

OVERTONES

Spring 2025

The Official Journal of Handbell Musicians of America

Christmas Caroling on Beacon Hill

A 100-Year-Old Boston Tradition



Also: Pinnacle 2025 Headed to
Wichita, Kansas in July

A craftsman wearing a black cap and a black t-shirt with a white stripe on the sleeve is working on a lathe. He has tattoos on his left arm, including a large one of a bell. The workshop is filled with various tools and equipment, including a lathe, a drill press, and a workbench. The background shows a window and some electrical equipment.


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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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PINNACLE
2025

16 Pinnacle 2025 Comes to Wichita, Kansas



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Pinnacle is for Everyone who Performs on Handbells

Each year, I look forward to our flagship summer event, National Seminar, and its array of classes, performances, and social opportunities. It's always great to see those people who return year after year as well as those who are attending for the first time.

This year is one of the occasional years when we depart from the usual event and do Pinnacle, which is much more performance focused.

There are some who think that Pinnacle is primarily for community ensembles or for groups who ring mostly advanced music. But nothing could be further from the truth. Pinnacle's slogan, "reaching your personal height of performance," highlights its inclusivity. It is intended for anyone who performs in any way on handbells—community ensembles, school groups, soloists, worship teams—if you ring handbells for an audience or congregation, Pinnacle is for you. It is also for those who play at any level. It can provide you the tools to reach your own pinnacle and take your performance to the next level.

And as it's all about performance, there will also be ten Musician Showcases, featuring various types of groups from community to small ensemble to academic.

And of course, just like National Seminar, there will be plenty to do in Handbell Commons. You can shop and get to know manufacturers, publishers, and retailers, and connect with both old and new friends. We'll once again have our silent auction, and there will be opportunities to ring through new music and learn about new products in Exhibiting Partner Showcases.

Whether you're a ringer, director, worship leader, educator, or composer, you'll find resources at Pinnacle to reach your personal height of performance.



Learn all about
Pinnacle 2025
on pages 26-33 and on our
website at
Pinnacle.HandbellMusicians.org

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INSTRUCTIONAL ARTICLES

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

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- Arrangements for Less than a Full Choir
- Instructional Pieces

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Executive Notes

Messages from the Executive Director
by **Linda Onorevole**



Linda Onorevole
Executive Director

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Here to Help as Second Responders

Our hearts are breaking for the people of California in the wake of the winter wildfires, and for the residents of the Carolinas and surrounding areas from the hurricanes in the fall. Like everyone who has seen the devastation these disasters have caused, the Handbell Musicians of America team was looking for ways to help and comfort our friends in these areas. Our discussions led to the creation of a new HMA initiative that we've titled "Handbell Helpers."

Handbell Helpers will assist handbell musicians following natural disasters or other challenging times. Our organization will be a hub for connecting those who have lost instruments, music, and supplies, with others who can help replace these items. We will compile lists of needs and share with our community via our website, social media pages, and weekly emails. We will also convene discussions to put solutions into action and share opportunities for people to get involved.

We know how making music together can be healing and want to help make this happen.

There are multiple studies about how arts and culture can aid disaster-impacted communities with healing and trauma processing, and some communities are including this in their emergency plans. An article from the University of Florida, UF COTA researchers explore artists' role as 'second responders' in communities impacted by natural disasters, written by Jessi Smith in September 2023, talks about the concept of artists as second responders.

"In short: the first responder saves lives. The second responder helps rebuild them—and the places that make them worth living—by helping communities create their own

“

Handbell Helpers will assist handbell musicians following natural disasters or other challenging times.

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”

networks of resilience rooted in collective art-making.”

While we know that in the aftermath of tragic events like hurricanes and fires our musical neighbors are dealing with more immediate needs, we want everyone affected to know that we are here and ready to assist. Please send an email to: HandbellHelpers@handbellmusicians.org with a list of what has been lost or needs repair. Instruments, tables, foam, sheet music, and everything in between.

Together we can help the healing through music.

Article: <https://bit.ly/SecondResponders>

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and regional area as
well as nationally.**



HMA Event Calendar
HandbellMusicians.org/events



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Membership Matters

Thoughts from Your **Regional Membership Coordinators**

One Time, One Meeting

During last summer's International Handbell Symposium in Japan, I traveled throughout Japan with a subset of ringers prior to arriving in Hamamatsu. One of our memorable activities was participating in a traditional Japanese tea ceremony. In the two photos below, the tea master is introducing our group to the rituals of the tea ceremony.



Many of the specific steps have faded from my memory but I can recall the feeling of being served and the total calm and respectful focus that our group maintained during the ceremony. One of the concepts closely associated with the Japanese tea ceremony is “ichi-go ichi-e” which can translate to ‘one time, one meeting’ or perhaps ‘once in a lifetime’. This phrase, likely originating from Buddhist teachings, encourages us to appreciate the uniqueness of

each moment and each meeting with others.

The tea ceremony was the start of my ichi-go awareness. Of course, this group celebrating this particular ceremony in August 2024 will never be in that tea garden at the same time again. It was easy to recognize the uniqueness and singularity of this hour we spent together.

I would suggest all of us start looking for the ichi-go moments at our handbell rehearsals and concerts. Are you lucky enough to ring in a group where every ringer is at every rehearsal in the same room at the same time every week? The space and equipment might be the same but each ringer will show up with a different set of worries or mindset. Every rehearsal the people involved are in a unique frame of mind.

My glass-half-empty personality easily adapts the ichi-go philosophy to the “theory of lost opportunity”; ie, the lost opportunities to say or do the kind thing. When my ringing neighbors arrive at rehearsal with a recent sadness like the loss of a pet or unexpected car problems, I need to harness my inner ichi-go and respond with kindness! You’ve only got that one first chance to demonstrate empathy towards your neighbor.

What else can make every rehearsal unique? The black and white notes in our music don’t change but our ability to focus will definitely vary from week to week. Can I make more of the dynamic markings than I did last week? Can I turn my pages just a little more quietly? Here’s a challenge: Can I watch the director more than I did last week?

For performing groups, a concert series offers similar opportunities. The repertoire (and hopefully the ringers) will be the same but obviously the audience will be a unique combination of friends, family, and new fans. Each concert provides a “one time, one meeting” musical event.

To live in the moment may not be everyone’s style, yet I think we can all appreciate the uniqueness of repeated events that may seem routine but, in fact, offer plenty of variation and opportunity.

Mya Dundzila
East Regional
Membership Coordinator

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From the President's Pen

by Greig Ashurst



Greig Ashurst
HMA National Board
President

gashurst@
handbellmusicians.org

spRing Cleaning

As winter will hopefully turn to the newness of spring, it's an ideal time for us to think about rejuvenating our approach to making music with handbells. The Handbell Musicians of America's mission is to "advance the musical art of handbell/handchime ringing through education, community, and communication." This mission encourages us to not only refine our technical skills but also to foster a vibrant community of musicians dedicated to excellence. I encourage ringers and directors to engage and interact with HMA and its members to find opportunities to develop their handbell programs. There are many great resources online and events throughout the United States to help handbells ensembles do a little spRing Cleaning.

Whether a seasoned ringer or a newcomer, there is always room to grow and focus on improving our skills and techniques. We often tell ourselves that our technique is good enough, especially when we are in a time crunch to prepare a piece of music for a performance. The problem with this is that what we tell ourselves often shapes our reality, and we never quite get around to working on the little things that make our ensembles great. Everyone can contribute to their ensemble's success by leading from wherever they are. Good technique is a great way to inspire others, especially when we do it with enthusiasm and commitment. In addition to improving technical skills, conductors and players can spruce up their ensembles in other ways, too.

Conductors have the opportunity to renew their approach to programming for their ensembles. Making new and innovative programming decisions can significantly advance the musical art form and liven up concerts/performance. Diversify the repertoire; introduce a mix of traditional and contemporary pieces to challenge the ensemble and keep audiences engaged.

One thing I often rely on is the "Something Old, Something New, Something Borrowed, Something Blue" idea in concert programming. In addition to playing some great standard repertoire, find a new work from a new composer. Create some innovative collaborations; partner with other musical groups or soloists to create unique and memorable performances. Research some great repertoire from other genres or media. For something "Blue," look beyond the classic Jazz tunes. Finally, consider planning concerts around specific themes or stories to provide a cohesive and engaging experience for your audience.

Another way ensembles can improve is to devise new rehearsal plans and techniques to keep rehearsals lively and productive. Incorporate games and activities that promote teamwork and keep ringers engaged. Bring in spring guest clinicians; invite experienced conductors to lead workshops or masterclasses, providing fresh perspectives and new techniques. Finally, regularly seek feedback from the ensemble to understand their needs and preferences, and adjust rehearsal plans accordingly.

As for the players, use this time to revive your approach to rehearsals so that you are contributing positively. Here are some ways to re-engage with your art:

- **Personal Practice:** Dedicate time to individual practice outside of rehearsals to hone your skills and build confidence.
- **Goal Setting:** Set personal and ensemble goals for the season to stay motivated and focused.
- **Community Building:** Foster a sense of community within your ensemble by organizing social events and team-building activities.

The art of handbell playing is a "we" activity.

Continued on page 15

Handbell Musicians Master Series

Master Series 2025 will be held August 18-21, at Holy Cross Lutheran Church in Livonia, Michigan. Master Series provides unique opportunities for the development of conducting, composition, or solo ringing through personalized instruction with Master Clinicians Kathleen Ebling Shaw (conducting), Cathy Moglebust (composition), and Linda Krantz (solo ringing). Participants in each session will gain hands-on experience and refine their skills in a supportive and nurturing environment.

Registration is \$395 for conductors, composers, and solo ringers; \$275 for ringer/observers.

