sessions over three days, and watch the recordings of all sessions for 30 days following the event.

**Classes and instructors will be announced by October 21, 2024.**

**You can register now for Virtual Winter Workshop now at <https://bit.ly/VWW25-Register>**

## Now Accepting Performer Applications for Pinnacle 2025 *Deadline is October 15*

Pinnacle is Handbell Musicians of America's event that focuses on community ensembles and performances. However, that is not to say the event is only for community ensemble members - Pinnacle is for everyone who presents performances!

Pinnacle will be held July 9-12, 2025, at the Mary Jane Teall Theater at Century II Performing Arts & Convention Center and Hyatt Regency Wichita.

The application for those interested in performing at Pinnacle will open

on September 1, 2024, and close on October 15, 2024.

There are 9 performance opportunities available: three morning, two afternoon, and four evening. Morning and afternoon concerts are 45 minutes, and evening concerts are one hour. Applicants should be aware that a video from within the past 4 years is required to be submitted with your application. Performer applicants (individual or ensemble) must be a member in good standing of Handbell Musicians of America.

**You can find the application at <https://bit.ly/HMAPerformerApp25>**

**Applications for faculty and class submissions will open Sept. 23.  
Watch the HMA website, social media accounts,  
and emails for details.**

## Administrative Update

Handbell Musicians of America (HMA) has changed our organizational structure and we no longer have a business manager position.

All of us at HMA are very grateful to Ed Rollins for his longtime service to our organization as business manager, interim executive director, and past president.



Thank you, Ed, for your tireless commitment to advancing the musical art of handbell and handchime ringing, and helping to steer HMA through some challenging times and transitions.

# Certificates of Completion for National Seminar, Master Series, and Into the Forest

Handbell Musicians of America will be issuing Certificates of Completion on request to those who participated in this summer's National Seminar, Master Series, or Into the Forest events. These Certificates will include the topics studied and hours completed, and can be provided to school administrators, church administrators, etc. to help meet professional development requirements.

**To request a Certificate of Completion for your participation in these events, please send an email to: [mclyatt@handbellmusicians.org](mailto:mclyatt@handbellmusicians.org) that includes your name and what event you attended.**

## Two New Sections Added to HMA Website

Handbell Musicians of America has added two sections to our website, Solo Ringing and Bells in Faith. Each will have resources related to their respective topics and be frequently updated.

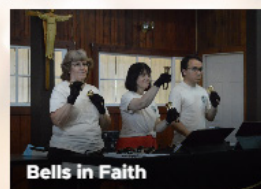
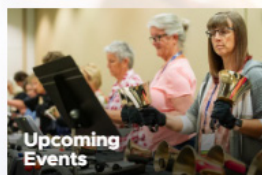
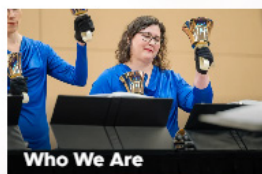
The Bells in Faith page has repertoire recommendations for fall. This page will have a quarterly posting of suggested selections that can be played in your church services throughout the year. Each August, November, February, and May a new list will be posted with selections that might fit a variety of churches, liturgical or not. While these lists will not be exhaustive (in fact, they will be quite short), they will give directors some focus, if needed. There have been many social media posts asking for "hints" regarding music selection. These lists are an attempt to give those hints. We hope they will be helpful.

The Solo Ringing page currently has Bell Tree resources posted, including the getting started on Bell Tree, and Bell Trees and pentatonic ringing. There are many more resources being added to this section of the site in the coming weeks.

There are committees responsible for each of our resource sections, Education, Bells in Faith, and Solo Ringing. A fourth committee is being developed for Community Ensembles. If you are interested in participating on this committee, please send an email to [Linda@handbellmusicians.org](mailto:Linda@handbellmusicians.org).

### Be a part of something great and learn a new skill

Dedicated to advancing the musical art of handbell and handchime ringing through education, community, and communication.



### Bells in Faith Section

<https://handbellmusicians.org/faith-resources/>

### Solo Ringing Section

<https://handbellmusicians.org/solo-ringing/>

# 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.
- Exhibits in Handbell Commons
- Celebration lunch banquet

The call for classes, instructors, and performers will be shared soon on HMA's website, social media pages, and weekly HMA email.

Learn more about the Mary Jane Teall Theater: [bit.ly/TeallTheater](https://bit.ly/TeallTheater)

Learn more about the Hyatt Regency Wichita: [bit.ly/Pinnacle25Hotel](https://bit.ly/Pinnacle25Hotel)



Arnold Sherman works on music at the Pollard United Methodist Church, Tyler, Texas. Photo by Schuyler Wick/Tyler Morning Telegraph. Used with permission.

## *Remembering Arnold Sherman*

*Arnold B. Sherman, a longtime member of Handbell Musicians of America and a celebrated composer and conductor, passed away on May 20, 2024. With more than 400 published works, primarily for handbells, he was one of the most prolific composers for the instrument.*

In addition to his extensive handbell repertoire, Arnold also composed pieces for organ and choir, as well as works intended for performance by handbells with orchestra or band. He was a highly sought-after clinician at the local, area, and national levels. Among his works for handbells with band is *An American Tapestry*, a three-movement work commissioned by AGEHR for the 13th International Handbell Symposium in 2008, which showcased a number of American styles of music.

Born in 1948 in Rochester, New York, to World War II U.S. Navy veterans, Arnold graduated from Richard Montgomery High School in Rockville, Maryland, in 1966. He then attended Montgomery Junior College in Maryland and later Baylor University in Waco, Texas. After his college years, Arnold served in the United States Air Force during the final years of the Vietnam War.

Arnold's professional music career began in Rockdale, Maryland, where he served as the Director of Music

and Youth at St. John's Methodist Church from 1969 to 1976. During this time, he also directed the Regeneration Singers, a community youth choir that performed numerous concerts each year at Rockdale High School and various churches throughout the community. In 1976, he led the choir on a multi-state tour that culminated in a memorable performance in Washington, D.C.

Arnold dedicated the majority of his career to serving as the Director of Music and the Arts at Pollard United Methodist Church in Tyler, Texas, a role he held for over 30 years. During his tenure, he also founded the Pollard Theatre Center, which continues to produce a season of plays and musicals annually.

Arnold, along with fellow composer Hart Morris, co-founded Red River Music publishing company and was a recipient of the American Society of Composers, Authors & Publishers (ASCAP) Standard Award for many years (now called the ASCAP Plus Award). He also founded the East Texas Handbell Ensemble and served as the Area 9 Chair for HMA. As a clinician and guest conductor, Arnold led choral and handbell workshops and festivals across the United States and internationally in Canada, England, Japan, and the Bahamas. He also served for many years as the composition instructor for the Handbell Musicians of America Master Series.



## A PERSONAL TRIBUTE TO ARNOLD SHERMAN

by Jayne Brown

Most of us know Arnold for his composing handbell pieces that we loved and will continue to love to ring. Many of us know about his work as a teacher and clinician, although that has been several years ago.

But Arnold had another gift. Over and over in these last few months, I have heard stories about how Arnold affected someone's life—his encouragement, his mentoring, his seeing potential in someone that they didn't see in themselves. And then he would work with them, teach them, and enable them to do that new thing, to accomplish that new goal.

This is certainly the story of my life. I began ringing in a bell choir for Arnold in 1983. I loved it! He took us to Area festivals where I learned more. In 1990, I moved to Montana—unwillingly leaving the home, church, and bell choirs I loved. But with Arnold's encouraging words, I started a handbell choir in my first year in that small farm town.

He encouraged me to be involved with AGEHR (now HMA). Over a few years, I had two adult choirs, a youth group and a children's group, and sometimes a quartet—all because of Arnold. Some of those adults and grown-up kids moved and directed their own groups—off shoots of what Arnold taught us.

