

OVERTONES

Summer 2025

The Official Journal of Handbell Musicians of America

Remembering Two Handbell Icons



Bill Alexander and Joan Shull



Also: Pinnacle 2025 Headed to
Wichita, Kansas in July



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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

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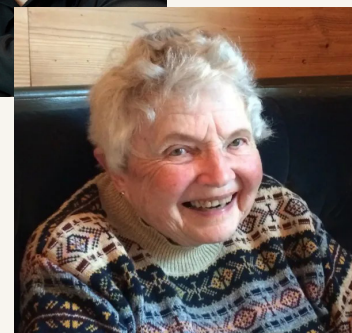
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Bill Alexander and Joan Shull



18 Pinnacle 2025 Comes to Wichita, Kansas



This issue's column is by guest columnist Marie Clyatt-Larson

Marie is a staff member with Handbell Musicians of America as the Director of National Events. She has been ringing bells since 1987 and in her words, "can't get enough!" She prefers ringing the low bass: C2-G3. She attended all four years of high school as a percussion major at Interlochen Arts Academy, then earned her undergraduate with a minor in Percussion Performance from the University of Kansas. Since 2000, Marie has directed various handbell and vocal choirs with ages ranging from 4 – 90.

You can reach her at mclyatt@handbellmusicians.org

My Recent and Memorable International Ringing Experience

I have been playing handbells and handchimes since 1986, and this January I had amazing new experiences with handbells in Singapore, Macau, and Hong Kong. My first long-haul flight. First trip to Asia. First time eating durian. First time navigating public transport by myself. First handbell concert with smoke machines. First solo/duet handbell concert. First time as hired multi-workshop clinician. First time in a 29th-floor apartment. First Chinese New Year family meal.

I was selected as a foreign guest ringer (FGR) for "MOB-18 Where Dreams Come True." MOB is the Ministry of Bellz, a handbell team directed by Damien Lim based in Singapore. FGRs are selected for the event through an audition process. Assignments are made, and we are expected to learn the music on our own ahead of the trip. I joined other FGRs from the United States, Australia, Japan, Hong Kong, and Iceland to perform with the MOB ringers and guest conductors Emily Li and Michael Glasgow. This year's show was a collection of popular, Disney, and traditional handbell music.

A MOB handbell show is unlike anything I have ever experienced. The FGRs ring intermixed with members of the MOB, known as "MOBsters," and the show is divided into blocks of three to four songs. There is no silence between songs and very little transition time. This means that music folders are preset, bells are not shared, and only people move positions. I was the only person who stayed in the low bass (C3-B3) the whole show. It was definitely an adjustment for me to have the static assignments (CEG or DFAB). However, I really enjoyed the high-energy pace and the themed blocks of songs. We used two five-octave sets, and a three-octave set of bells and chimes. One set of sixth- and seventh-octave bass chimes, and two octaves of Cymbells completed the "standard handbell equipment." Rounding out the collection of instruments were a drumset, two EWIs (electronic wind instruments), timpani, a MalletKAT (MIDI keyboard), vibraphone, Electone (an electronic organ produced by Yamaha), synthesizer, other drums and auxiliary

percussion, vocal soloists, and a choir.

For three intense days, we rehearsed in a very full room at the Goodman Arts Centre. Since the expectation was that everyone arrived having learned the music, rehearsals were focused on incorporating all the extras and developing the flow. There was little opportunity to troubleshoot passages, or finesse musicality. Instead, we worked on increasing the tempos, balancing the percussion, electronics, and vocals, while matching the slides and lighting effects.

We had a few days for sightseeing and got to visit local schools and observe Emily and Michael work with the handbell groups on their competition pieces. I was particularly fascinated by an instrument called a Ku Ling Tang, which is essentially a giant low bass Orff xylophone with bamboo bars. I really enjoyed ringing with the students and watching them interact with Emily and Michael and their very different styles. The rest of those afternoons were spent discovering the unique character of Singapore, from the Peranakan and National Gallery Museums to eating laksa, rojak, black-pepper crab, and durian!

When we arrived at the Victoria Theater, I immediately felt like a rock star. We entered through the stage door and were issued security passes. Then came the tech rehearsals with all the equipment from rehearsals now with microphones, light designs, and smoke machines! It gave me a new appreciation for pop stars, as it is very challenging to stay focused with moving, flashing, colored lights, smoke, video slides, microphone effects, and the heat on the stage! The show concluded with a medley from *Frozen*, which finished with 40 confetti cannons being shot, covering the stage. It completely covered the bell tables so much that we had to really search for our mallets and chimes to play the encore (which ended with even more confetti cannons) I strongly encourage everyone to try the MOB Foreign Ringer experience!

After Singapore, Emily Li and I traveled to Hong Kong. Being in the huge cities of Singapore and Hong Kong were a lot for this Kansas farmgirl. I

think my hometown has one building over ten stories tall, and its entire population could live in the City One apartment complex we stayed at in Hong Kong. A repeated comment to me was that I saw more people each day in Hong Kong than I usually do in a year. Though I missed my open Kansas sky, I loved the energy and flow of Hong Kong. I've never lived in a place where public transport is so easy and convenient. I loved getting up in the morning, walking to a local food stand for breakfast, then grabbing the MTR (Mass Transit Railway) or a bus.

During my first couple of days in Hong Kong, I lead four different workshops at the Hong Kong Handbell Academy. Each workshop was open to the public and included Bass Bell Techniques, Beginning and Advanced Malleting, and Effective Use of Percussion with Handbells. Each workshop was two hours, and about 20 adults attended. I presented in English and made a few comments in Mandarin. The attendees generally asked questions in English, but a few asked in Cantonese, for which I was provided a translator. The language barrier was very small. Throughout each workshop, I walked around the room, working briefly with each person. Unlike my experience teaching in the US, the adults wanted me to physically adjust their grips and stance. There was a lot of laughter and cheering for each other as they successfully rang a low bass bell or completed a smooth mallet roll.

Emily and I took a two-day trip to Macau. We gave a concert at St. Dominic's Cathedral. The program was primarily solo handbells with piano accompaniment, but I joined Emily for a handbell duet and a trio. This was the first time I had ever been part of a solo handbell concert. During our rehearsal, I marveled at the difference between the two handbell performances. Just a week earlier, I was on a stage with 40 people, lights, smoke, and pyrotechnics, playing secular pop music. Now I was in a Catholic cathedral, with no amplification or effects, playing all sacred music with a maximum of four musicians.

Next came a day of workshops with the children and youth ensembles of the Academy. Even though I taught the same bass techniques and malleting to the youth, the energy in the room was very different. At first, they were quite shy, but after hearing how poor my Mandarin and Cantonese were, they were more confident using their English. Even with the initial shyness, the youth were extremely attentive and responsive. They wanted to be there and wanted to learn everything they could. I spent one session with the children's ensemble, which was a group of six 10-11 year olds. They were far more interested in asking questions about the United States and showing off their English than malleting handbells. Even so, they were still attentive and soaked up everything I showed them.

The day concluded with the Academy's top youth ensemble, and getting to work with them on Arnold Sherman's "Fantasy No. 2" and Matthew Compton's "Catalyst." They were playing both very well and it was exhilarating to have them try my musical suggestions. Seeing the musicianship, ensemble cohesion, and strong handbell technique of the youth showed how critical the solid foundation the Academy students receive is. Starting from ages 8 and 9, they come to the Academy for weekly handbell practice. This dedication and appreciation of handbells carries through adulthood.