CONDUCTING WITH KATHLEEN EBLING SHAW

Conducting participants will work on a variety of conducting skills using a variety of repertoire. There will be a handbell choir of ringer/observers to perform all pieces. Participants will then focus on a piece that “speaks to them” and polish that piece for a final showcase open to the public. An application is required to be considered, along with a video from within the last 12 months of the candidate conducting two pieces of contrasting styles. We encourage applicants to thoughtfully complete their applications and provide video that effectively showcases their work (recorded from above and behind the choir performing, facing the conductor).

COMPOSITION WITH CATHY MOGLEBUST

Six composers will have the opportunity to work with noted composer/arranger Cathy Moglebust to hone their skills in composing and arranging. Participants must have at least one composition or arrangement in process on arrival, which they will focus on for the event. Keyboards will be available and ample time will be provided to work on compositions/arrangements. The composers will be part of group discussions and collaborations.

SOLO RINGING WITH LINDA KRANTZ

Eight solo ringers will have the opportunity to work individually with Linda Krantz to hone their skills in solo ringing. Group discussion and collaboration among participants will also occur. The session concludes with a private showcase where the solo ringers will perform their pieces with piano accompaniment for each other. An application is required to be considered, along with a video link of the applicant solo ringing. Videos should be from the last 12 months, and recorded from in front of the applicant to allow for a clear view of their ringing and bells on the table.

Solo Ringing Masterclass is for:

- Soloists who just want to polish up an existing piece.
- Soloists who want help to block a piece using Traveling-4-in-hand that they want to play (but haven't yet).
- Soloists who want me to take a piece they already know and relearn it with Traveling-4-in-hand.

Attendees for conducting, composition, and solo ringing must apply to attend. Please note that there is a video requirement for conducting and solo ringing. Deadline is February 26.

There is no application for ringer/observers.

**Details and application can be found at
<https://bit.ly/masterseries25>**

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Soloists, Ensembles, Bell Trees

Coordinated by **Linda Krantz**

Ramblings of a Random Ringer

Thoughts from a Solo & Small Ensemble Player

by **Kristi Rich**

Kristi Rich lives in the Northwest, where she rings whenever life allows. Although she considered a degree in handbells, she sadly opted for the business field instead. When she isn't chasing kids, numbers (for her job), or bells, she enjoys baking, yard sales, thrift stores, playing in the dirt, and just being in the beautiful outdoors.

I learned to play the hammered dulcimer in middle school. A large trapezoidal instrument, it was the forerunner of the piano and seemed to weigh as much. I would lug that thing on music tours and swear that I would learn to play the piccolo. Instead, I fell more in love with playing the handbells. Instead of a large single instrument, I now helped carry tables, music binders, pads, table covers, mallets, and four octaves of bells. (I had carrying around the fifth octave to look forward to in future years!)

While one of my handbell mentors worked with me on solo ringing, I never found that as captivating as duets, trios, quartets, or just plain choir ringing. In high school, I dragged my friends into the music department at 5:30 or 6:00 in the morning so we could learn a trio for the talent show, a duet for Christmas Concerts, or something for anything I could come up with. We played *Chopsticks* slowly and had someone yell from the audience that we were too slow and to speed it up! "You got it!" and we headed off at breakneck speed and finished with a bang. As we practiced in the early morning hours, I learned that if I knew the song well enough that I could chat about life while I was playing. I knew my part. My co-ringers probably wished I would stick to ringing, but when they answered me, we had it down. We were ready!

Unfortunately, the college I attended lacked a regular bell program, yet had two full sets of handbells! We received permission to do a handbell duet for a special musical program. Practicing between classes, work, and studying proved even more challenging than the early morning high school sessions, but we did it! The chaos of grabbing, hitting, or handing off the right bell at the right time faded away, and a dance appeared. I could get all the right notes at the right times, but if I looked like a Black Friday shopper mid-frenzy,

I had failed. The movements getting the notes needed to be graceful, smooth, and soft. It was a ballet, and in front of a packed house, we danced up and down the bell tables with expert precision and musicality.

I dropped out of college for a full-time job. Although I continued my studies on top of working, I hoped to stay out of sight in the local handbell community. I lasted a week, maybe two, before I was invited to ring in the community choir. I couldn't say no! We were a talented bunch of individuals with different religions, personalities, and skill sets. I bonded with two other ladies, and we became the Bell Aires. We choreographed, dipped bells in water, and played in front of famous musicians.

While playing 4-in-hand around middle C, I would tape my fingers with medical tape to save the bell handles from digging in. So afraid was I of dropping those bells that my grip on them left my fingers numb! It had happened to us. One of us had a bell dive over the front of the table, in the middle of the song, in the middle of a concert! Having a designated bell retriever would have been to our advantage. No one needed to know, but if we ever dropped a bell mid-song again and couldn't reach it, this secret person would know to come get it for us. We kept playing and finished the song with gusto, then had quite the conversation at the end as to what in the world had just happened!

Bells allowed me to enter into a world that I didn't know existed. Our trio was comprised of three different individuals with three very different religions, but it didn't matter. We played in each other's churches as a trio and sub-rang and directed each other's choirs when the necessity arose. Our love of ringing handbells brought us together, and it didn't matter what our other beliefs were. We could rearrange music together, talk, laugh,

dream about touring to Hawaii, and make numerous trips hauling our equipment from church to car to church and back again (still hoping to learn the piccolo) without arguing about whose religion was superior.

My bell life has slowed, and other things have interrupted the ringing, but so much of what I have learned in my ensemble ringing still applies: Talk through it. Life really is a dance. You never know who is watching. Tape it up and keep going. Friends will pick up your loose end (or dropped bells). Differing opinions shouldn't determine your relationships. And yes, anything worth doing is worth carrying the weight for. Maybe the piccolo isn't all it is cracked up to be.

President's Pen...

Continued from page 8

Members of a handbell ensemble must focus on collective success and community. By embracing these strategies, handbell musicians can look forward to a season of growth, innovation, and renewed passion for their art. Let's make this a year of musical excellence and community, advancing the art of handbell ringing together.

At the beginning of the Spring semester, I sent this letter to the students in my school music program. Feel free to use it for your own personal growth or to share with your musicians.

Dear Students,

As we embark on a new semester, I want to take this opportunity to encourage each of you to make a fresh start in improving your technique and skills on your musical instrument. This is a perfect time to focus on enhancing our ensemble's skills and techniques. It doesn't matter if this is your first year or your fourth, there is always room for growth. Let's work together to develop our precision, coordination, and dynamic control. By doing so, we can elevate our performances and bring our music to life.

As your conductor, I am committed to bringing a fresh and creative approach to our concert programming. My goal is to engage our audiences while helping each of you realize your full potential as musicians. I will introduce new rehearsal plans, techniques, and activities designed to liven up our rehearsals and make them more productive and enjoyable.

I invite each of you to reengage with a revived approach to rehearsals. Be attentive, participatory, and "locked in" to your work. Let's embrace this opportunity to grow together as an ensemble. Together, we can make this a semester of growth, innovation, and renewed passion for our music program. Let's strive for musical excellence and build a strong, supportive community within our ensemble.

*Respectfully,
Greig Ashurst*



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Photo by Casey & Connor Spring - Additional photos and video are in the online edition.

Christmas Caroling on Beacon Hill

A 100-Year-Old Tradition in Boston, Massachusetts

For a century, the charming, historic Beacon Hill neighborhood of Boston, Massachusetts, has echoed with the festive sounds of handbells and caroling on Christmas Eve. This cherished tradition, initiated by Margaret Shurcliff, founder of the American Guild of English Handbells (now Handbell Musicians of America), marked its 100th anniversary this past Christmas Eve.

by Griff Gall

On Christmas Eve in 1924, Beacon Hill resident Margaret Shurcliff and her children stepped into the garden of her father's home at 55 Mount Vernon Street with a set of handbells and began ringing. An audience quickly gathered, enthusiastically applauded, and joined in singing along. The musicians had prepared only five carols, so at the end of their set, they moved on to another location in their beautiful neighborhood of elegant brownstones, their windows glowing with candlelight. Little did they know that this simple caroling event would blossom into a cherished tradition now celebrating its 100th anniversary.

This humble beginning sparked the growth of handbell ringing as an art form. Among the audience on that first Christmas Eve was Mr. Dulcevear King, the President of the Quincy Trust Company. Inspired by the performance, he purchased a set of handbells for his bank employees, leading to the formation of the Quincy Bell Ringers. Margaret Shurcliff offered her mentorship as this new ensemble found their voice. Soon after, Old South Church received a memorial gift of a small set of Whitechapel handbells, which helped establish its own flourishing program. By 1929, the Quincy Bell Ringers and the Old South Ringers had joined the Christmas Eve performances. It is said that if you met Margaret, she would likely place a bell in your hand.

Margaret remained deeply involved in the Christmas Eve ringing for most of her life. Two days before the event, her grandchildren would visit to practice ringing familiar carols, and they would go caroling with bells before the adults took over. A treasured photo in the scrapbook of the New England Guild of English Handbell Ringers, titled "Fourth Generation Bell Ringers," captures four of her grandchildren holding handbells. Over the years, this tradition has been carried on by various handbell enthusiasts, many of whom have ties to Beacon Hill. Mr. and Mrs. Raymond Myrer coordinated the ringing from 1959 to 1970, followed by Mary Jane Sawyer, who had begun ringing on Christmas Eve at Margaret Shurcliff and Irving Daniels' invitation. Mrs. Sawyer's daughter, Pamela Madigan, started ringing in 1963 and now oversees the annual tradition.

The style of ringing remains simple. The melody of

familiar carols is played by ear, without the use of written notation. On Christmas Eve, the five ringers gather in the late afternoon to rehearse their repertoire of 15 pieces.



Fourth generation of Beacon Hill ringers: (l-r) Joe Ingelfinger, Arthur Shurcliff, Charlie Shurcliff, Charles Lowell. Photo courtesy of the Area 1 archives.