When I returned to Texas, Arnold once again encouraged me as I directed two groups. There is so much more, but Arnold truly changed the trajectory of my musical life. As I have told this to friends, they in turn have shared countless stories with the same theme. Because of Arnold's invitation, encouragement, and mentoring, their lives also were changed, nourished, and enhanced. One person even told me, "My life changed the day I met Arnold Sherman. He believed in me!"

And that is his gift to so many of us. I pray this insight of seeing our potential and believing in us, as well as his music, will live on!



Dian Ruder directs three handbell teams at Canterbury Christian School in Los Altos, California, and one of four teams at the Valley Handbell Academy in Cupertino, which she and her husband David founded. She is a solo ringer and bell tree ringer, teaching a variety of classes at the local, national, and international levels. Dian and her husband have traveled to many countries to bring the joy of handchimes to many children and adults. During the pandemic, she organized and taught solo ringing and bell tree techniques to sibling groups and added bell tree accompaniments to the church's recorded services whenever possible. She accomplished a B.A. and M.A. in organ performance during her nursing career.

# Soloists, Ensembles, Bell Trees

Coordinated by **Linda Krantz**

## It's a Natural!

### Bell Tree Ringing with Children

by **Dian Ruder**

There are many ways to involve youth with handbell ringing. Some full children's ensembles play with 2-3 octaves of bells or chimes, but smaller groups of four to eight can start with chording sing-a-long melodies, or learning to change ring in patterns. All of those will interest and excite curious minds. Add some organization and camaraderie with friends, and you will have a committed team of budding musicians eager to invite friends and learn more skills.

Another tool I use in my beginner to advanced system is teaching them to play a bell tree. The name alone catches their attention, skepticism, and curiosity; then, when they see that they can play several bells at once, they volunteer eagerly. Add some special equipment—mallets, a stand, or a pole—and they will be competing to do it.

Working the bell tree technique into their skill set is key and must fit the children's ability and the music's aim. Some examples for ideas: For the younger kids, a small or any size group can play chords on chimes and add a simple melody played on the bell tree. That works well with songs like "This Little Light of Mine." A bell tree can introduce a simple song, using higher bells than used within the song. A descending eighth-note or even sixteenth-note pattern can make a good introduction to songs such as "Joy to the World." The descending first four notes of the scale can be used as a measure or two of introduction and possible interludes. Repeating obligato lines or countermelody can be added to some hymns or songs for something a little more complex. Short phrases that repeat are ideal. These can be created without needing a published arrangement. For a more somber song, consider a simple bass bell drone. Putting a large bell on a tree stand gives small people the fun of playing a really big bell! Consider starting a performance with a bell tree

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*The beauty of starting small and simple is that, first of all, it takes little equipment to accomplish. A four-note bell tree can be hand-carried by a child, with higher octaves (and thus smaller bells) working better for smaller children. The wooden dowel bell tree pole, designed for processions, is simple to make and enables carrying three to eight bells.*

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processional, using any simple pattern. The fun escalates if you can work in two or more trees processing!

The beauty of starting small and simple is that, first of all, it takes little equipment to accomplish. A four-note bell tree can be hand-carried by a child, with higher octaves (and thus smaller bells) working better for smaller children. The wooden dowel bell tree pole, designed for processions, is simple to make and enables carrying three to eight bells. Karen Van Wert has made a short YouTube video showing the dowel pole. Go to <https://bit.ly/DowelBellTree> or search "dowel bell tree processional holder."



If you have a bell tree stand, you have more options. One is being able to hang large bells for that drone pattern. Or, a bell tree melody can be divided between two people, putting one part of the tree on one side of the stand and the other on a different arm. Bell tree stands can have the disadvantage of being too tall for short children, even at their lowest setting. If standing on a box isn't safe, adding extra non-playing bells to the top of the string will bring their needed notes into reach. Mallets are a requirement, as is teaching mallet technique. That is another class of its own, but the minimum requirements are balancing the mallet in the hand, using a short stroke, and bouncing it off the bell at the correct spot.

Malleting the bells without missing the target requires the ringers to memorize the music so they can see where to aim. Don't be afraid to challenge your younger ringers to memorize; they are much better at that than we adults are! To aid memorizing without actual bells, I always teach my bell tree students to draw a bell tree on paper, as large as possible, so that they can practice the patterns at home. With the bells on paper in the correct order, pencils can serve like mallets to practice, reinforcing muscle memory. Small assignments that can be mastered quickly provide the motivation to try something more complex next time. Then, when you later add some little extra to the arrangement, the 'wow' factor pops in.

Some of my more experienced youth ringers have accepted the challenge of playing an entire published arrangement for bell tree. Duets are popular with youth, a shared experience. When you can enlist two ringers who are siblings or good friends, scheduling the rehearsal gets easier.

Duets can involve two bell tree ringers, or one on bell tree and one solo table ringing. Music written for a solo can be divided into two or more parts if the notes don't overlap. If they do, a double set of some notes makes playing easier. More experienced youth ringers can reach onto the other person's bell tree to play shared notes.

Best advice: find a way to add bell trees to your bag of tricks for youth. Start very simply, even without poles or stands. Increase the complexity as occasions and equipment enable, and the students will be eager to accept the opportunity to learn this new fun skill.

**Resources for soloists, small ensembles, and bell tree ringers are being added to the HMA website Solo Ringing Section at [handbellmusicians.org/solo-ringing/](http://handbellmusicians.org/solo-ringing/)**



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# Community Connections

Coordinated by **Lauran Delancy**

## Rolling Repertoire

### Repeating Titles in Various Concert Programs Without Them Sounding Like Repeats

by **Lauran Delancy**

Many community ensembles have settled into the predictable routine of offering a Christmas concert and a Spring concert. Often, these singular concerts are performed several times each season at different locations over the course of a couple of weekends. For the most part, we have trained our audiences to expect to see us only twice a year. We fall into this routine because it works. It's a proven formula that we have become comfortable with. But what if we could step out of that comfort zone, perform more concerts, and we had the added bonus of more engaged ringers?

I was introduced to the idea of rolling repertoire several years ago. The basic concept is the intentional placement of key pieces that can be carried forward and a constantly running addition of new music, but the beauty of the idea is that it can be tailored for each ensemble's unique situation.

Let me walk you through a hypothetical scenario to illustrate:

Community Bell Ensemble (CBE) loves performing. They could really use the income from another concert to help them purchase the 6th octave, but there isn't enough time to prepare another concert. CBE's director programs a brilliant Christmas concert with twelve audience-dazzling pieces. For three of those pieces, she chooses new original works or folk pieces that fit the concert theme but are not strictly limited to Christmas. Halfway through the season, the director hands out two new pieces. Two of the Christmas concert pieces are solid and get shifted to the "keep ready" portion of rehearsals, and the new pieces are introduced in their place. The following month, the director repeats this with *another* two new pieces. All the Christmas repertoire is continuing to get the appropriate attention, but new pieces

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*More performance opportunities lead to more interaction with our audiences. We often discuss among ourselves the frustration of handbells being relegated to being seen as just a “Christmas instrument.” Having more concerts during the year is one way to combat this. It allows us to hopefully interact with even more people and introduce them to more of the vast repertoire of music handbells can create.*”

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are also being prepared simultaneously. The Christmas concert season is stunning, and audiences can't get enough of the music that CBE is creating and sharing. They are invited to the next concert – at the end of March! When CBE returns to rehearsals in January, they already have the three pieces from the Christmas concerts that the director intentionally programmed to be played again, plus the four pieces they have been working on alongside their Christmas repertoire. They

Lauran Delancy holds a B.A. in Parish Music and a Master of Church Music with an emphasis in Handbells from Concordia University Wisconsin. She fell in love with handbells in high school and has enjoyed ringing, composing, directing, and teaching ever since. Lauran was a founding member of the Milwaukee Handbell Ensemble and served as the Artistic Director of Rezound! from 2012 to 2021. She has served several terms on the Area 8 board of Handbell Musicians of America and taught at area and national festivals. Lauran currently serves as the Director of Parish Music at Beautiful Savior Lutheran Church in Olathe, Kansas, where she has a vibrant program with multiple handbell ensembles beginning at age three.

need to add five more pieces for their next concert, but the director hands out eight pieces (five for March and three for their traditional “Spring concert”). In February, the director introduces two more pieces just like she did while working on the Christmas repertoire. By the time the second concert is performed, the ensemble has three pieces from that concert specifically chosen to carry forward and play again, the three extra pieces that were started in January but were for the “Spring concert,” and the two other pieces that were introduced alongside the second concert repertoire. Again, they only need to learn five new pieces during April and May, and they will have another unique concert to offer their audiences.