*Top photo: Michael Glasgow conducts a piece for the MOB show.
Bottom photo: Marie leads a workshop for The Bellaholics.*

My final experience with the Academy was a two-hour special rehearsal with Bellaholics, an advanced ensemble of Academy graduates. During COVID, I transcribed the accompaniment of a marimba concerto for handbells. I had only ever heard it on my computer but never by a live ensemble. Emily arranged for me to borrow a marimba and held an extra rehearsal. We played through all four movements, stopping in places for them to provide feedback and suggestions. I was amazed at their musicianship and technique and deeply honored that they would take the time to work on this difficult music. At the end of the rehearsal, they thanked me for thinking of them and said how much fun it was to sight-read. I was flabbergasted! I thought they had been working on the music for weeks, and they were sight-reading. I can't think of a clearer testament to the value and quality of the handbell and musicianship training the Academy provides. We agreed that once I make the suggested edits, we should premiere this piece together.

I feel very honored to have been given the opportunity to be a guest clinician at the Academy and sincerely hope I will work with them again. January brought an amazing list of "firsts" that will not be forgotten and hopefully will be followed by a list of "seconds" soon.

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IN THE OVERTONES ONLINE EDITION AT
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In Memory of "Mama Foote"

Throughout my life, the biggest advocate for my musical endeavors was my mother, Pat Foote. She was not a musician herself and used to joke and say that she supported the arts by writing the checks to my music teachers. She attended every choral concert from elementary school through high school in New Jersey and drove up to Boston in a winter snowstorm when I was a member of the All-Eastern Choir. She continued to support me in my collegiate training and even catered the receptions after my recitals. Then, as I evolved into a teacher, Mom was there at every recital performed by my students.

Mom also supported me in my arts administration career. My colleagues throughout the years knew her well - and many called her Mama Foote. She would send in homemade bread, opened her home at the Jersey Shore so we could have beach days after summer NJ State Council on the Arts meetings, and attended more than her fair share of chamber music performances, symphony concerts, and museum openings in both New Jersey and Florida.

My heart breaks to share that we lost mom on Monday, March 10th. One of the things that brings me some comfort through sadness is hearing stories from my former students and colleagues; how they were touched by mom's support and presence and still remember her, for some even decades later.

One of my favorite work memories with mom is when she came to the Jersey City Museum, where I was the public relations and marketing director, to fill planters with flowers in front of the building. There she was in the middle of downtown Jersey City on a spring day wearing her straw gardening hat, talking with and encouraging the young kids waiting at the bus stop to help with the planting - and they did! Another great memory is mom dressed as the Fairy Godmother from Cinderella at the Gulf Coast Symphony's family Halloween concert. Children were running up to her because she looked so much like the character.

Those of you who have watched our livestream performances know that I always said hello to mom during concert introductions. She watched from her Assisted Living apartment and loved hearing the performances from around the country. She was the proud mother who talked about her daughter's artistic job



with the residents and staff, and shared this journal, *Overtones*, with everyone who stopped by. There were always copies of it on her table, opened to my articles.

I am grateful that HMA can livestream our concerts as I know there are many people like mom, who cannot travel, that get great joy from hearing the performances. Thank you for indulging me in sending my wishes out to her at each event. Hearing those hellos mattered to her, and to me.

Linda Onorevole
Executive Director

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Executive Director

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Membership Matters

Thoughts from Your **Regional Membership Coordinators**

Roots

root¹ /root/ -

1. the part of a thing attaching it to a greater or more fundamental whole; the end or base.
2. the basic cause, source, or origin of something.

Roots are the fundamental connections and influences that shape our growth and identity. Just as the mighty, centuries-old oak tree has its roots firmly planted, as handbell musicians we also have roots that have held us as we grow.

After moving across the nation for the past 21 years, my husband has retired from the military and our final move was back to my hometown. I am back to my roots. There is something comforting about being home. I have been blessed with opportunities to ring with my first-ever director and my college director again. Being under their batons once more has made me realize how much of my path was shaped by these people. For me, it took coming home to my roots to truly see their influence. The effect of previous directors and colleagues can often be taken for granted, but coming back to where it all started has made me realize just how significant an impact they had on my life and my path as both a handbell musician and a person.

These deep roots in the handbell world not only help to ground me in the most comforting sense; they also help me to see just how far the reach of HMA is. Using that same analogy of the mighty oak tree, I see that while my roots run deep here in Area 6, the branches I have been able to travel are immense and far-reaching, all thanks to those deep stabilizing roots. From visiting events in every HMA area to collaborating with a wide variety of amazing musicians and colleagues, this organization has offered the opportunity to stretch my “branches” in every sense.

Using that second definition of “roots”, it makes sense that the basic cause, source, and origin of my love for this art form comes from these special parts of my past. Getting back to my roots has helped me realize that the true joy in this art is found in the camaraderie and

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collaboration with fellow ringers and directors alike. I sometimes get caught up in the hustle and bustle of planning, logistics, organizing, and just “work.” It’s a breath of fresh air to get back to that basic cause and source by just ringing. Being with friends and creating beauty under a skillful baton. Hearing the quiet chatter among ringers as we work through tricky spots in the music as a team. Playing that final chord perfectly in sync and seeing the smile on everyone’s faces. Respecting my directors as teachers and root planters, yet being able to call them colleagues and friends as my branches have grown and spread.

These deep roots in the handbell world are part of what makes the Handbell Musicians of America organization so valuable. The roots of the organization are planted deep in the purpose of “spreading new ideas and exchanging music, techniques, and information,” and we continue to branch out in this mission by furthering the education and art of handbell and handchime ringing across the country.



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From the President's Pen

by Greig Ashurst



Greig Ashurst
HMA National Board
President

gashurst@
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Getting Involved in HMA

When I was in college, the president of HMA (American Guild of English Handbell Ringers) asked me to serve on a committee to create and implement a national youth handbell camp. I was so excited to be a part of a group that piqued my interest and allowed me to serve the organization with my talents and gifts. To this day, that event is a cherished memory that helped make a difference in other people's lives and in our beloved organization. Now that I am president of HMA, I am asking you, our members, what piques your interest and how you might want to get involved.

The national board of the Handbell Musicians of America (HMA) is dedicated to serving its members by fostering a vibrant and inviting community of handbell enthusiasts. Through our various committees, the board works with our incredible HMA staff to meet the needs and wishes of its members, ensuring that the art of handbell ringing continues to flourish. Even if you have never joined a committee or officially taken part in our HMA events and activities, I implore members to be advocates for handbells and handbell playing.

At the heart of HMA's efforts is the newest committee, which focuses on the organization's vision of "uniting people." The Handbell Opportunities Committee is committed to bringing together individuals from all backgrounds, skill levels, and interests to create a cohesive and supportive community. The mission of HMA is to advance the art of handbell ringing, and this committee, under Linda Onorevole's leadership, plays a crucial role in achieving that goal by promoting collaboration and universality. We invite all HMA members to join us as we advocate for handbells for ALL people in communities everywhere.

As the national board's value statements declare, we are committed to "listening and responding to the needs of the handbell community." We always want to hear from our members and encourage you to share your ideas. This helps us guide the

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organization in the right direction. Our other value statements, which promote musical excellence at all skill levels, create a diverse and inclusive community, and build relationships with our many stakeholders, are the impetus for many of the goals we have set for HMA. For example, the Bells in School Committee provides educational resources and opportunities for teachers and is a driving force for starting handbell programs in schools throughout the United States. This is just one example. Many other committees in our organization need your help and would benefit from member input and support. Specifically, we are building committees for our Honorary Life award and the next national board election. Additionally, we are in the beginning stages of creating a Bells in Worship Committee. This committee will explore ways to enhance the rich tradition of handbell playing in worship from which the art form came and connect people who share this same mission. However, if that doesn't appeal to you, there are so many other ways, big and small, that members can use their skills and talents to make our organization grow and succeed. I encourage you to go to the Handbell Musicians of America website to discover ways to get involved.

What's Happening

News and Announcements from the Handbell World

New Advertising Opportunity in HMA Emails

Do you provide a service or product that is helpful or of interest to handbell musicians or handbell enthusiasts? If so, you can advertise in HMA's weekly email.