For some selections, B-flat bells are required, and these are draped around the neck on silk cords for easy access. Despite its simplicity, the evening feels nothing short of magical. Hundreds of people gather on historic Louisburg Square to partake in the tradition. As the ringers step out of the host home and arrange themselves on the steps, they begin with the traditional tune of the Beacon Hill Ringers, *St. Paul's Steeple*, an English folk song reminiscent of tower bells pealing. The crowd joins in singing beloved carols such as *Joy to the World*, *Hark! The Herald Angels Sing*, *Silent Night*, and a rousing rendition of *Jingle Bells*.

The current ringers include Pamela Madigan, Charles Gibson, and Robert Johnson, all of whom have been ringing since the mid-1960s, along with Victoria Madigan and Griff Gall, who joined in 2016. The

event is supported by the Nichols House Museum and the proprietors of Louisburg Square, who graciously provide a host home for the ringers each year.

In honor of the 100th anniversary, the Back Bay Ringers sponsored a handbell quartet that began their performance at the Nichols House Museum—the family home of Margaret Shurcliff and the birthplace of this tradition. Joined by a group of local carolers, the ringers led the crowd down Mount Vernon Street to Louisburg Square, where the Beacon Hill Ringers continued the beloved Christmas Eve performance.



About the Author

Griff Gall is the founding artistic director of the Back Bay Ringers, one of New England's premier handbell ensembles. Under his direction, the ensemble has performed throughout the Greater Boston area and has developed a reputation for their musically sensitive performances. He has collaborated with many of the

Author bio continued on page 21



Bells & Bucks Basketball

The Milwaukee Handbell Ensemble's Experience Playing for an NBA Basketball Team's Christmas Show

by Tracey Bowers

The Milwaukee Handbell Ensemble (MHE) is a community handbell choir and we sometimes wonder where our next gig will be. We search and inquire at locations we would like to play, always trying to think of new places to perform and how to reach new audiences. We have played at a library, a senior center, the local high school PAC, in a hotel ballroom for a McDonald's franchise manager's holiday party, and of course, many churches.

We have been fortunate to be invited by the Milwaukee Symphony Orchestra (MSO) to join them for their Holiday POPS concert for several years. That is always a highlight for us because we get to perform for so many people that we would not otherwise get to entertain. Many of those in attendance may not have seen handbells before. We had a hiatus with the MSO after the pandemic and we heard that past attendees have asked, "Where are the handbells?" or said, "We missed the handbells at this concert." It feels good to know that we are missed and appreciated!

In a recent *Overtones* article I read that our website should be kept up to date. This has become very evident for us lately. It is through our website that we have received some of our more recent inquiries. It is always nice when someone reaches out to us to help us fill in the gaps in our schedule when we may have been struggling to find a venue. It is even nicer when those requests are more unique and interesting.

We had a very interesting request in the Fall of 2023. A contact from the Milwaukee Bucks organization reached out to us to ask if we would like to join them for their big Christmas show "hoping to put together a really amazing Holiday halftime performance." For those of you not up on current sports teams, the Milwaukee Bucks are an NBA team that won the national championship in 2021

"Wow, what an exciting opportunity!" was my first thought.

My second thought was, "Is this legitimate?" You can't be too sure these days with all the scams that are out there. I forwarded this to our Artistic Director, Jana Larson, to get

her thoughts. She said “OMG hell yea!!! Oh goodness what would that look like. Let’s definitely have the conversation!! Cool!”

After confirming with our ringers that the proposed date would work, I reached out to the contact at the Bucks. In a matter of days, we were in full planning mode to get all the pieces in order for this unique experience. The Bucks’ entertainment coordinator works with the performing groups for the National Anthem and the halftime shows. She has never worked with a bell choir before, so it was something different for all of us. As handbell ringers, we all know there is a lot of equipment. So, we had to figure out how to get ringers, bells, tables with foam and table covers on and off the court very quickly. This, plus our performance had to be done within seven minutes.

The Milwaukee Handbell Ensemble is known for having at least one memorized piece each year, typically for our Christmas season. This started when our founding director, Dr. John Behnke, heard comments from those that sat in the orchestra seats when we played with the MSO that they could hear the bells, but not see them. That next year, we had a piece memorized and played it from the lip of the stage so everyone could see us. This season, we also had a piece memorized for Christmas so we knew that would be one of the pieces to play for the Bucks halftime show.

The Bucks team wanted this to be BIG CHRISTMAS. We knew that our memorized piece, *Good King Wenceslas* was not big enough on its own. We looked at our current repertoire and decided none of those pieces really worked either. A few were BIG, but used too much equipment like lots of bass bells, chimes, or mallets. Seven minutes for two songs would be fine, but that did not include getting on and off the court. Jana did some searching and found the perfect piece, *Christmas...in About 3 Minutes* by Douglas Wagner was chosen. There are 23 Christmas songs referenced in this one handbell piece. You can’t get much more BIG CHRISTMAS than that.

With our pieces selected, it was on to logistics. The tables had to be moved on and off the court quickly and we knew we would not be moving the tables ourselves. The Bucks had a team to do that for us. The anxieties of bells falling off the table and clanging on the court were high! We planned to play our memorized piece first. That helped because each of us carried our own bells onto the court, and that left only a few extra bells for our second piece on the tables to be moved. Then, when we were done, we each grabbed as many bells as we could, to lighten the load as the tables were swiftly moved off the court.

We met at the arena about a week before the game to go over the details and for the sound crew to get a feel for how to mic up handbells. They kept telling us they know how to get the sound to carry in the arena, it’ll be fine. They had also never worked with handbells before. The



day of rehearsal there was no crowd noise, it sounded amazing! We knew that it would not be that quiet for our performance with a sold out arena of over 17k fans. They had mics in place and told us it would be fine, but then on game day, we needed to adjust during our memorized piece and physically move closer to the microphones they had in place. While the halftime show was not shown fully on national television, we had some family and friends recording throughout the arena and it was quieter than we would have preferred but still a wonderful show!

I agree with Jennifer Scheler who said “Performing for the Milwaukee Bucks halftime show was an amazing opportunity to introduce handbells to a huge audience. We got the attention of many who had likely never heard a handbell ensemble before, including turning some players’ heads as they returned to the court.” (As we were about halfway through our second song, we could hear basketballs bouncing behind us. Jana, our director, could see it all and she made some concerned faces a couple of times. That was an experience in itself!) Jim Dahlgran, another ringer, said “What a unique way to expose so many people to the music of handbells.” We are so thrilled to have been a part of an NBA halftime show where handbells are not often seen. From this experience we learned an important lesson, dream big – who knows what could be next?



William (Billy) Brandt is a music educator who currently serves as Director of Choirs at Freedom High School, directing both the handbell and vocal ensembles. In addition, he is the Director of Choirs for the United Church of Christ in New London, Wisconsin. Lastly, Brandt is an Instructor of Music Literacy for the Badger State Girl Choir. As a writer, Brandt has published many articles for a variety of associations, including music and education journals. His handbell works have been published by MorningStar, From The Top, Paraboloid Press, and more, with selections appearing on JW Pepper's Editors' Choice list. Brandt made his international conducting debut in 2023 at the Festival of Three in the Baltics. In 2026, Brandt will make his Carnegie Hall debut. As a presenter, Brandt has been invited to conferences across the United States to speak on research topics and the inclusion of handbells in the K-12 setting.

Community Connections

Coordinated by **Lauran Delancy**

Theming, Repertoire, Order Demystifying the Art of Programming

by **Billy Brandt**

Over the years I have read many, many articles expounding upon the art of programming, with masters of their craft from different musical genres offering their insights for creating that perfect concert program. Generally speaking, these articles conclude with one of these takeaways:

1. Programming is a personal task that is at each director's discretion.
2. Music is a connection between the audience and performers. You need to "feel" the music and what speaks to your group.
3. There are no rules when it comes to programming. Trial and error will be your guide.

Sadly, these takeaways don't really help those who may be a non-traditional ensemble leader (i.e., someone who is asked to lead a community handbell ensemble with little formal training as a director) or those who are young in their career and looking for some concrete advice on a very elusive topic. Today, I hope to pull back the curtain on the art of programming and offer some insights you can use when building your next concert program.

TO THEME, OR NOT TO THEME (AND ITS TRAPS)

Any introductory class on the subject of programming will suggest that your concert program(s) be based around a theme/concept. But why? To answer this question we must look, in part, at the reason for having a concert/performance in the first place. By putting on a performance, your musicians and audience are hoping to experience a collection of musical moments that combine to enrich their lives. To ensure

our musical intentions are clearly conveyed, we need to find a system for organizing musical thoughts. Think of it like an ice cream cone; while a triple fudge cone with cherries, sprinkles, mint chips, gummies, and a splash of caramel might sound good, it would probably leave your taste buds feeling confused and overwhelmed. The same is true for musical programs. Simply throwing all of your favorite pieces into the same program does not guarantee its success. The clearer our musical intentions are, the better the audience will be able to fully digest the music. This is where our theme(s) can act as a central pillar for organizing our concert program.

If we use a theme as our method for organizing musical thoughts, we must next consider our process for selecting a theme. While this may sound overwhelming, we can simplify it to some general truths. The more specific the theme is, the clearer your intentions will be to the audience. However, these narrow ideas usually come at the expense of the diversity of repertoire you can select from. Likewise, a less specific theme may provide more repertoire options at the risk of not providing a clear direction for your program. For example, maybe you pick a theme that is very specific, such as "The Elements," and program pieces that are aligned with the four earth elements. Or maybe you pick something more vague, such as "Movements of Melodies and Time," and pick pieces that include lovely or recognizable melodies. Or yet, you program something geographically based such as "Ireland's Call" or "Italy, My Home." While creativity might offer you some interesting ideas or concepts, how specific your theme is will eventually define your repertoire selection process.