In this scenario, the ensemble operates from August to May, but the concept could be applied to any yearly organization. To be sure, it requires more planning and a good view of the overall picture of the ensemble’s year. In planning themes, it may require thinking outside the box to intentionally choose whatever number of pieces that can carry forward and fit a new theme without sounding like a repeat. As directors choosing repertoire, we have an abundance of unique handbell music working on our side in such an endeavor, and more are becoming available all the time.

There are many different advantages to implementing this idea of rolling repertoire. The most obvious is that it has the potential to make it possible for ensembles to perform more concerts throughout the year. Instead of devoting three or four solid months to only learning just one concert’s worth of repertoire, we begin to overcome the obstacle of “not enough time” to be able to offer more unique performances.

More performance opportunities lead to more interaction with our audiences. We often discuss among ourselves the frustration of handbells being relegated to being seen as just

a “Christmas instrument.” Having more concerts during the year is one way to combat this. It allows us to hopefully interact with even more people and introduce them to more of the vast repertoire of music handbells can create. We capitalize on the interest generated from the first concert by offering another concert while people are still talking about the first one.

Implementing this concept of rolling repertoire also offers an advantage to our ensembles: keeping our ringers engaged. By consistently introducing new music, the ringers are given new challenges. There is no room for becoming bored or complacent with the music when there is always something new and fresh to focus on. Assimilating new music is a skill, and more opportunities to learn new pieces will strengthen those abilities. The ringers will also become more adept at implementing

the ensemble skills that take music from technically correct to musical expression. Listening and responding to each other will grow as they are consistently given new and varied musical scenarios. In my experience with this rolling repertoire concept, I have also seen more commitment from the ringers at rehearsals because something new is always being worked on, and they recognize that they don’t “already know it.”

The scenario spelled out above may be ambitious for your ensemble, or maybe you already do something similar in line with this idea of rolling repertoire. The concept deserves to be considered. It is flexible enough to be of benefit in many different situations and molded into many forms to accommodate various circumstances. May this be another tool in your toolbox as your ensembles reach toward their goals and always aspire to higher potential.

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As we are in the midst of a milestone year for HMA, here is another vintage piece published in the May 1968 issue of *Overtones*. It is a lively, yet accessible arrangement of Louis-Claude Daquin's Baroque piece *Rigaudon*. For printable scores, visit our members only site at [HandbellMembers.org](http://HandbellMembers.org)

## Rigaudon

L. Daquin arr. Hermonat

The musical score for "Rigaudon" is presented in four systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece consists of 22 numbered measures. The notation includes quarter notes, eighth notes, and rests. Measure 16 features a double bar line and a repeat sign. Measure 18 begins with a double bar line and a repeat sign, followed by a double bar line and a repeat sign. Measure 20 features a double bar line and a repeat sign. Measure 22 ends with a double bar line and a repeat sign.

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Musical notation for measures 23-27. Treble clef, bass clef. Measure numbers 23, 24, 25, 26, 27 are indicated above the staff.

Musical notation for measures 28-32. Treble clef, bass clef. Measure numbers 28, 29, 30, 31, 32 are indicated above the staff.

Musical notation for measures 33-37. Treble clef, bass clef. Measure numbers 33, 34, 35, 36, 37 are indicated above the staff.

Musical notation for measures 38-42. Treble clef, bass clef. Measure numbers 38, 39, 40, 41, 42 are indicated above the staff.

Parts needed

Musical notation for parts needed, showing a sequence of notes on a grand staff.



Nancy Youngman has been a handbell choir director since 1984, serving two churches since 1991. She is the founder/artistic director of Bellissimo, Lincoln Nebraska's auditioned Community Handbell Choir. Nancy has degrees in Instrumental Music and German and is retired from Lincoln Public Schools, where she taught both subjects. Since 1990, she has been a member of the Nebraska State Handbell Committee and has served as State Chair twice. She served on the Area 8 Board of HMA as Secretary from 1996–1998 and is currently the Area 8 Chimes Chair. Nancy has taught at workshops throughout Nebraska and neighboring states, as well as at Area 8 Festivals, and has served as guest clinician for several handbell workshops.

# Handbells in Worship

Coordinated by **Beth Ann Edwards**

## Serving Two Churches

by **Nancy Youngman**

Recently, a question in the Handbell People group on Facebook asked if anyone had experience directing in two churches and if they would recommend it. As I thought about this, I realized my answer would be too long to include there. I started directing handbells at my own church in 1984. In 1991, I got a call from the music director at a very large church who had seen my groups and was interested in hiring me to run the program at his church. Once I talked to him and the music director at my home church, I agreed to do it, as long as both understood that any previous commitments at either church would be honored, even if something came up at the other that was very important or that I really wanted to do. That is the most important item to put forth if a person commits to doing this. Even through several staff changes at one of the churches, both have respected this point.

As I thought my answer, I could see several points to make:

**Special Services:** When I was hired at the large church, they said that they wanted me there for every Easter. They felt that Christmas was too hard to have enough ringers, so they did not worry about me covering Christmas Eve. And that has been perfect! In our 40th year at my home church, we have only missed playing for one Christmas Eve, and that was because of a blizzard that shut down the city. My ringers know we play then, and except for an occasional illness or work conflict, they are always there! Plus, the large church recently changed worship hours, so I have been able to do Easter services at both churches. Before taking a second job, I recommend

“

*The ringers are the biggest reason I keep directing in two churches. These people are the heart and soul of the program and are all very special to me. I have ringers in both churches who have played for me for 30-plus years, so not only have we provided the wonderful service of using our music to the glory of God, but we have also experienced life together—births, deaths, marriages, and illnesses.*

”

ensuring what both churches expect on special days.

**Music:** The churches are of different protestant denominations, so there are some differences in which hymns the congregations are familiar with, but with time, I've had the opportunity to introduce some great hymns to both congregations. The bigger issue has been the length of the pieces. The large church has several services in a row, and

everything is closely timed—we generally must keep our pieces to 3½ minutes or less. At my home church, we are the “premier” musical group, so time is never an issue, and we have been able to play some wonderful longer pieces. Another important factor is that I can use familiar hymns at both churches, which is a savings to the budgets of both. I buy the music for the choir I feel it fits the best, but if it will also work for the other, they will get to play it too, at some point. I make sure the music is clearly marked as to which church owns it.