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Ads are to be 600 pixels wide x 160 pixels high and should be provided as a png or jpeg file, accompanied by the preferred link. Artwork and link are due the Friday before publication (i.e. Friday, May 2 for the Tuesday, May 6 edition).

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Branching Out

The Art of Four Mallets on the Bell Tree

by **Cloud Wang**

I see the bell tree as a percussion instrument, because I am using mallets to play. I have discovered the power of four mallets, to help me play more musically and look graceful on the stage.

During the summer of 2016, I was granted a scholarship to participate in my first HMA National Seminar in Rochester, NY. At the seminar, I took the bell tree queen Barbara Bocker's beginning bell tree class. I was amazed that the bell tree stand could hold three octave bells, all played by one musician. After the seminar finished, I bought a bell tree stand, Barbara's bell tree keyboard manual, mallets, separator clips, and several pieces of bell tree music, and returned home to start my bell tree journey.

As a beginner, I followed the keyboard manual from page one to learn everything about the bell tree and using two mallets to play. I found it was easy to play a single melody line with two notes harmony.

During the COVID pandemic, I borrowed a church's set of handbells for practicing at home. One day, I was looking at the complete keyboard layout picture and I decided to try hanging all 37 bells from C4-C7 on the bell tree stand. Whew! It took a while to finish the setting and I wasn't even sure if I did it right. Afterwards I was speechless and looked at the set up... Wow! This is crazy. How could I play it? I tried to learn the keyboard layout first on two mallets, string by string. Suddenly, I realized that I needed more mallets. So, I switched to four mallets. Because of my music background as a percussionist, I already knew the Burton grip. It became quite natural for me to play the bell tree with four mallets. The difference is all

the bells are vertical and it took a long time to find every single note.

In summer 2023, I offered An Introduction to Four Mallets at the "Into the Forest" event to explain the beauty of using four mallets to play the bell tree.

JUST LIKE FOUR-IN-HAND RINGING

The four-mallet technique is the same concept as four-in-hand ringing: you can play four notes simultaneously to make a colorful jazzy chord or double octave notes to make a loud sound. You can also play each note independently, which is very handy.

IT'S MORE THAN THE R-L OR L-R ALTERNATE STICKING

In traditional percussion teaching, we are taught that we must always use the alternate stroke (R-L or L-R) to play notes and can't use the same hand to play repeated notes (ex: R-R, L-L). It sounds logical but it is not always necessary.

Check out any percussion rudiment book and you will see different stroke exercises of right-hand and left-hand combinations, including playing repeated notes by the same hand, such as R-R-R-R, L-L-L-L; or the useful single paradiddle, which is R-L-R-R, L-R-L-L.

It's very challenging to play music on the bell tree keyboard layout. I find that I often use one single hand jumping around playing several notes on the same side between different strings. It feels awkward sometimes. But the beauty of using the four mallets changes the result: two separate mallets on one hand helps carry through notes and makes it smoother and more musical. It also

A native Taiwanese, Cloud Wang plays multiple instruments including piano, organ, handbells, carillon, and percussion. In 2010, she received a scholarship at Berklee College of Music in Boston, to major in jazz vibraphone and steel drum performance. The same year, she also received second prize for vibraphone in the Italy Percussion Competition in Fermo, Italy.

In her early music career with five years' experience as a church music director and organist, Cloud was so fortunate to learn handbell from the best mentor (Mrs. Donna Kinsey in WV) and became a bell hog. She has been an active member of Handbell Musician of America since 2015, receiving scholarships to the National Handbell Seminar and Distinctly Bronze West. She has participated bell festivals in FL, MN, NJ, NY, PA, and TX. Inspired by Barbara Bocker, the bell tree became her favorite.

Cloud stays active as a professional musician and busy to play bell tree at churches in Houston, TX. She has performed numerous concerts in South Korea, Taiwan, United States, and Trinidad and Tobago.

Example Bell-Tree Rudiment

The image displays four musical staves, each representing a different bell-tree rudiment. Each staff begins with a treble clef and a 2/4 time signature. The first staff, '4 on a hand', shows a sequence of four eighth notes on the left hand (L) and four eighth notes on the right hand (R). The second staff, '8 on a hand', shows a sequence of eight eighth notes on the left hand (L) and eight eighth notes on the right hand (R). The third staff, '12 on a hand', shows a sequence of twelve eighth notes on the left hand (L) and twelve eighth notes on the right hand (R). The fourth staff, '16 on a hand', shows a sequence of sixteen eighth notes on the left hand (L) and sixteen eighth notes on the right hand (R). Each staff is marked with a box containing 'x4' in the top right corner, indicating that the sequence is repeated four times.

looks more graceful on a visual presentation. So far, I have discovered some unique ways to play big jumping moments between strings. It may look like I am hugging the tree or dancing around the tree but it all works!

DIFFERENT MALLETS, DIFFERENT SOUND

Mallets are the key components to making a different sound. Because of the bell tree range from C4-C8 which is wide, it's good to have multiple mallets made from different materials, with yarn covering the head or no yarn, for different ranges and dynamics.

It's all about what kind of sound that you want. The beauty of using the four mallets is that you can use one single type of mallet or up to four different types of mallets at the same time (we call this a "graduated set" in marimba terminology) to make different sounds and dynamics.

There are other useful functions to having four mallets, such as for damping bells or stopping the string of bells from swinging too much during the performance. In an emergency, you can even use a mallet as a substitute bell separator!

There are so many advantages of using four mallets to play, and I'm still discovering more. I encourage you give it a try. It might take a bit of time to develop the skill of holding the mallets without feeling awkward, but it's worth it when you see and hear the beauty and magic happen.

Here are my suggestions for someone who is interested in trying four mallets:

Find a local percussion teacher and take private lessons to learn the four-mallet technique. Percussion techniques have been developed for centuries and a good teacher can help you save time learning the correct technique and avoid hand injury.

Make some percussion friends to talk about mallets.

And... just do it! It doesn't matter what kind of grip you are using (traditional, Burton, or Stevens), the most important thing is you must apply what you have learned on the bell tree.

I'm looking forward to seeing more bell tree players playing with four mallets.



Ron Mallory has been playing, directing, and composing for handbells for nearly 30 years. He has extensive experience working with handbell ensembles in the church, school, and community choir settings, and has more than 250 handbell pieces in print. Ron currently directs the handbell choir at Holy Cross Lutheran Church in Wichita, KS. He has served as guest conductor at numerous festivals and teaches regularly at local and national handbell conferences. For more about Ron and his music, visit www.ronmallorymusic.com.

Handbells in Worship

Keeping it Fresh

Using Handbells in Contemporary Worship

by **Ron Mallory**

Over the past several decades, most churches have either supplemented or replaced their traditional worship with contemporary worship styles. But there's no reason handbell musicians can't participate! There are many creative ways to incorporate a handbell choir, small ensemble, or soloist into a contemporary worship service. Back in 2012, I put together a series of videos on the topic for Handbell Musicians of America's Member Resources page; what follows echoes the material found there, as well as some new ideas I've experimented with over the past dozen years.

Sometimes the biggest barrier to adding handbells to a contemporary worship service is simply encouraging your pastor or worship leader to be open to the idea. This is where I like to go back to the reason most churches started using contemporary worship in the first place: to communicate the Gospel message in the language of contemporary culture. Since secular pop and rock music frequently incorporates "traditional" instruments such as strings, brass, and woodwinds, why shouldn't our sacred pop and rock do the same? Secular bands such as OK Go and Walk Off the Earth have even utilized handbells in their performances, and a quick YouTube search can provide examples you can use to start the conversation about what it might look like to include handbells in a contemporary music setting.

Keep in mind, though, that we'll need to meet the praise team halfway, and that might mean thinking a bit differently about how we approach our instrument. Contemporary worship isn't a one-size-fits-all situation, so you may need to experiment to adapt the ideas I share below into your church's worship life.