THE THEMATIC TRAP

This is where we begin to enter into the thematic trap. While a healthy focus on theme is important, we must remember the reality that themes are simply one option for packaging the concert. If you feel stuck, try working from a piece-first perspective. Another great option is looking at the repertoire that you enjoy or hope to use to teach a skill or technique and finding a through-line from which you can build a connected program. Likewise, selecting one piece and building the concert around that is another option if you feel stuck in the thematic trap.

THE REPERTOIRE

Whether you build your program using a theme or use a different method of organization, the repertoire that actually fills out the program must be selected carefully and thoughtfully. To make sure you are selecting appropriate music, consider the following:

1. What is the capability of my group right now (and where do I want them to be after this concert)?
2. What can I do within my organizational strategy/theme?

One technique for repertoire selection is to gather a slew of pieces within your chosen organizational strategy and place them into three boxes: Below the Group (Easy), At the Group (Medium), and Stretch Pieces (Hard). As ensemble directors, we want to make sure we properly balance the music we're giving our groups. Too easy and they will get bored. Too difficult and they will want to quit. By placing the music into these categories, you can select a balance of easy and fun pieces for the group to build confidence with, just at their skill level to work on musicality/technique, and a stretch piece or two that will mold them into better musicians.

Moreover, look for pieces that are diverse in style, tempo, or genre to help add interest to your program. Paying careful attention to whether a piece uses swings, marts, singing bell, or other extended techniques can also be a subtle way to add diversity without large genre shifts. Lastly, as you complete this exercise, you will find yourself with an excess of repertoire. This is good! Keep track of the pieces that you don't use this time, as you might be able to use them in the future.

ORDERING YOUR PROGRAM

How you order your program will directly affect how your audience perceives the final performance. In many ways, concert orders are like eating a meal; being served dessert first and then having to wade through your large spaghetti entree will not leave you feeling satisfied with your experience. The same is true of our program ordering. In general, we don't want the audience to be oversaturated with several fast/vibrant pieces in a row or

sleeping in the chairs because you've got three similarly slow pieces stacked together. Here are a couple of good tips:

- Open with an attention-getter. It can be fast and upbeat, or you can throw the audience off by picking something contemplative and slow. Theme and concert setting will help determine this, but the key is getting your audience to buy in right away.
- Try not to put songs that sound alike next to each other. Consider key signatures, time signatures, and overall timbre of pieces.
- End with something energetic or memorable. If your concert is titled around a specific piece, you might consider closing with that. No one wants to hear Bon Jovi close with a random ballad; they want *Livin' on a Prayer!*

In conclusion, while planning musical programs can be a quagmire of ethical issues and technical dilemmas, these are some guidelines to help you deepen your understanding of the program and how its parts all play for the benefit of your ensemble and your audiences.

Beacon Hill Author Bio...

Continued from page 17

area's finest musical organizations including the Handel and Haydn Society, New England Conservatory Choral Department, the Boston Children's Chorus, and the Boston Pops.

Griff is an elementary music and movement specialist in the town of Danvers, Mass. He earned a Bachelors of Music in music education from Westminster Choir College, a Masters of Music in Education from Boston University, and received his Certificate of Advanced Graduate Study in Education Leadership from Salem State University.

He is frequently invited as a guest clinician and conductor, leading workshops in handbell pedagogy, conducting, and Orff Schulwerk for local and national handbell and music education and handbell conferences. He is the co-author of *Ring, Dance, Play, first experiences with Choirchimes and Orff Schulwerk* published by GIA. Griff is the recipient of the Donna Nagel Award for his contributions to the field of General Music from the Massachusetts Music Educators Association and the Spotlight Award from the American Center for Elemental Music and Movement.

Here is a vintage piece from the January 1967 issue of *Overtones* with a patriotic theme. As always, you can download a printable copy in the members section of HandbellMusicians.org.

We Hold These Truths

G.M. Watson

Voices
We hold these truths to be self-

Bells
ev-i-dent We hold these truths to be self-ev-i-dent: That

all men are cre-a-ted e-qual; That they are en-dowed by their Cre - a -

tor with cer-tain un-a-lien - a - ble rights ---, Cer-tain un-

24 25 26 27 *p* 28 *a tempo* 29 30 31

...lein -a -ble rights ----; That a-mong these are life---, li-ber-

32 33 34 35 36 37 38 39

ty, And the pur-suit of hap-pi-ness.

40 41 42 43 44 45

We hold these truths to be self-ev-i-dent: We hold these

46 47 48 49 *mp poco rit.* 50 *p*

truths to be self-ev-i-dent: That all men are cre -a -ted e - qual.



Katelyn Roberts is in her fourth year as the K-5 general music teacher and handchime choir director at Eagle Crest Elementary School in Longmont, Colorado. She holds a Bachelor's degree in Music Education with a focus on elementary music from the University of Colorado, Boulder, where she also studied horn. In 2024, Katelyn was nominated for the Outstanding Young Educator Award by the Colorado Music Educators Association. In addition to her teaching, Katelyn performs with the Denver Rock Orchestra and enjoys spending time with her husband Jacob, and their dog Porter.

Handbells in Education

Coordinated by **Kathleen Wissinger**

Reasons to Ring

For Fun, For Leadership, For Learning, For Others

by **Katelyn Roberts**

At Eagle Crest Elementary, we are a diverse and growing school. We believe the key to a successful school is inspiring each and every child to achieve their highest potential. Inspired and confident children will be prepared to lead a successful life, and I am honored to have the privilege of facilitating this through music. We meet before school starts, and it is considered an extra-curricular club. I have adults sign up through a Google form, on a first come first served basis (I limit the club to 25 members). I send all communications out in both English and Spanish.

When I was first hired four years ago, I discovered two sets of three-octave handchimes tucked away in a closet—completely unused. It felt like fate, because I grew up playing in a community handbell choir. Now, we're the only ringing group in the St. Vrain Valley School District. My handchime choir is currently made up of 23 third, fourth, and fifth graders from all different walks of life. Many are multi-language learners, and the audience at our performances is a reflection of our school community.

At the moment, I have 11 binders, with about two students at each. The parts are doubled, with each student having a different chime in each hand with the exception of G4 down through C4. I have paired-up ringers play the same parts. (See the graphic of assignments around the tables.) There is one binder where I have three kids, one older girl who plays GA4, one on the left who only plays G, and then one on the right who only plays A. This was simply because they are weaker players and I only wanted them to have one chime.

Here are some tips I've learned over the years that have made my job so much easier and has brought even more joy and success to our ensemble.

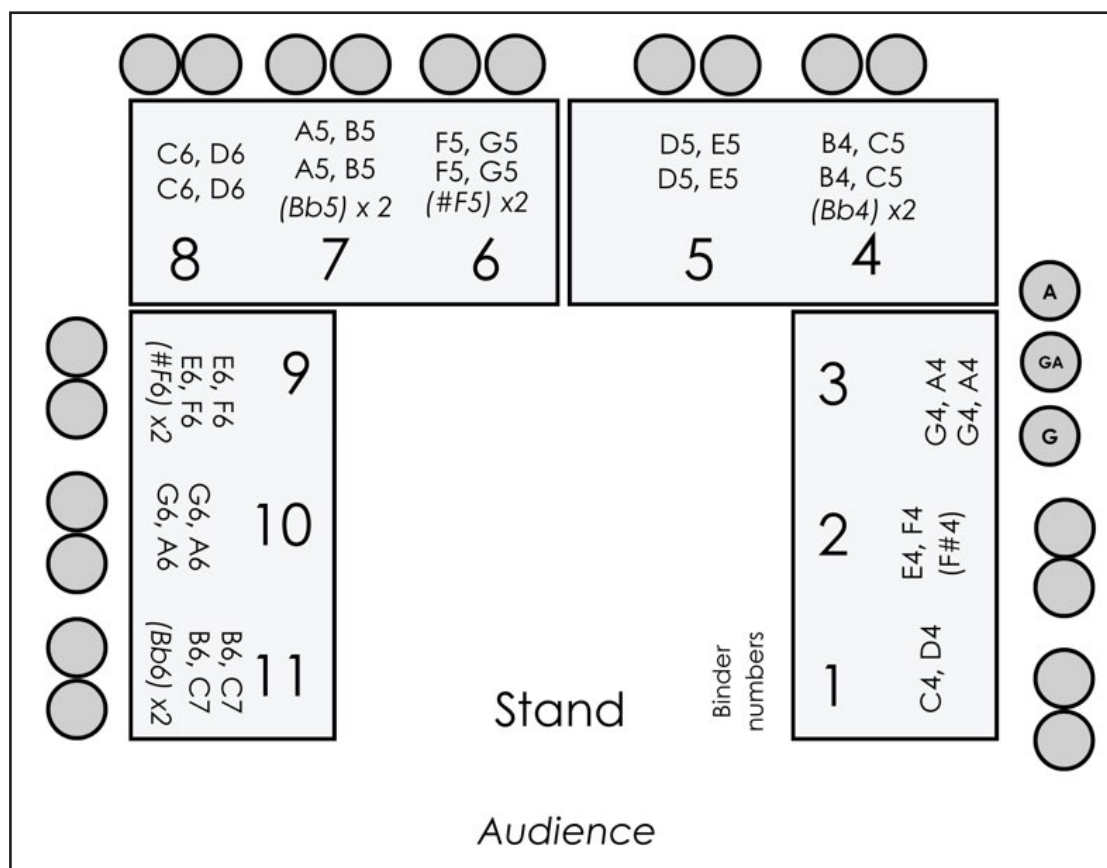
EASE THE BURDEN OF NOTATION

Let's be real—many of my students aren't used to reading scores filled with blocked chords. In music class, they're more familiar with single-line melodies and rote-taught folk songs. To make it easier, I highlight each student's notes on the music, using one color for the left hand and another for the right. It visually simplifies the page and lets them focus on their sound within the ensemble rather than getting overwhelmed by the notation. Plus, I add matching garage sale stickers to the chimes themselves, which helps the kids quickly find their left and right hands. It's simple, it's cheap, and it works.