**Recruiting:** My home church is a mid-sized church, and as we have been members there for almost 50 years, I know nearly everyone. When the church gets new members, they do a talents survey, so I know if someone is interested in playing handbells. The large church is completely different. I know just a small percentage of the people who attend there, and unless one of my ringers knows someone personally, I have no idea who attending there can or has played bells. When we have needed several new ringers in a year, I do put an announcement out over the summer that we are looking for ringers and to contact me. I feel that people respond better to being asked personally to do something than to answer such an announcement, but it is just too hard to know in that large of a congregation. Having an event to let people try out ringing is always an option, but prospective ringers must also know it is a total commitment activity. Their attendance is crucial.

**Scheduling:** When I first started at the large church, they held communion on the first Sunday of the month. The bell tables were in the way of their communion set up, so we could not play there then. I started having my home bell choir play on the first Sunday of the month, and we are still doing that today! It works very well—the ringers know that is when we play and can arrange their calendars around that. At the other church, I ask for conflicts with Sundays each half of the year, and then we schedule around those. This is perhaps not the best way to schedule dates, but we did try to have a set Sunday, which didn't work well. Rehearsals do depend somewhat on the church schedules. In larger churches, Wednesday nights are very busy, so it may be hard to get ringers then. In my mid-sized church, we start rehearsals an hour before choir practice on Wednesdays, and then people can be in both groups. I have also had many youth choirs, and it works best for those to be scheduled in conjunction with other youth activities. We had a Sunday evening Youth Club at one church, and those who wanted to ring came an hour before the activities. They had Monday evening mission work at the other, so the teens had handbells right before that. I have found that nowadays, the schedules for youth are so full that it works better to have a date in mind to play in church and

then schedule rehearsals when the kids are available, which is often right after the Sunday church service. This is probably the most complicated part of directing in two churches—finding time to fit in rehearsals that benefit all the choirs—with the time you yourself have!

**Equipment:** To me, this is the most challenging part of being a handbell director! There is a lot of equipment, and everything needs to be stored and moved every time a group plays! UGH! In both churches, we have been frequently moved, but when my home church added on to their property, they built a handbell room right off the sanctuary. And while that is optimal, I know that it is probably not realistic in many churches. Because we have an hour and a half between services on Sundays, the ringers all come and help set up, we have time to practice in the sanctuary, and then everyone helps put away the equipment after the service. At the large church, we are not so lucky. They have several services, one after another, and there is no time for either set up or take down on Sundays, so I go in on Saturday to do it, but that also depends on whether there are other services, weddings, or funerals, and I must wait until those are over. The custodians set up the tables, but I move the pads and tablecloths from the music room and get everything ready. The music room is shared with the vocal choir, so on Sunday, the vocal choir uses the room to warm up. We move the bells and tables to a classroom across the hall to rehearse, and then the ringers are all responsible for getting their own bells and equipment into the sanctuary within the fifteen minutes we have between services. They do not have a chance to warm up there. On Monday, I return and put away the pads and tablecloths. I have talked to people there about finding a better solution, but this is the best we can do so far. I did negotiate to be paid for my set-up time, although that doesn't always help my aching back.

**The Ringers:** The ringers are the biggest reason I keep directing in two churches. These people are the heart and soul of the program and are all very special to me. I have ringers in both churches who have played for me for 30-plus years, so not only have we provided the wonderful service of using our music to the glory of God, but we have also experienced life together—births, deaths, marriages, and illnesses. We have played for each other's weddings, our children's baptisms, and even some special ringers' funerals. When a director can get ringers who are committed to the program and know the importance of this commitment, a handbell choir becomes a family of musicians that praises God in the process. There can be no worthier use of time and talent!

# Business Members Buyers' Guide

Following is a list of our current business members (as of August 1, 2024) along with their contact information. Please patronize them and, along with us, thank them for their support of handbell and handchime ringing and Handbell Musicians of America.

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A variety of music to meet the needs of our diverse membership. Our catalog includes: music from beginning (level 1 and 2) to advanced (level 4, 5, and 6); music for 2-8 octaves; hymn arrangements; original pieces; festival pieces with brass and keyboard; transcriptions; multi-cultural music; solo/ensemble selections; choral music with bell accompaniment; and music education resources.

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Alfred Handbell, a division of Jubilate Music Group, is dedicated to publishing a broad range of resources stylistically suited to meet the diverse needs of handbell ensembles in church, community, and school settings from coast-to-coast and beyond. We publish a complete catalog of handbell music at all levels and for solo ringers all the way to large 5-7 octave ensembles.

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For over thirty years, Greig Ashurst has developed an impressive conducting and teaching career in music, technology, and educational philosophy. From professional orchestras to local

school bands and choirs, Mr. Ashurst's breadth of repertoire and experience is unparalleled. He has served as a music educator in public and private schools and universities in Louisiana, North Carolina, and Texas. Additionally, he has worked as a church musician for nearly 35 years directing handbell, choral, and instrumental ensembles. He has been conducting, teaching, and performing at local, national, and international handbell events for all of his adult life. He holds a MM degree in instrumental conducting from the Meadows School of the Arts at Southern Methodist University and a BME degree from the University of Louisiana-Lafayette.

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## BELLS OF THE LAKES

bellsofthelakes.org; bellsofthelakesmanager@gmail.com



Bells of the Lakes is a community handbell ensemble representing the Twin Cities of Minnesota and is directed by William H. Mathis, a nationally known conductor and arranger of handbell and choral music.

## CBL HANDBELL SERVICES

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## CHORAEGUS

choraegus.com; info@choraegus.com



Choraegus (founded in 1995) provides downloadable music for handbell ensembles of all sizes. We have scores for six, eight, and sixteen handbells, as well as repertoire for two- to eight-octave choirs, soloists, accompanied groups, and bass handbell ensembles. Within our eight-bell selections, we have “Surprisingly Easy”™ versions accessible to less experienced ensembles, and “standard” versions suitable for concert programs. Browsing our e-store is easy and fun, because demonstration videos show how the music appears when played. Purchase (with a very few exceptions) includes no-fuss permission for streaming, recording, archival, and posting to social media. Choraegus is also the sole source for the *Bass Ringer’s Notebook*, a reference on the art of bass handbell ringing.

## CHORISTERS GUILD, INC.

choristersguild.org; klowrie@choristersguild.org



Choristers Guild is known as a large choral, school, handbell, and instrumental music publisher, and a leader in educational material for choir leaders. Choristers Guild has more than 27,000 supporters worldwide, and provides educational workshops and a training program for choral directors. It is managed by executive director Dawn Jantsch and a team of nonprofit and music professionals. As stewards of this historic organization, the Choristers Guild team is committed to remaining relevant and mission-focused. It’s new mission: enabling leaders to nurture the musical and spiritual growth of children, youth, and adults.

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The Forté website is a hub of information about our ensemble! Visit the shop page to order Forté items like CDs/DVDs, t-shirts, mugs, and blankets. We’re also always brainstorming ideas for new items to offer, and our website even has a suggestions page if you’d like to submit an idea for us to consider. If you believe in our mission and goals, you can join our Support Team from our website and help us put our plans into action. You can read about our equipment and even sponsor a bell! And check our website to see what our upcoming concerts—and you can sign up to host us if we’re going to be in your area (or book us to bring us to your area).

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866-951-0053; fromthetopmusic.com



From the Top Music specializes in print scores for handbell musicians. Everything we publish has a 'handbell' component—but many also feature a variety of other instruments and voice. Our publications include a large variety of genres ~ rhythmic, Latin, pop, worship, and other religious titles for Christmas, Easter, Lent, and more. Levels of difficulty range from Level 2 to Level 6, and encompass music arranged for handbells and handchimes from 2 octave through 7 octave sets.

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## MICHAEL J. GLASGOW

Raleigh, North Carolina • 919-845-0303

www.michaeljglasgow.com; michael@michaeljglasgow.com



Michael J. Glasgow's work is legendary in music and supermarket-food-demonstrations (it was a dark time for him, but little old ladies still talk about his pioneer efforts with then-cutting-edge bagged salad).