Published Arrangements of Contemporary Worship Titles. If you want something "plug-and-play," handbell arrangements of popular contemporary worship songs have been released by Hope, Ring Praise!, From

the Top, Lorenz, and other publishers. Some of these even come with band parts so your church's guitarist, bassist, and drummer can play along. In my opinion, these are a better fit for something like a blended service, or for a traditional service that occasionally incorporates contemporary elements, than for a true contemporary service. But they can provide an easy option to get you started.

Christmas Music. I'm always amazed at how even the most die-hard pop and rock music fans love traditional Christmas carols—which means your church's leadership might be more open to the idea during the Advent and Christmas seasons. Perhaps a few of your handbell ringers could memorize a short 12-bell Christmas arrangement and play it before the opening worship song set sometime in December. (Even if that means you only get to play handbells at the contemporary service for one month out of the year, it's better than nothing!)

Adding a Handbell Choir, Small Ensemble, or Soloist to a Praise Band.

I've also experimented with adding different combinations of handbell players to a praise band. Since most contemporary worship songs use only 3-4 chords, often in the key of G Major, it's fairly easy to write out the notes for handbell players to play whole-note or half-note chords along with the praise band, much as a pianist might do. Because space can be a consideration, I find that a quartet or trio often works better than a full choir. I've also heard of churches that have used a single handbell player with a bell tree, playing patterns of notes that fit within the chords of the songs. The "Handbells in Contemporary Worship" resource includes a chord dictionary you can use to write out a custom bell part for your ringers to use (and doing so is typically covered under CCLI and similar licenses).

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**FIND THE REFERENCED VIDEOS
IN THE ONLINE EDITION AT
HANDBELLMEMBERS.ORG**

Handbells in Education

Coordinated by **Kathleen Wissinger**

Seventh-Grade Science

A “Sound” Science Lesson

by **Claudia Dew**

Capitol Bells, a community group in Tallahassee, has been invited to share handbells in various settings, and we can now add Seventh Grade Science to our growing list of venues thanks to some lucky breaks.

How did we get this educational gig? Well, you never know who is in your audience and what they might ask during your Q & A sessions. I don't recall Mrs. Godwin's exact question, but I remember suggesting that she come up after the concert “to chat.”

It was obvious that Mrs. Godwin, a middle school science teacher, had enjoyed our Christmas performance. She wondered if we might like to bring ringers and handbells to “spend the day” in her classroom as they were studying about the properties of sound. Mrs. Godwin wanted to give the students an aural and visual opportunity to apply their unit vocabulary words.

An interesting thing happened between that Christmas concert and the post-holiday email Mrs. Godwin sent. A set of bells that had been on loan to us for years was given to us with the promise we would use them for education. And this, my friends, is how you get the opportunity to be part of the Montford Middle School's entire 7th Grade's Science Curriculum!

Sadly, school days coincide with most of our ringers' work days, so this reduced the numbers available to volunteer from our group. After completing the school system's volunteer paperwork several days before our arrival, three of us transported foam, mallets, and “sample sizes” of handbells and handchimes to the school.

Prior to our arrival, Mrs. Godwin collaborated with another science teacher to create a separate lab experience in an adjacent classroom. Each period, students were

divided, spending 20 minutes in their regularly assigned class and then flip-flopping for their regular 2nd lab experience, or vice versa. This cooperative schedule allowed us to share handbells with 229 science students in one day. These middle schoolers not only saw and heard practical applications for sound absorption, reflection, and diffraction, but each student had an opportunity to hold and ring both a handchime and handbell.

How did we accommodate 229 students with only 20-minute increments of time? Remember, this was a science class, not a music class. We simply demonstrated all the different ways our instruments could make, alter, or stop sound. We started with the handchimes so they could more easily see the mechanics. As Bell Choir Director, I served as “classroom teacher,” and my volunteer ringers demonstrated Ring, Vibrato, Pluck, Thumb Damp, Echo, Mallets (important to demonstrate both table malleted & suspended), Mart, Mart Lift, Gyro, and Shake. I forgot to grab our dowels, so we couldn't demonstrate Singing Bell. The actual teacher, Mrs. Godwin, interjected observations and questions to help reinforce the students' “sound unit” vocabulary.

Following our demonstration, the 7th graders lined up along one side of the classroom. They were given an inexpensive plastic glove & instructed to place it on their dominant hand. Each student got to try their hand at ringing at one of our three demo tables as we provided guidance. With their gloved dominant hand, they started with the choir chime to practice the mechanics of ringing. After ringing four times, they switched to handbells. Several students needed a few more than four attempts to make the



Claudia Dew serves as Artistic Director for Capitol Bells in Tallahassee, Florida, where they are celebrating year sixteen with a “Sweet Sixteen” concert series in Spring 2025. Claudia holds a Music Education degree from The Florida State University. Though her training is in choral conducting, she vividly remembers the first time she heard handbells as a child. Mary McCleary's opening eight bars of *Fanfare for Bells* still thrills her 50+ years later!

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Stephanie Rhoades is Director of Worship & Music at Preston Hollow Presbyterian Church in Dallas, TX, where she directs the Sanctuary Ringers and a newly formed beginning choir. She is also the Conductor and Artistic Director of Concert Bells of Fort Worth, an auditioned community ensemble known for its artistry and musical sensitivity. Stephanie frequently serves as a clinician and guest conductor for numerous handbell workshops and festivals across the US each year. She currently serves as Chair of the Area 9 Board of Handbell Musicians of America. She holds a BA degree in music from Yale University and a Master of Sacred Music degree from Southern Methodist University's Perkins School of Theology. She can be contacted at srhoades9@gmail.com.

Community Connections

Coordinated by **Lauran Delancy**

So Many Directions Rehearsal Ideas for Directors (and Ringers!)

by **Stephanie Rhoades**

I have experienced hundreds of handbell rehearsals during my life, both as a ringer and director, and I have attempted many different ideas and techniques along the way. Some have been successful, while others have not. In this article, I will share some “how-to” ideas that have worked for me. While this is not an exhaustive list because these ideas are based on my experience, I hope you find something useful to implement in your rehearsals or that one of the suggestions inspires you to try something different.

PREPARATION

Directors must spend time preparing before ringers receive the music. Allow plenty of time before the first rehearsal of your season to select music, make ringing assignments, identify problems, and study each score. The more time you spend preparing the music, the more efficient and effective the rehearsal will be. Ideally, you would ring through (at least mentally) each part to assess whether it is playable as assigned. When problems arise, try to solve them and keep a list of your solutions. Perhaps you need an extra bell to assign to a different ringer, or one position assists a neighbor with bells in a particular measure. Once these “Problem Solvers” are decided, give the list to each ringer. You may need to add to it as ringers find other solutions in subsequent rehearsals. It is a good idea to keep a final list in the file with the music for the next time you play the piece.

After all the music has been assigned, create your rehearsal plan. For the first rehearsal of a season, you may want to spend a little time on several pieces so the ringers have a general overview of the music. You might read through each piece, playing pieces below tempo as needed, or practice a section of a piece several times to learn a challenging passage. Sometimes, I read through the entire piece and then practice a portion of the

piece for several minutes to develop retention. There are many useful ways to rehearse, but it is best to have a goal in mind and a plan written down.

One method of designing a rehearsal order involves assigning a specific amount of time for each piece you rehearse according to what you want to achieve. You may only want to spend seven minutes on two pages of a piece with complicated rhythms instead of rehearsing the entire song. Be as specific as possible in your plan and practical with the time allotted for each piece. Then, try to follow your plan closely. If you have never used this method, I encourage you to try it. You will likely learn something about your typical approach to rehearsal planning.

Your plan will change for each subsequent rehearsal based on the complexity of each piece, the amount of time remaining before a performance, and other factors. I find it helpful to make notes during and after each rehearsal that I will use to plan the next rehearsal. Below are some ideas to consider incorporating into your rehearsals.