At first, I worried that this might compromise the integrity of my student's music education—in fact, I went a whole season without assisting students other than doing staff reading drills. The general feel of our ensemble wasn't great, and students were frustrated. The mood of our group completely shifted for the better when I put in accommodations to support their reading skills. When problem-solving in education, always do the simplest, cheapest, and easiest thing first.

Aside from sight-singing, aural dictations, and rhythm tests in my normal general music classes, fifth graders don't know anything different from seeing the L/R colors and rhythm counts marked in their music. Because we only meet once a week for 12 weeks in the fall and spring, with a

KATELYN'S CLASS SETUP



fair amount of turn over at the end of the semester, we are not able to graduate off of colored notation at the moment. One of my goals is to gradually transition to reading notation without adaptations.

MENTORING AND LEADERSHIP

One thing I absolutely recommend: pair an experienced ringer with a new one. Our school has a leadership focus with the motto, “We are leaders, we help build a better world.” My fifth graders really take that to heart, helping our fourth graders learn how to ring. The cross-grade level connection is heartwarming; I often see fifth graders including their younger counterparts in conversations when walking to class after rehearsals. I’m also excited about future plans to invite alumni from the middle school next door to come back and mentor. It’s a powerful way to build community and pass on the joy of making music together.

VIDEO ACTIVITIES KEEP THINGS FUN

You know how the first few rehearsals can feel a bit tedious with all the setup and basic fundamentals to practice? To break that up, I love using Boomwhacker

play-along videos. These are colorful, easy to follow and feature songs the kids already know and love to sing. It gets them playing in harmony right away, which helps them quickly understand what we’re working toward as an ensemble. I recommend the YouTube channels Swick’s Classroom, Musication, and Handbell Star.

OPEN THE DOORS

If there’s one thing you take away from this article, let it be this: open your doors! For the last ten minutes of every rehearsal, I open my classroom doors while we play through the piece we’ve been working on. Since my classroom is in the main hallway, teachers, staff, and even our principal often pop in to listen. The kids’ faces light up when they see people stopping to enjoy their music—it’s a simple but powerful way to spread joy before the start of the school day. Plus, it’s a little mini-concert prep built right into our routine.

By removing the barriers to ringing at first; allowing older children to mentor younger ones; mixing it up with some fun, diversionary activities; and sharing our musical progress with “the public” - I help assure both the success of my students and support of our ringing program.



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 places its primary emphasis on the performance elements of handbell artistry. The event also focuses on the organization and maintenance of various types of ensembles. While Pinnacle may have had its beginnings as an event designed primarily for Community Ensembles, it is important to know that Pinnacle 2025 is for all people who perform with handbells – ringers, directors, church groups, professional ensembles, community groups, soloists, school groups, and more.

[Details at Pinnacle.HandbellMusicians.org](https://Pinnacle.HandbellMusicians.org)

SPECIAL RINGING & LEARNING OPPORTUNITIES

Beginning Ringing Track

Joe Galyon, Conductor

The Beginning Ring Track is for musicians new to playing handbells or those returning to the instrument. It provides hands-on experience with basic to intermediate ringing techniques in a learning-focused, stress-free environment.

Repertoire:

Song of Hope - Brenda Austin; Grassy Meadow Music GMH350052; L1

Pendaneni - Cathy Moglebust; Choristers Guild; CGB1365; L2

The King of Love My Shepherd Is - Jantz Black; Hope Publishing Company 3067; L2

Glorious Light - Brian Childers; Bellissimo Publications 20247; L2+

Intermediate Ringing Track

Christine Chan, Conductor

The Intermediate Ringing Track is for more experienced ringers to learn handbell techniques and improve musicality, challenge themselves, and practice new skills. Stretch your ringing skills with a challenging, diverse, and engaging selection of repertoire. Multiple treble bell techniques, weaving, bass bell techniques, malleting, chime techniques, assignment strategies, stage presence, and other skills will be employed.

Repertoire:

Aglow - Jason W. Krug; Grassy Meadow Music; GMH350013; L3

Kyrie - Cathy Moglebust; Choristers Guild; CGB480; L3

The Prayer - Joey Raney; Hope Publishing; HP2628; L3

Canticle of Praise - Arnold B. Sherman; AGEHR Publishing; AG35088; L4-

Note:

Track participants must purchase music in advance and attend all sessions.

Advanced Ringing Track

Matthew Compton, Conductor

This year's Advanced Ringing Track, *Rhythms of the Heart*, focuses on compositions and arrangements that will feature different types of rhythms representing different things. We will work not only on the performance aspect of these pieces, but also tips and tricks to make rhythms in more advanced music feel easier and come more naturally. We will also discuss the emotional component of music and how it might be added to these pieces.

Repertoire:

Flora - arr. Yasuhiro Otsuka - Seibunsha International; MSI082; L3+

Reunited - Alex Guebert; Hope Publishing; HP3076; L4

Transitions of the Heart - Matthew Compton; Evergreen Music; EGM107; L3

Outburst - Karen Lakey Buckwalter; Beckenhorst Press; BEHB715; L5

Pop/Rock Music Track

Nick Hanson & Brian Seemann, Conductors

This ringing track provides participants with the opportunity to ring/perform music specifically in the pop/rock genre. While ultimately performance-based, this class will also cover the unique ways to approach pop/rock music that are not equal to how musicians would approach other music found in the greater handbell repertoire. Participants can expect in-the-moment feedback for learning new music, collaborative experiences between each other and the instructors, and likely opportunities to get out of their ringing comfort zone. Even if participants go back to their home ensembles unable and/or unlikely to ring this music again, the skills learned and ways to approach this music will benefit them.

Repertoire for the Pop/Rock Music Track will be announced soon and will be added to the Pinnacle website.

CLASSES AND FACULTY

Classes are organized into several categories based on performing groups individual needs.

ADMINISTRATION

Audio Recording and Audio for Livestreaming of Handbell Ensemble Performances

Bob Avant

Website Creation & Maintenance Using Weebly (WYSIWYG-style)

Damien Lim

Building a Strong Volunteer-Based Program

Marci Corey

Setting Up and Using a Free Google Workspace Account for Your Organization

Marci Corey, Christian Warren-Corey

The Leader's Journey: Discovering Your Leadership Impact

Marie Loeffler

Going Viral on TikTok

Mitchell Eithun

Next Level Fundraising Events

Paul Berryman

Let's Chat About A.I.

Paul Berryman

Keep Your Data Safe and Secure

Paul Berryman

Going Digital – Using Technology for Music in Handbells

Rick Holdsworth

Roundtable: Organizational Structure

Sharon Schmidt

Streamlining Organizational Operations

Sharon Schmidt

COMPOSING/ARRANGING

The Art of Arranging Pop Music for Handbells

Nick Hanson

Conquering Compositional Copyrights

Nick Hanson

CONCERTS/PERFORMANCES

Handbell Show/Production Programming

Damien Lim

Traveling and Touring with Handbells

David Harris

Concert Creation

Elizabeth Mays Loebig

Program with a Purpose: Crafting Engaging Repertoire for Your Audience

Emily Li

Beyond the Church – Expand Your Handbell Performances

Nancy Youngman

The Rainbow Connection (The Human Experience)

Matthew Compton

In Tune with Your Talk: Taking the Fear Out of Public Speaking

Marie Loeffler

FESTIVALS/CLINICIANS

The Care and Feeding of Your Handbell Clinician

Brenda Austin

Roundtable: Signing Your Life Away – A Chat on Clinicians, Commissions, and Contracts

Michael J. Glasgow

HANDBELL GROUP/ORGANIZATIONAL MANAGEMENT

Starting and Sustaining a Community Handbell Program

David Harris

Why We Gather: Reframing the Community Music Ensemble

Kathryn Jurado

You Have How Many Directors? Management and Implementation of the Community Handbell Ensemble with Multiple Directors

Kathryn Jurado and William J. Murphy

Ensuring Harmony: Resolving Conflict and Creating Positive Change

Marie Loeffler

Handbell Auditions

David Harris

HEALTH

Ring 'Til You're 100! Ergonomics and Handbells

Mary (Libbie) Randels

Ringling and Singing with People Living with Dementia

Marci Corey

REHEARSAL AND PERFORMANCE

Ringer's Rehearsal Techniques

Beth Judd

Stage Presence and Why It Matters

Hillary Marotta

Roundtable: Managing Performance Anxiety

Nikki Evans

Handbell Artistry for Beginners

Kimberlee Strepka

Ear Training for Handbell Musicians

Ron Mallory

Audition Skills for Ringers

Sharon Schmidt

First Look: Strategies for Sight-Reading Success

Stevie Berryman

Score Scanning Success

Anne Kelley

Lifting Them Up

Elizabeth Mays Loebig

RELIGION/WORSHIP

Handbell Performance and Christian Worship

Mitchell Eithun

Handbells in Contemporary Worship

Ron Mallory

SOLO/ENSEMBLE

Foundations of Ensemble Ringing

Forté Handbell Quartet

Advanced Ensemble Ringing and Adapting

Forté Handbell Quartet

Bell Tree and Handbell Choir

Karen Van Wert

TECHNIQUES

Rethinking Rhythms

Anne Kelley

Mallets in Motion

Jack Burdwood

Basic Percussion Methods

Jack Burdwood

Beginning Bass Bells

Justin Wooten

Advanced Bass Bells

Justin Wooten

These Are Difficult Times: Pushing Beyond Common Time

Kathryn Jurado and William J. Murphy

All About That Bass – Digging Deeper

Leslie Lewis

Weaving Made Easy

Mary (Libbie) Randels

Six-in-Hand Methods

Nikki Evans

See Class Descriptions at Pinnacle.HandbellMusicians.org

MUSICIAN SHOWCASES

Participants will have the opportunity to enjoy ten Musician Showcases from groups across the United States and abroad, including Distinctly Teen.