Having retired from full-time music ministry after 23 years, Michael works as a freelance composer and conductor, without the distractions of a church job or a school job. (Yup, someone who actually *answers the phone and returns e-mails*: what you need, when you need it.)

Nearly 70 commissions and more than 160 conducting engagements have brought him to three dozen states (including two appearances at Carnegie Hall), England, Hong Kong, Singapore, Canada, Iceland, and a cruise ship in the Eastern Caribbean.

He's not on Facebook, but Michael invites you to subscribe to @MichaelJGlasgow on YouTube.

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Heitz Handbells and Music was founded in 1980 by Norman P. Heitz. It is now owned by Carol Scheel who enjoys selling handbell music, gloves, binders, Malmark related products, and various handbell accessories. Music and handbell related gifts, notecards, and chocolates are sold as part of the company as well.

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Founded in 1975, Jeffers Handbell Supply, Inc. is the most comprehensive source of handbell-related products in the world, with a focus on serving handbell ringers, directors, educators, and clinicians. Through our retail store and our online catalog, you can purchase virtually everything you need for your handbell choir: handbells & handchimes, tables & foam, custom table covers, music risers & stands, handbell gloves & other accessories, polish & cloths for day-to-day maintenance, specialized handbell cleaning & repair services, educational resources for teaching handbells, and music from from our extensive database of titles.

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## MUSIC CITY BRONZE

musiccitybronze.org; jandjturner@comcast.net



Music City Bronze is Nashville's premier advanced community handbell ensemble currently under the direction of Julie Turner. The group was founded in 2006 by former Principal Conductor and Artistic Director John Pfeiffer, and by former organization President and ringing member Susan Nance. The group's mission statement is: "To reach for higher levels of musicianship in handbells/handchimes, and to promote, educate, and share the passion of handbell/handchime music with the community." Music City Bronze is a non-profit 501(c)(3) organization fully affiliated with Handbell Musicians of America. All donations to the group are tax deductible. Music City Bronze is available to perform at weddings, parties, and other private events. For more information, go to [www.musiccitybronze.org](http://www.musiccitybronze.org).

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## PORT-A-BELL, INC.

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The Raleigh Ringers is an internationally acclaimed, Emmy-nominated, advanced community handbell choir based in Raleigh, North Carolina. Since its founding in 1990, the group has been dazzling concert audiences with unique interpretations of

sacred, secular and popular music, including rock 'n' roll tunes arranged for handbells, along with original compositions written for The Raleigh Ringers. The group also presents a variety of festivals, workshops, classes, and reading sessions throughout the year. In its online store, The Raleigh Ringers offer a great selection of must-haves for bell ringers, including recordings, tie-dyed gloves, and t-shirts.

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I am a long-time ringer, director, composer, arranger, publisher, listener, and fan of Handbell Music. As a new Handbell Business member, I am honored to be in the midst of a very distinguished group of publishers and retailers who have provided all of the tools that brought handbell music to its present inspiring level of virtuosity and musicianship. You will find on SacredMusicDownloads.com a growing list of titles for handbells, organ, and choir. And before long, a growing community of composers and creators.

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Third Bell on the Right is an online-based custom shirt printing, handbell glove printing, and gift business catering to handbell ringers. We do custom designs for all and not just handbell designs! Have an idea, send me an email and I'll work with you to make it happen.

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### VIRGINIA BRONZE

P.O. Box 565; Oakton, VA 22124; 908-892-7197  
vabronze.org • info@vabronze.org



Virginia Bronze was formed in 2006. They have performed with the Cathedral Choral Society, Gay Men's Chorus of Washington, DC, Washington Chorus, Strathmore Children's Chorus and Alexandria Symphony, and at venues such as the Kennedy Center, Lisner Auditorium, and the Music Center at Strathmore. We have participated in First Night Alexandria, as artist-in-residence at the George Washington Masonic National Memorial, and the American Guild of Organists National Convention. VAB was invited by the Handbell Musicians of America (HMA) to perform at its Pinnacle festival in Nashville, TN, in 2010 and as a feature concert at the HMA National Seminar in 2019 in St. Louis, MO.

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### VREANA

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Vreana is your portal to independently published sheet music! We provide a marketing platform for self-publishers as well as resources to help further their hobby or career. With

our newsletter, we introduce innovation into the handbell community by focusing on new, uncommon, or experimental works published independently by composers and arrangers.

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### WESTMINSTER RINGERS, INC.

737 Holland Lane • Westminster, MD 21158  
410-259-5814; WestminsterRingers.org



The Corporation was formed in September of 1997 to provide gifted area musicians the opportunity to play advanced handbell repertoire at the highest possible level of musical sensitivity and technical clarity. In addition, Westminster Ringers seeks to advance the knowledge, awareness, and viability of the art of handbell ringing beyond that normally available to members of volunteer church and school groups. In 2010, The Corporation expanded the number of ringing ensembles to include an intermediate ensemble, Accelerando. Westminster Ringers, Inc. owns 122 Malmark Handbells (spanning 7 + 3 octaves) and 10 octaves of Malmark Chorchimes, 2 octaves of Malmark Cymbells, and assorted percussion instruments.

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

Expand Your Horizons, Learn and Grow with Area 1

### Area 1 SnagASub...it's downright Revolutionary!

America is a nation built on volunteerism. Harken back nearly 250 years to Paul Revere and his famous ride through the countryside, delivering an iconic message of community and volunteerism at a perilous time. Could there be a more appropriate birthplace for the Area 1 SnagASub program than Concord, Massachusetts? It was here that Cindy McLean-Greeley and her team developed an online bulletin board in 2015, utilizing Google Groups, for the purpose of recruiting substitute handbell ringers.

Choir and ensemble directors often tend to look "inward" when they find themselves in a bind at the last minute, but here SnagASub turns this around and looks "outward", communicating this need to the larger community. Following "communication" and "community", SnagASub also achieves "education", the third core value of the Handbell Musicians' mission statement, as it bolsters the experiential learning of all those involved and builds greater self-confidence.

Let this be our new "call to arms"...and wrists and hands; that volunteerism shall ring throughout the land, "from sea to shining sea." Learn more about SnagASub at [area1.handbellmusicians.org/snag-a-sub](http://area1.handbellmusicians.org/snag-a-sub)



Top image: Paul Revere  
Bottom image: Steven Mazeau, current SnagASub Coordinator

### Join us for a Ring Social and Fall Refresher Workshops

Our state and regional leaders are planning a Ring Social, plus these Fall Refresher Workshops (perhaps more by the time you read this!). More details can be found at [area1.handbellmusicians.org/state-and-local-events](http://area1.handbellmusicians.org/state-and-local-events)

**September 14** - Area 1 Board Meeting (9am to 12pm) with a Ring Social to follow a lunch break; Hadley, MA. Interested in learning more about board positions and what makes Area 1 tick? RSVP to [chair.area1@handbellmusicians.org](mailto:chair.area1@handbellmusicians.org)

**September 28** - Greater Boston: Acton, MA

**October 26** - Western Massachusetts: Hadley, MA

**October 5** - New Hampshire: location to be determined

**November 16** - Cape Cod: Orleans, MA

### Area 1: Where It All Began

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RI: Jill Boday, [ri.area1@handbellmusicians.org](mailto:ri.area1@handbellmusicians.org)

VT: Open, [vt.area1@handbellmusicians.org](mailto:vt.area1@handbellmusicians.org)

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Membership Chair: Susan Schultz, [membership.area1@handbellmusicians.org](mailto:membership.area1@handbellmusicians.org)