SOME SUGGESTIONS FOR DIRECTORS

- Know the music. Do not learn it with the ringers. Practice conducting without ringers.
- Conduct the way you want the music played. Don't explain everything. Give them something to watch. You are not a human metronome.
- Don't conduct every piece the same way. Learn to conduct “marcato” differently than “legato.”
- Don't count out loud for your ringers. Have them count for themselves, helping only when needed (in rehearsal, NOT performance).

- Don't repeat a passage without changing something. Ask your ringers to do one thing differently (faster, crescendo, more legato, etc.).
- Instead of starting at the beginning every time, start in the middle, or the last section.
- Play through the entire piece without stopping. Do it several times, especially as the performance date approaches. They will appreciate the opportunity.

SOME SUGGESTIONS FOR RINGERS

- Mark your music, make notes, and do score preparation before rehearsal (and during if needed). Do not rely on your memory. It also helps a substitute who might use your music.
- Use position numbers instead of ringer names. The next time you play the piece, someone else may be standing next to you.
- Do some work outside of the rehearsal time. Come a few minutes early or stay a few minutes after rehearsal to work on challenging spots.
- Spend time working on the most difficult passages. Do not ring through the whole piece from start to finish every time.
- Ask your neighbor or director for help figuring out problem spots if you find yourself stuck.
- When the director stops during a rehearsal, do not immediately start talking, even if it is about the music. Allow the director to speak first.

REHEARSAL TECHNIQUES

The following are a few of the techniques I use most frequently.

- Identify patterns (rhythmic, melodic, techniques) in pieces and work solely on those.
- Practice page turns. Determine when to turn and mark the music. Memorize a measure when necessary.
- Ask ringers to match your conducting style/gestures.
- Invite the ringers to play without a conductor in order to listen to one another more closely.
- Practice one measure at a time when necessary. A complicated chromatic run becomes manageable in small bites.
- Practice passages using different techniques instead of ringing—malleting, TD, light martellato, clapping, etc.
- Use a metronome. This is especially useful if the ensemble tends to rush or drag. You can also adjust the tempo incrementally when trying to increase the tempo.

- Practice recovery. Randomly turn ringers' pages and ask them to keep ringing. They might need to look at their neighbor's music until they can turn the page back.

SOME FINAL THOUGHTS

After many years of conducting the same community ensemble, I am comfortable asking the ringers for feedback. I use 3x5 index cards and invite them to write down answers to various questions. I then collect them and use their responses to shape future rehearsals. For example, I asked them all to write down the piece of music that was the most challenging as well as the easiest. Three pieces were listed as the most difficult, and two others as the easiest. Over the next few weeks, we rehearsed their most challenging pieces, and I asked the ringers for their most difficult spots. Similarly, after one recent performance, I invited the ringers to write down which piece they thought we played the best and which they felt needed the most improvement. I asked them to answer the same question individually. There was a consensus about which pieces were the best and which needed the most attention, so we spent the next rehearsal working primarily on the pieces they named. Allowing the ringers to provide input into rehearsal planning demonstrates that you (the conductor) are open to feedback and value their opinions.

These are some of the tools I use most frequently. If you find any of these ideas helpful or have different ideas that work for you, please share them with me. I am always looking for new ideas to make rehearsals more effective and fun.

Handbells in Worship...

Continued from page 12

If I may end by getting on my soapbox a bit.... Thinking back on the materials I put together in 2012, it's frustrating to realize how little has changed in the contemporary worship world since then. I first started leading contemporary worship in the early 1990s, back when it was still fairly new and was sparking "worship wars" in some churches. But, as controversial as it was, it injected a much-needed burst of creativity into our worship life. Contemporary worship continued to mature throughout the early 2000s, but by around 2010, it had begun—ironically—to fall into its own "traditions." The acoustic guitar is the new pipe organ, the untucked button-down shirt is the new robe and stole, and all the songs now follow more or less the same format and use the same four chords. I think it's time for a new burst of creativity in our worship life, and I hope we as handbell musicians can lead the way by encouraging new combinations of instruments and contributing our unique sound and style of musicianship as we seek to glorify God with our gifts in a variety of worship settings. Please get in touch if you have any questions or ideas!

In Memory...

*In this issue, we are remembering two handbell icons:
Bill Alexander, who passed away January 13, 2025, and
Joan Shull, who passed away March 12, 2025.*

BILL ALEXANDER



by **Bill Mathis**

In the early 1980s, Bill Alexander and I attended our first meeting as members of the national board of AGEHR, along with others who would also become our good friends. Bill was, as ever, a resident of Duluth, MN, and I lived in northern California. By the end of the four-day meeting, we'd become fast friends, which wasn't a unique experience for those who met Bill. For one example, another person at that meeting was Hart Morris, who told me recently that Bill "never missed an opportunity to be joyful, convivial, and fun. A great friend!"

Over these 40-plus years, Bill and I had numerous opportunities to work together on bell-related projects, most recently joining our ensembles to play the closing concert at the 2019 Seminar in St. Louis. He was a creative, respectful, and fun collaborator. Since Carolynne and I moved to Minneapolis, just two hours from Duluth, Bill and I were able to spend more time together both professionally and personally. When his wife, Cindy, died just a few years ago, being able to go to her memorial service was as important as it was comforting; going to Bill's beautiful service in January of this year was similarly a warming of our hearts.

These experiences certainly aren't unique to us. Here are a few thoughts from Nancy, a founding member of Strikepoint:

"Bill has been a light in my life since I was fifteen years old. We met at church (of course), and once we started talking, we didn't stop for more than fifty years. In recent years, we had been a great team, running the bell program at First United Methodist Church together. His fondest wish after his retirement last fall was that Strikepoint would not only continue, but go on to bigger and better things, and I know that he would wish the same for the other bell choirs at our church. Bill was my best friend, and we're all doing our best to make him proud even now."

And from Derek Broame, one of Bill's band students, now a college conductor and new director of Strikepoint:

"Bill was my director, mentor, colleague, father, grandfather, and friend. Yet somehow none of those words really sum up the magnitude of what he meant to me."

Bill's son Mike, now a professional musician himself, beautifully wrote something any of us would love to have said of us:

"When Dad liked something or someone, he loved unconditionally and forever. It didn't matter if it was his family, his students, handbells, shoe repair, an old computer, or a favorite TV show—he would invest his whole self. The same thing that made him a great dad made him a pillar in any community he was in: total commitment and inexhaustible enthusiasm. His great gift, I think, was in providing a home and family to anyone who was being left out or left behind. Any student who had a tough home life found a family in his classroom. Any person without a passion could find one in his bell program. Countless kids with impulse control issues or a behavior problem in other classes were sent to his band room to sort it out; they left not only more ready for their classes but with a new safe space and a new set of friends. He didn't teach and conduct just to make better musicians, but to give people a sense of belonging."

People in our lives can't be replaced, can they? No matter how we've come to know each other, relationships cheer us, challenge us, warm us. May we all be good friends, pillars of any community we're in, and never miss a chance to be joyful, convivial, and fun. Frequently, we in leadership positions are the ones in a relationship or community with that role. Sometimes, the thing most needed is teaching or challenging; sometimes it's bringing something inspirational; sometimes it's being fun. Sometimes it's hard

to see what's most needed, but we do know that being loving is always part of the mix. Bill was a great example of understanding that mix, and inspired others to find it as well.

A terrific teacher and mentor, a creative and inspiring handbell director, and a good friend—William Chester Alexander, 1954-2025. Rest in Peace and Joy.