Columbia Handbell Ensemble • Columbia, MO



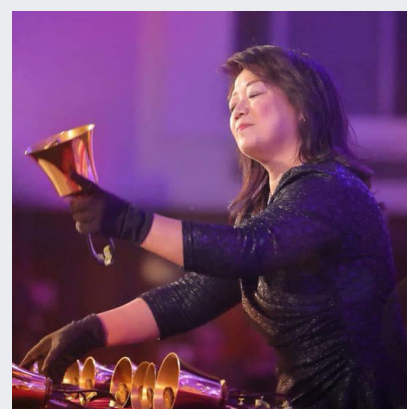
Forté Handbell Quartet • Colorado Springs, CO



Pikes Peak Ringers
Colorado Springs, CO



Embellish Handbells
Grand Rapids, MI



Emily Li
Burlington, Ontario



Twin Cities Bronze • Minneapolis/St. Paul, MN



Arsis Handbell Ensemble • Tallinn, Estonia



Rezound! Handbell Ensemble • Blue Springs, MO



Concordia University Irvine Handbells • Irvine, CA

VENUE AND LODGING

CENTURY II PERFORMING ARTS & CONVENTION CENTER

Century II is a full-service performing arts and convention center, providing Wichita residents and visitors with a diverse selection of entertainment and meeting opportunities. The facility's dramatic architectural style, the nature of the business, the vast number of services provided, the diversity of clients, its importance to the downtown area, and the economic impact it has on the community make it a one-of-a-kind destination.

MARY JANE TEALL THEATER



All our Musician Showcases will be held in the state-of-the-art Mary Jane Teall Theater, which features 652 seats, including designated wheelchair-accessible areas. This acoustically optimized venue ensures a comfortable and enjoyable experience for all ten showcases during the event.

OFFICIAL EVENT HOTELS

Handbell Musicians of America has room blocks reserved at two hotels.

HYATT REGENCY WICHITA DOWNTOWN

The Hyatt is connected to Century II/Mary Jane Teall Theater. • \$145 per night

- Complimentary Basic Internet in guest rooms
- Complimentary self-parking in attached parking garage for overnight guests
- Courtesy shuttles to Wichita Dwight D. Eisenhower National Airport (based on availability)
- Complimentary health club facility with heated indoor pool
- Rate available nights of July 9-12 and 3 days pre- and post- event based on availability
- Deadline for booking at the group rate: June 16, 2025

FAIRFIELD INN & SUITES WICHITA DOWNTOWN

The Fairfield Inn & Suites is 3 blocks from Century II/Mary Jane Teall Theater and the Hyatt, where Pinnacle is being held • \$149 per night

- Free wireless Internet
- Complimentary covered parking adjacent to the hotel (please check in before parking)
- Hot breakfast buffet every morning
- Indoor salt-water pool
- Fireside lounge open 5:00 PM – 11:00 PM, M-Sat
- Rate available nights of July 9-12 and 3 days pre- and post- event based on availability
- Deadline for booking at the group rate: June 16, 2025

For booking information, please visit Pinnacle.HandbellMusicians.org

REGISTRATION OPTIONS

FULL REGISTRATION

HMA Members: \$420

Non-Members: \$475

- 9 class sessions
- 10 Musician Showcases
- Banquet Lunch
- Exhibits in Handbell Commons
- Happy Hours & more
- Kansas residents automatically receive a reduced rate

Registration Details are at
[Pinnacle.HandbellMusicians.org/
registration](https://Pinnacle.HandbellMusicians.org/registration)

DAILY REGISTRATION

Wednesday: \$30 for HMA Members, \$35 for Non-Members. Includes Opening Reception, 1 Musician Showcase, access to Handbell Commons

Thursday: \$130 for HMA Members, \$140 for Non-Members. Includes 3 classes, 3 Musician Showcases, Happy Hour, access to Handbell Commons

Friday: \$150 for HMA Members, \$165 for Non-Members. Includes 3 classes, 3 Musician Showcases, banquet lunch, access to Handbell Commons

Saturday: \$130 for HMA Members, \$140 for Non-Members. Includes 3 classes, 3 Musician Showcases, reception, access to Handbell Commons

HANDBELL COMMONS EXHIBITOR OPPORTUNITIES

Handbell Commons is home to our Exhibiting Partners and the hub for all social activities during the event. You can enjoy shopping, silent auction, Happy Hours, daily grab-and-go breakfast and lunch options, pop-up prize drawings, and more!

EXHIBITING PARTNER BOOTH PRICES

Each booth is 10' x 10' and includes one 8' skirted table, two chairs, one wastebasket, wireless internet access, and event badges for up to two on-site booth staff which provide entry to all musician showcases at Pinnacle. Each exhibiting partner will receive one booth ID sign and up to two tickets for on-site booth staff to attend the lunch banquet on Friday, July 11. Additional tickets can be purchased.

Initial booth: \$300 for HMA Business Members, \$450 for Non-Members, \$350 for Non-Member Kansas businesses

Each additional booth: \$275

Exhibiting Partner Details are at
[Pinnacle.HandbellMusicians.org/
handbell-commons](https://Pinnacle.HandbellMusicians.org/handbell-commons)

SPONSORSHIP OPPORTUNITIES

Promote your business or ensemble while supporting Handbell Musicians of America's Pinnacle 2025. There are many opportunities available at various price points for advertising, concert sponsorships, and other event sponsorships.

Sponsor Details are at
[Pinnacle.HandbellMusicians.org/
become-a-sponsor](https://Pinnacle.HandbellMusicians.org/become-a-sponsor)



DISTINCTLY TEEN REPERTOIRE

The theme of this year's Distinctly Teen concert is Latin American Dance Music, and repertoire includes Tango, Cha-cha-chá, Guajira, Bolero, and Tropical Calypso.

Libertango - Astor Piazzolla; Arr. Hart Morris; From the Top Music, 20854; L3+

Sway - Pablo Beltrán Ruiz; Arr. Sandra J. Eithun; AGAPE-Hope Publishing Company, HP 2587; L3

Guantanamera - Arr. Paul A. McKlveen and Ann W. LeGarde; Jeffers Handbell Supply, JHS 9237; L3

En mi Viejo San Juan - Noel Estrada and Carlos E. Rivera-Aponte; From the Top Music, 20886; L3

Jamaican Holiday - Greig Ashurst; From the Top Music, 20793; L4

Participants are responsible for purchasing their own music, and practicing their part in advance of the event. Assignments will be sent to each participant.



2025

July 10-12, 2025

Carlos E. Rivera Aponte, Conductor

*A fun and exciting handbell event
for ringers ages 13-18*

Spend 2½ days playing intermediate to advanced repertoire and developing skills in handbell technique and general musicianship under the leadership of Carlos Aponte-Rivera.

Perform in our lineup of concerts during Pinnacle, which will be livestreamed.

\$145/person. Scholarships available.

Details are at
[Pinnacle.HandbellMusicians.org/
distinctly-teen](https://Pinnacle.HandbellMusicians.org/distinctly-teen)

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

Join us this June in Massachusetts, home of the Original American Handbell Festival



When twenty-six ringers gathered at the Crane Estate in Ipswich, Massachusetts in the summer of 1954, an amazing handbell legacy began to unfold. This summer you can help us continue to tell the story at Area 1 Festival Conference.

Join us at Worcester State University, June 26-29, 2025, to find:

- A welcoming host of handbell musicians with conference know-how
- Inspiring clinicians and a massed ringing experience like no other
- A brand new Bronze - Tins Ringer Mentor program
- More than 40 classes to choose from, including 15 new offerings
- Great food, fellowship, and fun all weekend long!

Registration is now open at

<https://area1.handbellmusicians.org/festival-conference>



AREA 1 : Where It All Began

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: Kimberlee Strepka, 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, chimeloaner.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)

Area 2 Happenings!



**SPRING
RING
2025**

**April 5, 2025
9am–3pm
Rochester, NY**

Are you a Level 1 or 2 Choir or Ringer? Join us for Spring Ring 2025! Work with clinicians in a massed ringing setting with other choirs and single ringers plus enjoy technique classes and lunch!

\$40 per ringer. Music should be prepared in advance of the event.

Go to: <https://area2.handbellmusicians.org/spring-ring-2025/> for registration info, repertoire, and more info on the day! Space is limited, so sign up soon!

Penfield United Methodist Church
1795 Baird Rd., Penfield, NY 14526



2025 Festival Conference
Split Rock Resort - The Poconos, PA

June 27-29, 2025

**Clinicians:
Michael Helman
(Massed
Ringing), Jason
Krug (Master
Class) and Kathy
Ebling Shaw (Tin
Track)**

Join us for ringing, classes, wonderful concerts, and lots of fun for ringers of all levels! This year we will feature the amazing Sue Garton in our Friday night concert and the talents of our Area ringers in a Showcase Concert on Saturday night.

Go to: <https://area2.handbellmusicians.org/area-2-festival-conference-2025/> for more information!

Split Rock Resort, Lake Harmony, PA

**2025 Read &
Rings/
Festival
Rings:**

Come and spend a few hours reading great music in a Read & Ring Session or reading through the Festival '25 selections!

\$10/session

See Area 2 website for dates and locations!