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Communications/Historian/Newsletter: Amy Rollins, [communications.area1@handbellmusicians.org](mailto:communications.area1@handbellmusicians.org)

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Webmaster: Casey Spring, [webmaster.area1@handbellmusicians.org](mailto:webmaster.area1@handbellmusicians.org)

##### AREA 1 WEB DIRECTORY

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Facebook: [facebook.com/HMAarea1](https://facebook.com/HMAarea1)

Youtube: [youtube.com/@area1handbellmusiciansofam265](https://youtube.com/@area1handbellmusiciansofam265)



## AREA 2 (NJ, NY, PA)

**Join Area 2 for Our New Youth Event:**

**Open to Ringers Grades 3-12**

**All Ringing Abilities!**



**BELLAPALOOZA!**

**9am—3pm**

**Saturday, October 5, 2024**

**in collaboration with**

**Proclamation Presbyterian Church, Bryn Mawr, PA**

<https://area2.handbellmusicians.org/bellapalooza-2024/>



### AREA 2 LEADERSHIP DIRECTORY

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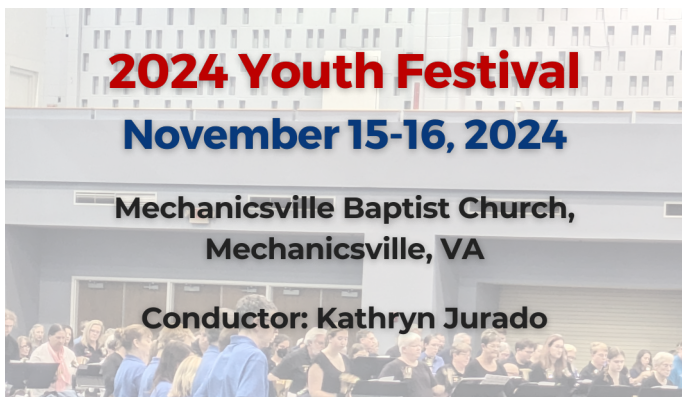
Website: [area2.handbellmusicians.org](http://area2.handbellmusicians.org)

Facebook: [facebook.com/hmaarea2](https://facebook.com/hmaarea2)


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

CELEBRATE THE 65TH ANNIVERSARY OF HANDBELL MUSICIANS OF AMERICA AREA 3!



**2024 Youth Festival**  
**November 15-16, 2024**  
Mechanicsville Baptist Church,  
Mechanicsville, VA  
Conductor: Kathryn Jurado



**2025 Community Ensemble Festival**  
**March 7, 2025**  
Roland E. Powell Convention Center,  
Ocean City, MD  
Conductor: Brenda Austin

JOIN US FOR THESE EXCITING EVENTS!



**2025 Ocean City Festival**  
**March 7-8, 2025**  
Roland E. Powell Convention Center,  
Ocean City, MD  
Conductors: Brenda Austin, Kyler Brengle,  
Paul Brill, Kerry Johnston, Al Reese



**2025 Virginia Festival**  
**March 28-29, 2025**  
Mechanicsville Baptist Church,  
Mechanicsville, VA  
Conductor: Kathy Ebling Shaw  
Limited to 10 choirs

FOR MORE INFORMATION OR TO REGISTER: [AREA3.HANDBELLMUSICIANS.ORG](https://area3.handbellmusicians.org)

### AREA 3 LEADERSHIP DIRECTORY

#### BOARD

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NC: Blaine Russell, [nc.area3@handbellmusicians.org](mailto:nc.area3@handbellmusicians.org)  
DC: TBD, [dc.area3@handbellmusicians.org](mailto:dc.area3@handbellmusicians.org)

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Webmaster: Debra LeBrun, [webmaster.area3@handbellmusicians.org](mailto:webmaster.area3@handbellmusicians.org)

#### AREA 3 WEB DIRECTORY

Website: [area1.handbellmusicians.org](https://area1.handbellmusicians.org)  
Facebook: [facebook.com/groups/90491126540/](https://facebook.com/groups/90491126540/)

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

### HANDBELLS HAPPEN IN AREA 4!

Mark your calendars for Bells of the Caribbean, a new handbell event in Area 4. Ringers will gather on the beautiful island of Puerto Rico this November for a day of handbell ringing and camaraderie at the University of Puerto Rico – Carolina. Please visit the Area 4 website to sign up for updates on this inaugural event.

Bells of the Caribbean  
November 9, 2024

Universidad de Puerto Rico - Recinto de Carolina

In June, dozens of ringers descended on Gainesville, FL, for the annual Bronze Under the Sun event for two days of ringing under the direction of Kevin McChesney and Samantha Beschta. Repertoire for the weekend included “Canticle” by legendary handbell composer Arnold Sherman and previous Bronze Under the Sun clinician Matthew Compton’s “Transitions of the Heart”, as well as few of McChesney’s own arrangements (“Celtic Praise”, “Farandole”). Big band standard “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (Hart Morris) and Julie Stitt’s La Paix rounded out the program. At one point during the weekend, McChesney shared an anecdote he attributed to Stevie Berryman\*, where she equated “fortissimo” to being as loud as two fire trucks. This became an omen when a false fire alarm during a lively rehearsal of “Farandole” sent ringers outside, where they were met by two fire trucks. The final concert was livestreamed on Area 4’s YouTube page, and video highlights can be found there – [www.YouTube.com/@Area4\\_HMA](http://www.YouTube.com/@Area4_HMA)

This spring Area 4 awarded a scholarship to Jennifer Waters (Kissimmee, FL) to help with travel expenses for attending the HMA National Seminar this past July. We will share her thoughts on the experience in the next *Overtones* issue.

### AREA 4 LEADERSHIP DIRECTORY

#### BOARD

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Past Chair: Jenny Freeman, [pastchair.area4@handbellmusicians.org](mailto:pastchair.area4@handbellmusicians.org)  
Secretary: Suzanne Holton, [secretary.area4@handbellmusicians.org](mailto:secretary.area4@handbellmusicians.org)  
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GA: Steve Coldiron, [ga.area4@handbellmusicians.org](mailto:ga.area4@handbellmusicians.org)  
SC: Michael Lopez, [sc.area4@handbellmusicians.org](mailto:sc.area4@handbellmusicians.org)  
Islands: Alkelis Rodriguez, [pr.area4@handbellmusicians.org](mailto:pr.area4@handbellmusicians.org)

*\*In a recent comment on a post in the Facebook group “Handbell People,” Berryman gave Karen Carlisle credit for coining this phrase. Our thanks to whomever is the originator!*



### APPOINTED POSITIONS/COMMITTEE CHAIRS

Education Chair: Marcia Brantley, [education.area4@handbellmusicians.org](mailto:education.area4@handbellmusicians.org)  
Communications Chair: Katy Ellis, [communications.area4@handbellmusicians.org](mailto:communications.area4@handbellmusicians.org)

### AREA 4 WEB DIRECTORY

Website: [area4.handbellmusicians.org](http://area4.handbellmusicians.org)  
Facebook: [facebook.com/area4handbells](https://facebook.com/area4handbells)

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

This Summer has been bustling for Area 5 with workshops and many of our members attending National Seminar in Hartford, Connecticut including composers Brenda Austin, Jason Krug, and Kyle Webber.

Area 5 has also hosted many of our Great Rep Ring Workshops. Brenda Austin directed the workshop in Grand Rapids on June 15th, as well as the Fort Wayne workshop on June 29th and August 3rd workshop on June 29th. Dean Wagner directed the event in Cleveland Heights on August 24th. For each of these events, ringers from many different choirs came together for mornings devoted to learning new music and ringing techniques.