JOAN SHULL



by Laurie Austin, Area 8 Historian

We are taking time to recall the life and legacy of Joan Shull, who served both the Area 8 and National Handbell Musicians of America (then called American Guild of English Handbell Ringers) for so many years. Joan Margaret Hubbell Shull, a beloved wife, mother, musician, and dedicated community member, passed away peacefully on March 12, 2025, in Garden City, Kansas, at the age of 95. Joan was born on December 3, 1929, in North Dakota. By the age of five, her family moved to Boulder, Colorado, where she spent her childhood surrounded by the beauty of the Rocky Mountains. It was there that she developed a lifelong love for music, education, and service.

Joan attended the University of Colorado, where she earned a Bachelor of Science in Business in 1951 and met her future husband. On June 9, 1950, Joan married the love of her life, Paul Edwin Shull. Together, they built a life filled with love, adventure, and shared passions first in Great Falls, Montana; later in Rochester, New York; and settling in Manhattan, Kansas. Their marriage was blessed with three children: Michael Shull of Garden City, Kansas, Terry (Shull) Busch of Overland Park, Kansas, and Kevin Shull of Cambridge, Minnesota.

The Shulls were deeply active in the Kansas State University community, where Paul served as Band Director. Joan supported local arts organizations, including the Manhattan Civic Theatre. A gifted musician

and educator, Joan served as the organist at St. Paul's Episcopal Church before cultivating a thriving handbell program at First United Methodist Church. She began directing handbells in 1966. Her teachers were Dick Litterst, Mary Kettlehut, Ellen Jane Lorenz, and Don Allured. She continued in that role for 28 years at First United Methodist Church, where her choirs played regularly in community concert series and at Kansas State University functions. Her passion for handbell music led her to attend annual organized handbell events and mentor new ringers and directors. At Area 8 Festivals, she taught classes such as "Bells and Instruments," "Program Management for Directors," and "So You Want to be a Better Ringer." She went on to serve as Area 8 Chair, where she was instrumental in developing their resource library.

For AGEHR, Joan contributed significantly in multiple roles: Educational Resources Chairman, served on the nominating committee, as a consummate editor and typist writing and editing columns and articles for *Overtones* magazine, and acted as the Guild's historian. She was renowned for her column "Bach, Beethoven and ?." Additionally, Joan created the Tempo Setters videos and co-authored the *Oxford English Dictionary* definition of handbells. The American Guild of English Handbell Ringers (now HMA) presented her with an Honorary Life Membership award in 2017.

Handbells in Education...

Continued from page 13

handbell ring, but it was a positive experience for everyone! These science students were fully engaged, and we had ZERO behavioral issues during our class time.

Ringer Elizabeth McGinniss, a retired educator, said, "It was so much fun being back in a classroom helping students learn about something that I love—handbells."

Ringer Tracey Fletcher wowed the students by wielding the largest bells with ease and was glad for the opportunity to introduce the middle schoolers to a musical instrument they may have never seen.

At the end of the day, both participating science teachers got to ring. They had been patiently observing all day and eagerly embraced the ringing experience. A bonus for Capitol Bells—the math teacher next door expressed interest in auditioning with us this fall. And who knows how many of those 7th graders may pursue handbell ringing in their future, all because we were lucky enough to spend a day ringing in Middle School!



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

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 - Joel Raney; Hope Publishing; HP2628; L3

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

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

Sacred Ringing Track

Joe Galyon, Conductor

This track focuses on music at varying levels. Ringers can expect high-quality rehearsal preparation that can be applied in any church setting. The sessions include concepts and techniques for developing successful church handbell ensembles.

Repertoire:

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

The Lord Now Sends Us Forth - Cathy Moglebust; Choristers Guild CGB1331, L2+

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

How Can I Keep from Singing? - Joe Galyon, Alfred Handbell-Jubilate Music Group; JMG1447; L3

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:

Careless Whisper - WHAM; arr. Nicholas A. Hanson; Not for sale (but under 8-Bit Handbell label), will be provided for free at Pinnacle; L3-

Defying Gravity - Stephen Schwartz; arr. Brian Seemann; 8-Bit Handbell Publishing; 8BHB-0050; L3+

Die With a Smile - Lady Gaga and Bruno Mars; arr. Nicholas A. Hanson; 8-Bit Handbell Publishing; 8BHB-0051; L3+

For Good - Stephen Schwartz; arr. Sandra Eithun; Hope Publishing; HP3072; L3+

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

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

Ring and Singing with People Living with Dementia

Marci Corey

REHEARSAL AND PERFORMANCE

The Handbell Rehearsal: Inside the Process and Best Practices

Billy Brandt

Ringer's Rehearsal Techniques

Beth Judd

Stage Presence and Why It Matters

Hillary Marotta

Roundtable: Managing Performance Anxiety

Nikki Evans

Handbell Artistry for Beginners

Michael Joy

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



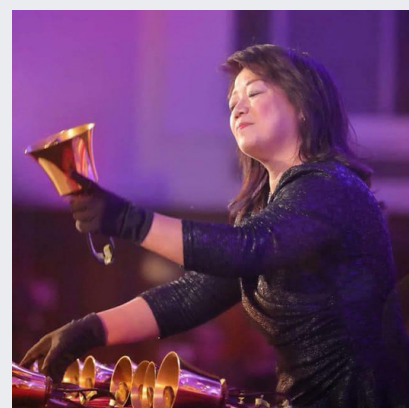
Forté Handbell Quartet • Colorado Springs, CO



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



Rebound! Handbell Ensemble • Blue Springs, MO



Concordia University Irvine Handbells • Irvine, CA

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)

He Leadeth Me

Hymn Accompaniment for Handbells

Music By William Bradbury
Words by Joseph Gilmore
Arranged by Paul Owen

Moderato

****Verse 1**

1 **LV** 2 **LV**

mf ↓ 2 ↑ 3 ↓ 2 ↑ 3

3 **LV** 4 **R** 5 **LV**

↓ 2 ↑ 3

6 **LV** 7 **LV** 8 **R**

↓ 2 ↑ 3

****Refrain**

9 **Sk** 10 11

f

*Accompanist may play an introduction as desired. **Each Verse and refrain begins with a quarter rest pickup.
©2025 Paul Owen. Permission granted to members only for choir or classroom use.

He Leadeth Me, p. 2

Musical notation for measures 12-14. Measure 12 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line is in the bass clef. Measure 13 is marked with a wavy line and the text "Sk". Measure 14 continues the melody.

Musical notation for measures 15-17. Measure 15 continues the melody. Measure 16 is marked with a wavy line and the text "**Verse 2". Measure 17 is marked with "RT" and "R". The bass line has a wavy line and the text "PI.↑".

Musical notation for measures 18-20. Measure 18 is marked with "RT" and "R". Measure 19 is marked with "LV". Measure 20 is marked with "R". The bass line has a wavy line and the text "PI.↑".

Musical notation for measures 21-23. Measure 21 is marked with "RT" and "R". Measure 22 is marked with "RT" and "R". Measure 23 is marked with "LV" and "R". The bass line has a wavy line and the text "PI.↑".

He Leadeth Me, p. 3

24 ****Refrain** 25 *Sk* 26

f

27 28 29 *Sk*

f

30 31 32 ****Verse 3**

mf

33 LV 34 LV 35 LV R

mf

2 3

2 3

He Leadeth Me, p. 4

36 37 38

LV LV

2 3 2 3

39 40 41

LV R **Refrain Sk

f

42 43 44

45 46 47

Sk

He Leadeth Me, p. 5

Musical score for measures 48-57. The key signature is two sharps (F# and C#). Measure 48 begins with a treble clef and a key signature of two sharps. The score includes a repeat sign for measures 49-56, labeled with a large '8' above and below the staff. Above measure 49 is the text "**Verse 4". Above measure 57 is the text "**Refrain". Measure 57 is marked with a forte dynamic 'f' and a wavy line above the staff labeled 'Sk'. The score ends with a double bar line.

Musical score for measures 58-60. The key signature is two sharps (F# and C#). Measure 58 begins with a treble clef and a key signature of two sharps. The score includes a repeat sign for measures 59-60, labeled with a large '8' above and below the staff. Measure 59 is marked with a forte dynamic 'f'. The score ends with a double bar line.