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
Communications: Jordan Allen, communications.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)

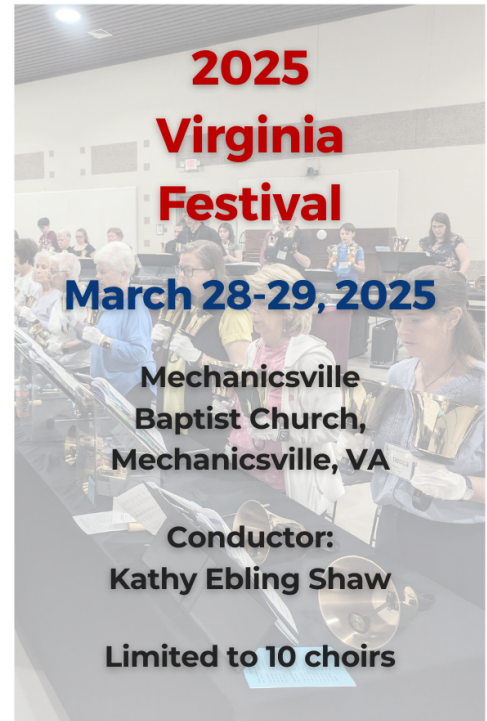
CELEBRATE THE 65TH ANNIVERSARY OF HANDBELL MUSICIANS OF AMERICA AREA 3!



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



**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

JOIN US FOR THESE EXCITING EVENTS!

FOR MORE INFORMATION OR TO REGISTER: [AREA3.HANDBELLMUSICIANS.ORG](https://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.area31@handbellmusicians.org
Board Member: Neesa Hart, boardmember5.area3@handbellmusicians.org

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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

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Chime Loan Coordinator: Kath Wissinger, chimeloan.area3@handbellmusicians.org
Composition Contest Chair: Kevin Quick, kevin@highlandumc.org
Community Ensemble Liaison: Sarah Sheffield, live2ring@gmail.com
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 Blauch, scholarship.area3@handbellmusicians.org
Registrar: Gail Williams, gailwilltoo@verizon.net
Webmaster: Debra LeBrun, webmaster.area3@handbellmusicians.org

AREA 3 WEB DIRECTORY

Website: area3.handbellmusicians.org
Facebook: facebook.com/groups/90491126540/

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

ECHOES ACROSS THE ISLANDS: BELLS OF THE CARIBBEAN RINGS IN A NEW TRADITION

The first edition of Bells of the Caribbean was held on November 8-9, 2024 at the University of Puerto Rico-Carolina, featuring 26 handbell ringers. After a hiatus of ringing events in Puerto Rico, this gathering was organized to provide a local opportunity for participants from Puerto Rico, The Bahamas, and the U.S. Virgin Islands to come together and celebrate their passion for handbell music. For this inaugural event, Kathryn Jurado served as guest conductor, and several members of the Area 4 Board of Directors—William J. Murphy (Chair), Carlos E. Rivera (Chair-elect), and Alkelis Rodríguez (Islands Chair)—participated as ringers.

During the concert, we were honored to have Francisco Abad, arranger of *El Cóndor Pasa*, alongside Enrique Bayoán-Ríos, who played traditional Andean instruments including the charango (a stringed instrument), bombo (bass drum), and zampoña (pan flute).

The second edition of Bells of the Caribbean will take place on November 7 and 8, 2025. If you're interested in participating, please contact us at chair.area4@handbellmusicians.org.

UPCOMING EVENTS IN AREA 4

February 22, 2025 - Georgia Spring Ring,
clinician Dr. John Behnke

March 21-22, 2025 - Florida Handbell Festival,
clinician Karen Buckwalter

June 6-7 - Bronze Under the Sun

November 7-8 - Bells of the Caribbean

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 Rodríguez, 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)

Area 5 is excited for our upcoming Columbus Spring Ring on April 25-26 which will take place at the Greater Columbus Convention Center in Ohio. We are inviting individuals and choirs from all throughout Handbell Musicians of America to take part in two days of learning music concluding with a final performance at 5pm on April 26th. During the Spring Ring, participants will be guided by Composer and Director Fred Gramann.

Director Fred Gramann holds degrees in organ performance from Syracuse University and University of Michigan. He has provided the handbell community with many amazing arrangements throughout the years. He previously served as the director of music for the American Church in Paris and is also the honorary associate director of the Raleigh Ringers.

Ringers of all levels are invited to attend and will be divided into different categories of Tins and Coppers. During the final performance, Tins and Coppers will each perform two pieces on their own which they will rehearse separately and together all participants will play three combined pieces.

Early Bird Registration ends February 1st and is \$99, after this day registration increases to \$115. Registration for the Columbus Spring Ring can be found on Area 5's website including all repertoire, hotel information, and the entire event schedule: <https://area5.handbellmusicians.org/spring-festival-2025-columbus-ohio/>



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: Linda Haddix, in.area5@handbellmusicians.org

OH: Cheryl Onesky, oh.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)



Handbell Musicians
OF AMERICA

| Area 6

2025 Events & Workshops in Area 6 States

Arkansas Festival

February 22, 2025
Little Rock, AR
Bob Bidewell, Clinician
arkansasbells.org

Central Alabama Handbell Festival

Feb 28 – Mar 1, 2025
Birmingham, AL
Brian Childers, Clinician
cahandbells.com

River City Ring

March 1, 2025
Memphis, TN
Bob Bidewell, Clinician
wtmbells.org

Middle TN Handbell Festival

March 1, 2025
Old Hickory, TN
Jason Krug, Clinician

Chattanooga Handbell Festival

March 7-8, 2025
Chattanooga, TN
Michael Glasgow, Clinician

Area 6 SPRING RINGS

March 22, 2025
Lafayette, LA
Stephanie Rhoades, Clinician
area6.handbellmusicians.org

Area 6 SPRING RINGS

March 29, 2025
Jackson, MS
Stephanie Rhoades, Clinician
area6.handbellmusicians.org

Smoky Mountain Ring

April 4-5, 2025
Knoxville, TN
Brenda Austin, Clinician
knoxareahandbellfestival.com

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: Paul McGahie, 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)

RINGING EVENTS IN AREA 7

In addition to our large festival conference, Area 7 enjoys holding ringing events. We look to our membership and see where we can benefit our ringers and directors by holding events to increase their ringing skills.

This spring we are hosting Copper Ring in Worthington, Minnesota aimed at Level 2 ringers. The event is a great time to learn from our clinician, Jennifer Cadwell, by rehearsing repertoire in a massed setting without the pressure of having to perform the music in a concert. Individual ringers and groups are welcome to join us.

In June, Area 7 hosts Young Ringer's Camp in Waterville, Minnesota with clinician, Bonnie Tranby. This biennial event brings together youth from across the Midwest as they enjoy camp activities like the ropes course, paddling, swimming, smores, fun in the mudhole, and HANDBELLS! The ringers celebrate the end of camp with a concert.

In the fall, we host Anthornis, our ringing event for those who want to ring more challenging (L4-L6) music. This fall, clinician Amy Maakestad will share her expertise with the ringers at Anthornis in the Twin Cities.

We can't wait to make music with you!

AREA 7 LEADERSHIP DIRECTORY

BOARD

Chair: Paul McKenzie, chair.area7@handbellmusicians.org

Chair-Elect: Monica McGowan, chairelect.area7@handbellmusicians.org

Past Chair: Jennifer Cadwell, pastchair.area7@handbellmusicians.org

Secretary: Deb Madel, secretary.area7@handbellmusicians.org

Treasurer: Theresa Jacobson, treasurer.area7@handbellmusicians.org

STATE/SUB-AREA CHAIRS

ND: Karisa Templeton, ndakota.area7@handbellmusicians.org

SD: Cheryl Ulmer, sdakota.area7@handbellmusicians.org

MN-North: Jordan Goodwater, minnesotanorth.area7@handbellmusicians.org

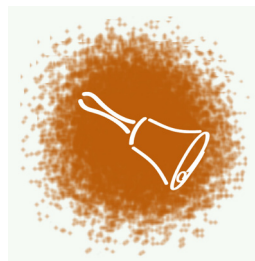
MN-Twin Cities: Akudo Omeoga, twincities.area7@handbellmusicians.org

MN-South: Paul Kingsbury, minnesotasouth.area7@handbellmusicians.org

WI-North: Denean Smith, wisconsinnorth.area7@handbellmusicians.org

WI-South: Lisa Bourget, wisconsinsouth.area7@handbellmusicians.org

COPPER RING



for Level 2 Ringers
Saturday, April 26, 2025
American Lutheran Church,
Worthington, MN
Clinician: Jennifer Cadwell

Join us for this one day ringing event in Southwest Minnesota. Register as an individual ringer or bring your whole group. Rehearse three level 2 pieces in advance, then join us at the Copper Ring as we work on the music with our clinician, Jennifer Cadwell. Ringers also will learn a new piece of music to take home with them.

\$20 Registration, includes one FREE score.

For more details, including repertoire, schedule and registration, go to:

<https://area7.handbellmusicians.org/events>

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership Chair: Christina Herold, membership.area7@handbellmusicians.org

Publications/Newsletter: Jen Welch, editor.area7@handbellmusicians.org

Website Administrator: Paul Weller, webadmin.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)

River City Ringers Showcase Handbells at NMEA Conference

On November 21, 2024, the River City Ringers of Omaha had the honor of performing at the Nebraska Music Education Association (NMEA) conference in Lincoln, Nebraska.

In addition to their performance, the River City Ringers of Omaha and Bell-issimo of Lincoln introduced educators and attendees to the joy of handbell music through an innovative and interactive "Handbell Playground," which offered a hands-on experience designed to immerse conference participants in the art of handbell ringing. Attendees of all skill levels were invited to explore the instruments and collaborate to play a short piece of music.

Attendees were excited—especially high school and college students encountering handbells and chimes for the first time. Many shared comments like, "My grandma's church has them," but had no personal experience with the instruments.