One August 3rd, handbell ringers Karen Van Wert and Kath Wissinger hosted a workshop for Bell Tree Ringers titled "Into The Forest" which concluded with a free concert. Several members of Area 5 were present including former chair Connie Nicholson and Queen City Bronze director Joe Galyon.

We also would like to take this time to advertise our upcoming event in April 2025, the Columbus Spring Ring. Choirs and individuals from all over Area 5 (and beyond) are invited to participate in a weekend of music, fellowship, and fun led by composer Fred Gramann. Renowned for his musicality, precise conducting, and warm personality, Fred is no stranger to Area 5, but we're thrilled to have him leading a Spring Festival!

We would be honored to have you join us! Early bird registration is open now and our class descriptions and schedule will be posted soon.

### AREA 5 LEADERSHIP DIRECTORY

#### BOARD

Chair: Jarod Ogier, [chair.area5@handbellmusicians.org](mailto:chair.area5@handbellmusicians.org)

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Registration information can be found on our website:  
<https://area5.handbellmusicians.org/spring-festival-2025-columbus-ohio/>

#### APPOINTED POSITIONS/COMMITTEE CHAIRS

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

### MIXING HANDBELLS & CHIMES

by Dr. Paul McGahie, Mississippi State Chair

Sometimes our handchimes do not get used as much as we might wish. Much of the published repertoire only uses 2 or 3 octaves of chimes, which leaves our 4th and 5th octave chimes gathering dust. Here are some ideas that have enabled us to incorporate chimes into music written only for bells. All of these ideas work just as well for a phrase or two, a single verse or chorus, or for an entire piece.

- Melody – if a melody can be clearly identified in the music, play it with chimes and use bells for all the other harmonic/accompaniment notes.
- Harmony – the opposite of above. Both of these options may require the director (or ringers) to circle notes to be played with chimes. If the director circles the notes ahead it will avoid wasted rehearsal time trying to explain which notes are chimes and which are bells. “Play all circled notes with chimes” gets the job done quickly.
- Staff – Sometimes you can also play all the notes on the treble or bass staff if the arrangement is structured that way.
- Middle section – Some pieces have slower or quieter middle section in the middle of an otherwise fast tempo piece. Using chimes gives added variety to the change of tempo, dynamics, and/or style.

- Hymns – if you play out of a hymnal or other hymnal accompaniments, play one verse with chimes. This would work nicely on the third verse in a four-verse hymn.

What methods have you had success with mixing chimes into an all-handbell arrangement? Please share – just email us at: [ms.area6@handbellmusicians.org](mailto:ms.area6@handbellmusicians.org)



**Dr. Paul McGahie,  
Mississippi State Chair**

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## AREA 7 (MN, ND, SD, WI)

### WE THINK AREA 7 IS SPECIAL

by **Monica McGowan**



Area 7 encompasses small towns in the Dakotas, metropolitan areas in Minnesota and Wisconsin, and our neighbors to the north in Manitoba—all populated with individuals dedicated to and passionate about this musical art form.

Some of our early innovators, like Clista Wood, Betty Fletcher, and Al Wortman, introduced handbells to the youth in their congregations. Fred Merrett in Winnipeg, MB added handbells in his school music programs and later insisted handbells be added to the curriculum of the International Music Camp. Handbell manufacturer representatives Kermit Junkert and Bob Morrison found willing partners in churches. Music publishers like Augsburg Fortress and Cokesbury added handbell literature to their catalogs.

In the 1980s AGEHR established reading sessions to promote handbell compositions published by AGEHR Publishing. Area 7 embraced the idea, and the MidWinter Workshops and Reading Sessions (**held in January!**) continued every year for 20 years. Conductors were invited to the Great Snowy North for a Friday evening workshop followed by Saturday repertoire reading, where handbell ringers sight-read 30 compositions. Those MidWinter events hosted conductors such as Everett Hilty, Cynthia Dobrinski, William Griffin, Dr. James Smith, Lee Afdahl, Margaret Tucker, Hart Morris, Robert Ivey, David Weck, Arnold Sherman, Phyllis Kirk, Marcia Spalding, Tim Waugh, Karl Zinsmeister, Kevin McBeth, Ed Rollins, Dr. John Behnke, David Harris, Kevin McChesney, Nancy Hascall, Michael Helman, Karen Lakey Buckwalter, Bill Alexander, Cathy Moglebust, and Monica McGowan.

Ever the innovative trendsetter, Area 7 was the first to have established email addresses for its officers and Board of Directors, adopted a Policy Manual that became its Rules of Procedures, and established the Clista Wood Scholarship to help individuals attend Area 7 events. In the mid-1990s Area 7 appointed a CHIME

Representative to its Board and purchased two sets of handbells and handchimes, which they loan to schools to incorporate handbells or handchimes into their music curriculum to this day.

Young adult ringers can find collegiate handbell opportunities throughout Area 7 at St. Olaf College, Concordia University-St. Paul, Concordia University-Moorhead, College of St. Scholastica, Carleton College, Maranatha University, and Gustavus Adolphus, to name a few.

Ringers can find community ensembles throughout Area 7, such as Strikepoint, Madison Area Concert Handbells, Twin Cities Bronze, Bells of the Lakes, Milwaukee Handbell Ensemble, Bells of the Bluffs, Riverbend Bells, Heartland Handbells, Bells of the Hills, Silver Lake College Handbell Ensemble, Encore! Handbell Ensemble, and the Ding Dong Dollies.

Area 7 has had a cadre of compositional talent, including John Behnke, Barbara Semmann, Jeffrey Honore, William Mathis, Sandra Eithun, Betty Fletcher, Katherine Jordahl Larson, Cathy Moglebust... the list is long with immense talent.

And some of our Area Leaders have gone on to serve as elected and appointed officers on the National level, such as Betty Fletcher, Cammy Carteng, Lee Afdahl, John Behnke, Monica McGowan, and Jessica Westgard Larson.

**Yes, Area 7 unites people through this musical art  
—for a lifetime.**

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



**Cathy Moglebust, clinician**

*For those who want to ring more challenging music*  
[area7.handbellmusicians.org/anthornis-2024](http://area7.handbellmusicians.org/anthornis-2024)

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

# Area 8 Events Fall 2024

## Concerts

### September 29, 2024

4:00 pm The Agape Ringers Concert  
Christ Lutheran Church of Clarendon Hills, Clarendon Hills, Illinois

### November 10, 2024

4:00 pm Kansas City Bronze Concert

### December 7, 2024

4:00 pm Christmas with Kansas City Bronze  
St. Mary's Episcopal Church, Kansas City, Missouri

7:00 pm Rezound! Holiday Concert  
The Rex Theatre, Clay Center, Kansas

### December 13, 2024

7:00 pm Des Moines Concert Handbells Concert: Winter Wonderland  
Gloria Dei Lutheran Church, Urbandale, Iowa

7:00 pm Rezound! Holiday Concert  
First United Methodist Church, Blue Springs, Missouri

### December 14, 2024

3:00 pm Des Moines Concert Handbells Concert: Winter Wonderland  
Plymouth United Church of Christ, Des Moines, Iowa

7:00 pm Rezound! Holiday Concert  
First Baptist Church, Richmond, Missouri

### December 15, 2024

3:00 pm Rezound! Holiday Concert  
St. Mark's Lutheran Church, Olathe, Kansas

## Festivals

### Handbell GatherRING

Trinity Lutheran Church  
McPherson, Kansas

**Friday, September 20** 7 pm to 9 pm

**Saturday, September 21** 9 am to 4 pm

### 2024 Mid-Iowa Handbell Festival

Jason Krug, Clinician

**Friday, October 18** 6 pm to 8:30 pm

Beer, Wine, & Bells Reading Session  
Central Pres Church, Des Moines, Iowa

**Saturday, October 19** 8 am to 4 pm

Festival & Massed Ringing  
Windsor Heights Lutheran Church  
Windsor Heights, Iowa

For more information about  
Area 8 events, please visit  
the Area 8 website:

[area8.handbellmusicians.org](http://area8.handbellmusicians.org)

## AREA 8 LEADERSHIP DIRECTORY

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## AREA 9 (OK, TX)



There will be classes for ringers and directors, reading sessions, and more. A multi-session “rookie ringer” track will be offered for beginning ringers or those wanting to review basic techniques. Reading sessions will include music for use throughout the year, including the repertoire for **Area 9 Spring Ring** events. Online registration open soon.