Musical score for measures 61-62. The key signature is two sharps (F# and C#). Measure 61 begins with a treble clef and a key signature of two sharps. The score includes a repeat sign for measures 62-63, labeled with a large '8' above and below the staff. Measure 62 is marked with a forte dynamic 'ff' and a wavy line above the staff labeled 'Sk'. The score ends with a double bar line.

Musical score for measures 63-64. The key signature is two sharps (F# and C#). Measure 63 begins with a treble clef and a key signature of two sharps. The score includes a repeat sign for measures 64-65, labeled with a large '8' above and below the staff. Measure 64 is marked with a forte dynamic 'ff' and a wavy line above the staff labeled 'Sk'. The score ends with a double bar line.

EVENTS!

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



HMA Event Calendar
HandbellMusicians.org/events



Handbell Musicians of America *Sustaining Partner*

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

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

<i>Kimberly Barbish</i>	<i>Molly McFerin</i>
<i>Jennifer Cauhorn</i>	<i>Monica McGowan</i>
<i>Beth Ann Edwards</i>	<i>D. Linda McKechnie</i>
<i>Karen Eggert</i>	<i>Linda Minnotte</i>
<i>Peter Engstrom</i>	<i>Tammera Missel</i>
<i>Pam Gunderson</i>	<i>John Pfeiffer</i>
<i>Nicholas Hanson</i>	<i>Gretchen Rauch</i>
<i>Jacqueline Kerschbaum</i>	<i>Schulmerich Bells, Inc.</i>
<i>Linda Krantz</i>	<i>Susan Schultz</i>
<i>Laurie Lackey</i>	<i>Brian Seemann</i>
<i>Rena Leatherman</i>	<i>Joyce Terry</i>
<i>Leslie Lessenger</i>	<i>Wilson Van Tine</i>
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<i>Malmark Bells, Inc.</i>	<i>Jessica Westgard Larson</i>
<i>Bill and Carolynne Mathis</i>	<i>Kathleen Wissinger</i>

Consider becoming a Sustaining Partner

Sustaining Partners receive the following benefits:

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

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

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

Area 1 experiences great success with first-ever Totally Tins event!

Mastering Handbell Musicality Through Motion

On March 8, 2025, Area 1 offered its first "Totally Tins" workshop, an event designed to help even the most beginning ringers create a broad palette of musical sounds.

Clinician Abby Schoppe led an optional morning session for those ringers who do not yet read music, leading them through a number of pre-color-coded etudes to introduce note values, rests, ties, and more.

In the afternoon, clinician Kimberlee Strepka introduced participants to concepts from Laban Movement Theory. Ringers applied the concepts of "glide," "press," "dab," and "punch" to two Level 1 and 1+ pieces of music.

Because most groups attended as full choirs, Tins-level ringers were able to experience a true massed ringing event – but without the stress of a public concert at the end! 65 handbell musicians from Massachusetts and Rhode Island (many of whom had never before attended an Area 1 event) participated, and the feedback has been unanimously glowing.

The Area 1 board anticipates offering Totally Tins as an annual or biennial event going forward!



#becauseofhandbells

AREA 1 LEADERSHIP DIRECTORY

BOARD

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

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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

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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

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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: Meredith Gaines, 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: [@area1handbellmusiciansofam265](https://youtube.com/@area1handbellmusiciansofam265)

AREA 2 (NJ, NY, PA)

REACHING FOR THE SUMMIT!
2025 AREA 2
FESTIVAL CONFERENCE
FEATURING

Michael Helman
FESTIVAL CONDUCTOR

Jason Krug
MASTERCLASS CLINICIAN

Kathy Ebling Shaw
TIN TRACK CLINICIAN

Sue Garton
FEATURED PERFORMER

June 27-29, 2025
Split Rock Resort - Lake Harmony, PA

<HTTPS://AREA2.HANDBELLMUSICIANS.ORG/AREA-2-FESTIVAL-CONFERENCE-2025/>

AREA 2 LEADERSHIP DIRECTORY

BOARD

Chair: Sarah Hazel, chair.area2@handbellmusicians.org
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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
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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)

AREA 3 CELEBRATES 65 YEARS OF RINGING!



AREA 3 LEADERSHIP DIRECTORY

BOARD

Chair: Kerry Johnston, chair.area3@handbellmusicians.org
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Board Member: Teri Gregory, boardmember1.area3@handbellmusicians.org
Board Member: Patricia Lane, boardmember2.area3@handbellmusicians.org
Board Member: Dottie Tweedie, boardmember3.area3@handbellmusicians.org
Board Member: Alan Payne, boardmember4.area3@handbellmusicians.org
Board Member: Neesa Hart, boardmember5.area3@handbellmusicians.org

STATE/SUB-AREA CHAIRS

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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
Scholarship Chair: Laura Blanch, 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)

JUNE 6-7, 2025
HYDE PARK UMC
TAMPA, FL
CLINICIAN: BRENDA AUSTIN

BRONZE UNDER THE SUN

Watch Live!
JUNE 7, 2025
3 PM
[YouTube.com/@Area4_HMA](https://www.youtube.com/@Area4_HMA)

Bells of the Caribbean
November 7-8, 2025
University of Puerto Rico – Carolina
<https://Area4.HandbellMusicians.org>

AREA 4 LEADERSHIP DIRECTORY

BOARD

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Past Chair: Jenny Freeman, pastchair.area4@handbellmusicians.org
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Treasurer: Mike Lamb, treasurer.area4@handbellmusicians.org

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

AREA 4 WEB DIRECTORY

Website: area4.handbellmusicians.org
Facebook: facebook.com/area4handbells
YouTube: www.YouTube.com/@area4_HMA

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

Area 5 hosted the Columbus Spring Ring on April 25-26 which took place at the Greater Columbus Convention Center in Ohio. Attendees of this event were guided by Composer and Director Fred Gramann who 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. Over 600 individuals and choirs attended throughout Area 5 including a few guests from outside the Area.



We are excited to announce that Embellish of Grand Rapids, Michigan will be attending and performing at Pinnacle on July 10th!

Under the Direction by Brenda Austin, Embellish has delighted Michigan for over 25 years and we are grateful to these ringers for representing Area 5 at this National Handbell Musicians of America event!

AREA 5 LEADERSHIP DIRECTORY BOARD

Chair: Jarod Ogier, chair.area5@handbellmusicians.org

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Secretary: Jane Hicks Snow, secretary.area5@handbellmusicians.org

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KY: Abby Wentzel, ky.area5@handbellmusicians.org

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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)

Pictures From The Chattanooga Handbell Festival With Brian Childers and Central Alabama Handbell Festival With Michael Glasgow



AREA 6 LEADERSHIP DIRECTORY

BOARD

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

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

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

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AREA 6 WEB DIRECTORY

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

Instagram: instagram.com/handbells.area6

AREA 7 (MN, ND, SD, WI)

CELEBRATING AN AREA 7 TREASURE

For more than 40 years, Area 7 has been fortunate to have a handbell music business in our midst. Norm Heitz started selling handbell music in the early 1980s in Minneapolis, MN. Through the years, the business grew and moved locations throughout the Twin Cities, from a front porch to church basements, to warehouses, and across town. Norm loved handbells and was always ready to share a story when we stopped by to get our handbell music.

Fast forward to 2010 when Norm joined forces with Carol Scheel; together they formed a partnership. After Norm's passing, Carol continued to grow the business. In the past 15 years, Carol has brought Heitz Handbells and Music to national, area, and local events across the country where she shares her joy of handbells with all of us. Music recommendations, singing bell batons, handbell themed gifts, bell tree and small ensemble music, vintage music from days gone by — and, of course, full ensemble music — are all at her fingertips to help grow the handbell scene around the world.