Watching their faces light up as they mastered thumb damping and seeing their broad smiles as they performed a lively rendition of "Old McDonald" was heartwarming for all.

One memorable moment occurred when a young man approached the booth with two friends and said wistfully, "I always wanted to play in a bell choir." Without hesitation, Liane Kirmis replied, "Today we're going to make your dreams come true!" She quickly assembled an impromptu 5-minute choir with other passers-by, turning his dream into a reality.

Through their performance and interactive exhibit, the River City Ringers underscored their dedication to fostering a greater appreciation for handbell music and its integral role in music education. Their presence at the NMEA conference was a celebration of artistry, collaboration, and the transformative power of music.



AREA 8 LEADERSHIP DIRECTORY

BOARD

Chair: Lori Fenton, chair.area8@handbellmusicians.org
Chair-Elect: Nancy Blackwell, chairelect.area8@handbellmusicians.org
Past Chair: Chris Peck, pastchair.area8@handbellmusicians.org
Secretary: Laura Kastens, secretary.area8@handbellmusicians.org
Treasurer: Tami Kofran, treasurer.area8@handbellmusicians.org

STATE/SUB-AREA CHAIRS

IA: Dick Crusinberry, ia.area8@handbellmusicians.org
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IL (Northern): Beth McFarland, ilno2.area8@handbellmusicians.org
KS: Amy Knudsen, ks.area8@handbellmusicians.org
TBD, ks2.area8@handbellmusicians.org
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: Lori Fenton, education.area8@handbellmusicians.org
Historian: Laurie Austin, historian.area8@handbellmusicians.org
Communications: Janelle Flory Schrock, communications.area8@handbellmusicians.org
Webmaster: Wendi Levitt, webmaster.area8@handbellmusicians.org
Financial Adviser: Stephen Swanson
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Events: Lori Fenton, events.area8@handbellmusicians.org
Handchimes: Nancy Youngman, chimes.area8@handbellmusicians.org
Registrars: Amy Knudsen, registrar.area8@handbellmusicians.org
Linda Ashley, registrar2.area8@handbellmusicians.org
Resource Librarian: Charleton Pendry, resourcelibrarian.area8@handbellmusicians.org

AREA 8 WEB DIRECTORY

Website: area8.handbellmusicians.org
Facebook: [facebook.com/ Area8Handbells](https://facebook.com/Area8Handbells)

AREA 9 (OK, TX)

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BOARD

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Past Chair: Mark Arnold, pastchair.area9@handbellmusicians.org

Secretary: Stephen Wurst, secretary.area9@handbellmusicians.org

Treasurer: Jeanne Christopherson, treasurer.area9@handbellmusicians.org

STATE/SUB-AREA CHAIRS

OK: Sheryl "Bob" Martin, okrep.area9@handbellmusicians.org

TX-South: Cyndi Erp-Long, txrep1.area9@handbellmusicians.org

TX-North: Brittney Axton, txrep2.area9@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Cyndia Areno, 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

Member At-Large: Kari Daelke, boardmember1.area9@handbellmusicians.org

AREA 9 WEB DIRECTORY

Website: area9.handbellmusicians.org

Facebook: [facebook.com/ HandbellMusiciansArea9](https://facebook.com/HandbellMusiciansArea9)

Instagram: [instagram.com/ area9handbells](https://instagram.com/area9handbells)

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



Tenth Terrific Year
March 27-30, 2025
Monarch Hotel & Conference Center
Clackamas, Oregon (Portland Metro)

*The nation's premier event founded specifically
to celebrate coppers level musicians!*



"Coppers musicians are the backbone of all of our ensembles yet they are frequently underestimated! I love enticing them with challenges they have no idea that they will conquer. It is a privilege to be on the podium and watch the ensemble evolve from tentative to amazing! It's the best!!"

---Ellie Hodder, Founder/Clinician

See you there!

Details soon: www.coppersclassic.com



AREA 10 LEADERSHIP DIRECTORY

BOARD

Chair: Tomi Kent, chair.area10@handbellmusicians.org

Chair-Elect: Corbin Rasmussen, chairelect.area10@handbellmusicians.org

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

Secretary: Sharon Ross, secretary.area10@handbellmusicians.org

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

STATE/SUB-AREA CHAIRS

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

ID: Jonathan Rose, 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

APPOINTED POSITIONS/COMMITTEE CHAIRS

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

Communications: Joann Wallenburn, communications.area10@handbellmusicians.org

Newsletter: Debra Pankaskie, campanologist.area10@handbellmusicians.org

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

Education/Youth Chair: TBD, education_youth.area10@handbellmusicians.org

Webmaster: Joann Wallenburn, webmaster.area10@handbellmusicians.org

AREA 10 WEB DIRECTORY

Website: area10.handbellmusicians.org

Facebook: facebook.com/HandbellMusiciansOfAmericaArea10

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

AREA 11 PRESENTS

RINGERS CAMP 2025



June 8 - 12, 2025
Snow Mountain Ranch in Granby, Colorado
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Registration & Payment DUE
April 30, 2025

Featuring workshops, outdoor activities, amazing
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[AREA11.HANDBELLMUSICIANS.ORG/CAMP](https://area11.handbellmusicians.org/camp)

AREA 11 LEADERSHIP DIRECTORY

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Chair: Anne Anderson Kelley, chair.area11@handbellmusicians.org

Chair-Elect: Lynne Storms, chairelect.area11@handbellmusicians.org

Past Chair: LeAnna Willmore, pastchair.area11@handbellmusicians.org

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

SUB-AREA CHAIRS

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

Mountain: Sara Oedekoven, mountainn.area11@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

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

Communications: Nikki Evans, communications.area11@handbellmusicians.org

C.H.I.M.E Chair: Shirley Culp, chime.area11@handbellmusicians.org

Youth Chair: Tessa Taylor, 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 puts on events for all ages! Last September, we hosted Bellz The Next Generation, a festival full of fun for junior high and high school ringers. We had a great weekend with HMA president Greig Ashurst. He flew in from Louisiana to lead our Area 12 youth conference at Concordia University Irvine. Youth had time to socialize, learn new skills and even played a world premier!

The annual Las Vegas Twelfth Night Handbell Festival was a great success this year! Sandra Eithun was the guest clinician and did a fabulous job. We had over 80 ringers comprised of 10 choirs from Nevada and California and one individual ringer. We also had seven of our Area 12 board members participate in the festival (pictured with Sandra Eithun). Next year's event will be on January 9-10, 2026, with guest clinician Brian Childers. Hope to see you there!



AREA 12 LEADERSHIP DIRECTORY

BOARD

Chair: Michèle Sharik, chair.area12@handbellmusicians.org

Past Chair: Marci Nuoffer, pastchair.area12@handbellmusicians.org

Treasurer: Kathy Arnold, treasurer.area12@handbellmusicians.org

Secretary: Carol Pickford, secretary.area12@handbellmusicians.org

STATE/SUB-AREA CHAIRS

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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

APPOINTED POSITIONS/COMMITTEE CHAIRS

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Education: Elizabeth Loebig, education.area12@handbellmusicians.org

Events: TBD, events.area2@handbellmusicians.org

Communications: Cathryn Griggs, communications.area12@handbellmusicians.org

Vendor Liaison: Fran Sanders, vendorliaison.area12@handbellmusicians.org

Historian: Cyndi Tully, historian.area12@handbellmusicians.org

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Webmaster: Gail Berg, webmaster.area12@handbellmusicians.org

AREA 12 WEB DIRECTORY

Website: area12.handbellmusicians.org

Facebook: facebook.com/HandbellMusiciansOfAmericaArea12

Instagram: instagram.com/area12media

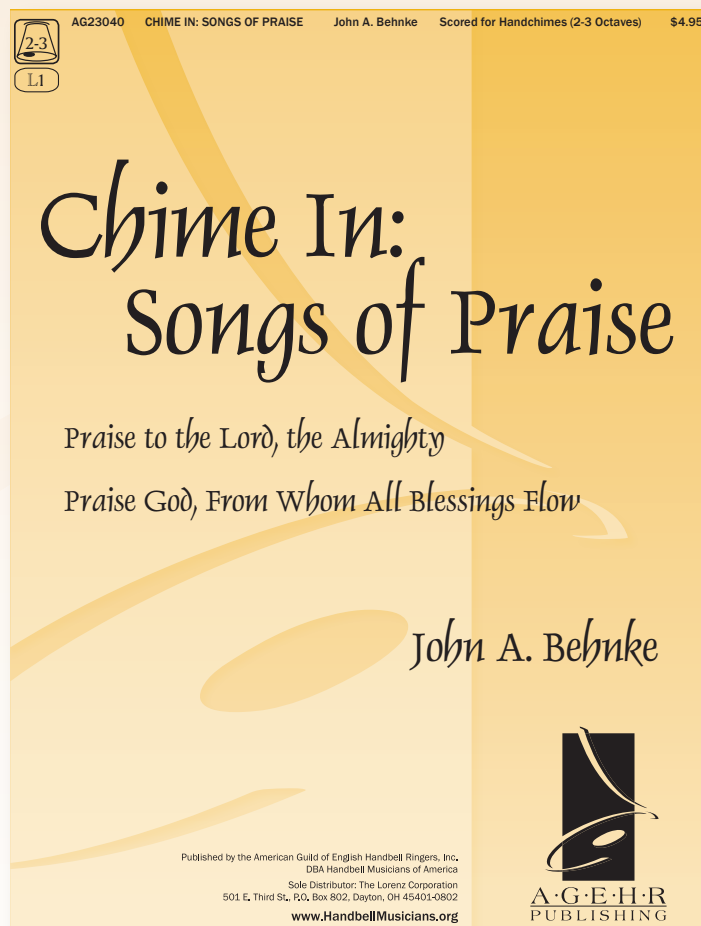
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