### Schedule

Registration / Setup – 8:00 AM  
Opening session – 8:40 AM  
Sessions will conclude by 2:30 PM.

### TEXAS | September 14, 2024

First Baptist College Station  
2300 Welsh Ave, College Station, TX 77845

### OKLAHOMA | October 5, 2024

St Stephen's United Methodist Church  
1801 W. Brooks St., Norman, OK 73069

# Spring Ring



**Saturday**  
**March 1, 2025**

## CENTRAL TEXAS

Bethany United Methodist Church  
Austin, TX

## OKLAHOMA

Southern Hills Baptist Church  
Oklahoma City, OK

## AREA 9 LEADERSHIP DIRECTORY

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

**Pacific NW Handbell  
Directors/Musicians Forum  
Bells on the Boulevard  
A One-Day “Try it All” Workshop  
Beaverton, OR — Sept. 21, 2024**

**Our workshop will turn the usual pattern of “ring a bunch of music, take a class together, repeat” on its ear!** We will do all of that but in shorter segments focusing on one thing at a time to learn it well.

♪ Conducting—not only “how to” but what the heck is the conductor trying to tell me?

♪ Tempo changes, communicating rubato, etc. **Yes, our musicians know what these are by definition, but how do we teach them to respond?**

♪ How to rehearse one group of musicians without losing the focus of the rest of the choir. **Yes, even keeping everyone engaged while the basses set up for the next piece!**

♪ Ensemble-building activities from **cross body brain exercises, games, and activities that strengthen our ability to connect with each other...** all to create exciting music and much more!

♪ The registration form, location and more details are at [pacificringers.org](http://pacificringers.org) and [area10.handbellmusicians.org](http://area10.handbellmusicians.org)

♪ Pacific NW Handbell Directors/Musicians Forum is presented by **Pacific Ringers**, a Portland-based, adult community handbell ensemble.

♪ Clinicians are Shelley Giaier, Kendra Symonds, and Ellie Hodder who has presented this workshop since 2005.

♪ **Ellie Hodder** is a well-known teacher and clinician. She is Director of Music Ministries at Murray Hills Christian Church in Beaverton, Oregon. She founded Pacific Ringers ([www.pacificringers.org](http://www.pacificringers.org)), a non-auditioned community choir, the Pacific Northwest Handbell Directors/Musicians Forum, Pacific Northwest Youth Handbell Festival and Coppers Classic, the nation’s premier event founded specifically to celebrate coppers level musicians ([www.coppersclassic.com](http://www.coppersclassic.com))!



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

# What's Happening in Area 11



### AREA 11 LEADERSHIP DIRECTORY

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## AREA 12 (CA, HI, NV)

### UPCOMING AREA 12 EVENTS

#### REDDING HANDBELL FESTIVAL

Saturday, October 19, 2024

CrossPointe Community Church • Redding, CA

Registration: \$40

Massed Conductor: Matthew Compton

Registration forms can be found on the Area 12 calendar or by contacting Nancy Schmitt at [schmitt@awwwsome.com](mailto:schmitt@awwwsome.com)

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### SAVE THE DATE

#### 2025 SoCal Spring Ring w/Bronze Vision

Friday & Saturday, May 2 & 3, 2025

St. Thomas More Catholic Church • Oceanside, CA

#### AREA 12 LEADERSHIP DIRECTORY

##### BOARD

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CA-South: TBD, [socal.area12@handbellmusicians.org](mailto:socal.area12@handbellmusicians.org)

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##### AREA 12 WEB DIRECTORY

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Facebook: [facebook.com/HandbellMusiciansOfAmericaArea12](https://facebook.com/HandbellMusiciansOfAmericaArea12)

Instagram: [instagram.com/area12media](https://instagram.com/area12media)

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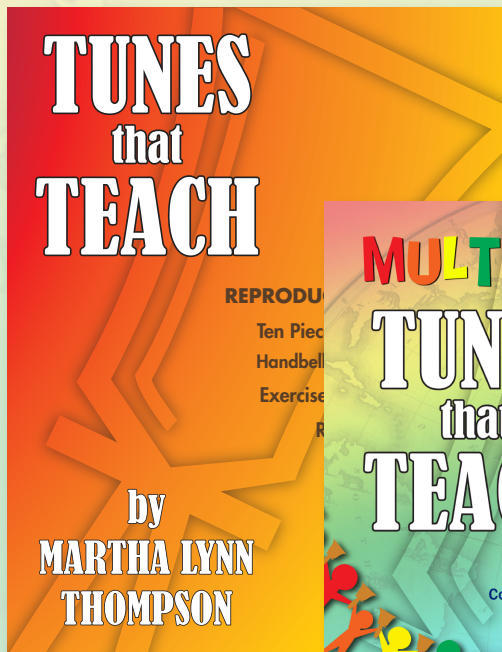
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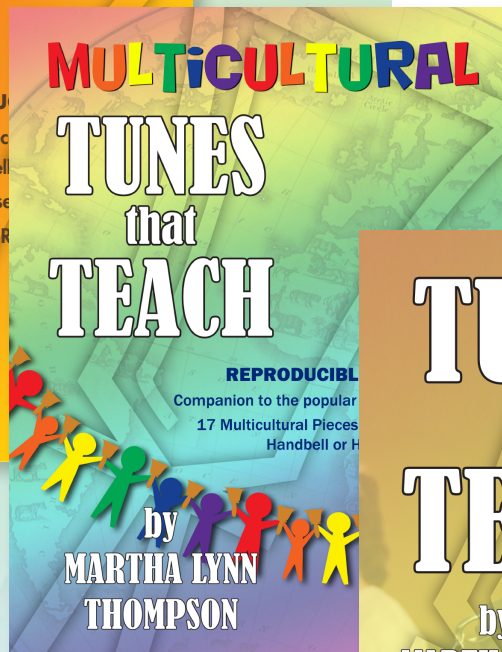
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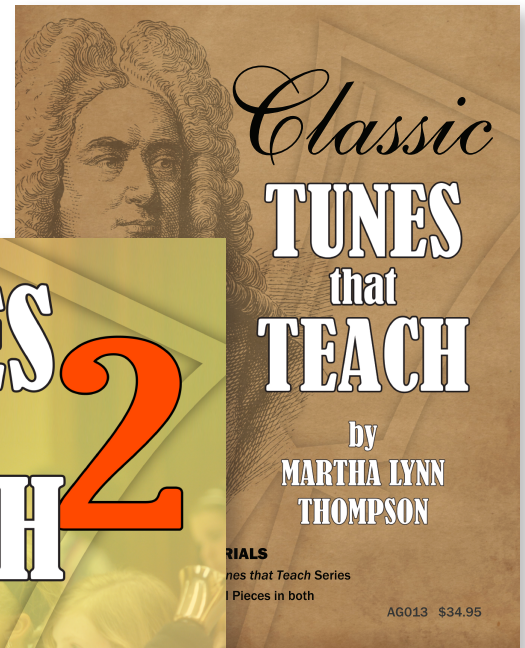
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