Thank you, Norm and Carol.



Save the date!

Area 7 festival
"Down by the Riverside"
June 26-28, 2026
St. Cloud, MN

Clinicians: Carlos E. Rivera-Aponte, Jill Mahr, Jennifer Cadwell

AREA 7 LEADERSHIP DIRECTORY

BOARD

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

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

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

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

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

Announcing ANTHORNIS 2025



Amy Maakestad, clinician

Westwood Lutheran Church
St. Louis Park, MN
October 31-November 1, 2025

*For those who want to ring more
challenging music*

area7.handbellmusicians.org/events

APPOINTED POSITIONS/COMMITTEE CHAIRS

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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)

Meet the 2025 Pinnacle Local Liaison Team!

What could possibly be on their minds?



Amy Knudsen, Kathy Leonard, and Janelle Flory Schrock are ready to wrangle equipment!

Connect with Local Liaison Team for More Information

Janelle Flory Schrock (McPherson, KS)
communications.area8@handbellmusicians.org

Kathy Leonard (Manhattan, KS)
kantink@ksu.edu

Amy Knudsen (Kansas City, KS)
ks.area8@handbellmusicians.org or Alknud1232@ gmail.com

AREA 8 LEADERSHIP DIRECTORY

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IL (Chicago): TBD, ilno.area8@handbellmusicians.org
IL (Northern): Beth McFarland, ilno2.area8@handbellmusicians.org
KS: Amy Knudsen, ks.area8@handbellmusicians.org
TBD, ks2.area8@handbellmusicians.org
MO: TBD, mo.area8@handbellmusicians.org
NE: Byron Jensen, ne.area8@handbellmusicians.org

Can you Volunteer or Loan Equipment for Pinnacle?

The team is looking for:

- Volunteers to work before and during the event
- Handbells & Handchimes & Foam, oh my!
- Select percussion instruments
- And a little bit more!

Benefits:

- Knowing you are assisting with promoting the art of handbell ringing
- One-year membership in HMA for loan of 3 octaves or more of bells or chimes
- Volunteers receive free meals during their shifts
- Meet new friends and handbell lovers

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
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Webmaster: Wendi Levitt, webmaster.area8@handbellmusicians.org
Financial Adviser: Stephen Swanson
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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

AREA 9 (OK, TX)

Don't Miss These Area 9 Opportunities!

**Kristopher Jon
Anthony
Memorial
Scholarship
to Pinnacle 2025**
Area 9 members can
apply on
our website.



FALL FANFARE August 16, 2025

Texas
First Presbyterian Church
Austin, TX
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Past Chair: Mark Arnold, pastchair.area9@handbellmusicians.org
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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

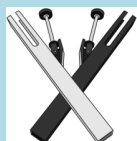
AREA 9 WEB DIRECTORY

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

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

Spring Wrap-up

There are just a few items to wrap-up this Spring's handbell events in Area 10.



Chime Loan Applications for the 2025/2026 school year are due June 30th. For more information, and to apply, visit: [https://](https://area10.handbellmusicians.org/chime-loan-program/)

area10.handbellmusicians.org/chime-loan-program/

Bell Tree Composition Contest



The entry deadline is May 31st. For more information about the contest or to give your support to the contest fund, visit:

<https://area10.handbellmusicians.org/2025-bell-tree-composition-contest/>

The winner will be announced on September 1st.

Fall Ringing Round-Up

October 17-18, 2025 will be the inaugural weekend of an ALL-AREA event that happens closer to "home." This will be an annual event held in the years between the NOW Triennial AREA 10 Conference. Locations were chosen to be within a 2–3-hour drive from the hometowns of ringers in AREA 10.

The event is designed to bring ringers together for ringing, workshops and fellowship. The massed ringing will be stress free with the Music provided at the event; NO having to learn the music before the event, and with a workshop on Friday night helping to build your skills. On Saturday, the group will experience taking music from sight-reading to finished product. The event is for individuals. Full Choirs are welcome. Join the Fun and get to know the ringers in your "neighborhood" of AREA 10.

WHERE: Bend OR, Olympia WA, Spokane WA, Great Falls MT, Anchorage, AK

WHEN: Oct 17 at 7-9 pm, Oct 18 at 9 am - 4:30 pm

WHY: For skills-building, education and fellowship

Online registration opens June 1.

Registration fee: TBD

More details can be found at:

<https://area10.handbellmusicians.org/area-10-events/>

AREA 10 LEADERSHIP DIRECTORY

BOARD

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

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

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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

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

Social Media Editor: Sheri Roach, socialmedia.area10@handbellmusicians.org

AREA 10 WEB DIRECTORY

Website: area10.handbellmusicians.org

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

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

Coming Up In Area 11 . . .

**Fall
Tune-Up**
September 2025



Website



Facebook

AREA 11 LEADERSHIP DIRECTORY BOARD

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: Andrew Smith, mountain.area11@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

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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

Camp Chair: Anne Kleve, camp.area11@handbellmusicians.org

Webmaster: Nikki Evans, webmaster.area11@handbellmusicians.org

AREA 11 WEB DIRECTORY

Website: area11.handbellmusicians.org

Facebook: facebook.com/area11handbells

AREA 12 (CA, HI, NV)

SAVE THE DATE!

June 18-20, 2026: Area 12 Conference in Las Vegas, NV.
Join us in Las Vegas for three days of making beautiful music together. Watch for more information this summer!

CALLING ALL COMPOSERS:

The Area 12 invites all composers to participate in the Area 12 Composition Contest for our 2026 Area 12 Conference in Las Vegas, Nevada. Prize: \$1500. Deadline: October 15: 2025.

The Handbell Musicians of America Area 12 Composition Contest strives to expand the handbell repertoire with interesting and accessible compositions while providing a tool for learning and enjoyment at the Area 12 conference. The winning submission will be appealing to a massed or divisional choir and may include percussion and/or vocal parts.

Composition contest applicants are not required to be a member of Handbell Musicians of America (the Guild), nor are they required to reside in Area 12 (California, Hawaii, and Nevada), but Guild and Area 12 members will be allotted additional points in the adjudication process.

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

AREA 12 LEADERSHIP DIRECTORY BOARD

Chair: Michèle Sharik, chair.area12@handbellmusicians.org
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Past Chair: Marci Nuoffer, pastchair.area12@handbellmusicians.org
Treasurer: Kathy Arnold, treasurer.area12@handbellmusicians.org
Secretary: Carol Flint, secretary.area12@handbellmusicians.org

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NV-South: Alison Pruett, vegas.area12@handbellmusicians.org
SF-Bay: Marquise Usher, bayarea.area12@handbellmusicians.org

DIRECTOR'S WORKSHOP SUCCESS!

Being a handbell director can be a lonely endeavor. Directing and teaching handbells are very personal acts because we put ourselves out there emotionally and physically in front of our choirs. Handbell directors often feel like they are herding cats! Ringers and cats are both fiercely independent and have their own agendas yet have must work together to ring musically. In an ensemble where cooperation and collaboration are of utmost importance, it can be daunting. Plus, you need to know how to communicate with your ringers non-verbally in order help them ring musically and connect the music to those listening.

On February 8th in Walnut Creek, CA, a dozen hardy souls showed up to a directors' workshop led by Tessique Houston and Barbara Walsh. Barb said, "It was wonderful to see these ladies put themselves out there to be coached and cheered on by this newly formed community. What a joy it was to see them dig in and work with us and the ringers to communicate how they wanted the music expressed! I hope they are all as proud of themselves as we are of them!"

Fernanda Van Atta participated in the workshop and reports, "The directors' workshop was a great place to refine my skills, learn new things, and connect with other handbell directors from around Northern California and Nevada. I appreciated the opportunity to receive real-time feedback on my directing and discuss other relevant topics such as recruiting and rehearsal management."

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: TBD, membership.area12@handbellmusicians.org
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