

OVERTONES

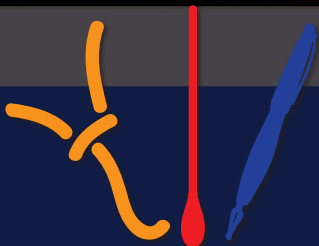
Summer 2026

The Official Journal of Handbell Musicians of America

Let America Ring



Handbell Musician Marie Loeffler Brings Handbells to the TEDx Stage



Handbell Musicians of America
NATIONAL SEMINAR

National Seminar 2026 Comes to Cincinnati, Ohio

A craftsman wearing a black cap and apron is working on a lathe in a workshop. He has tattoos on his arms and is wearing yellow gloves. The background shows various tools and equipment.


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OVERTONES

THE OFFICIAL JOURNAL OF
HANDBELL MUSICIANS OF AMERICA

Uniting People Through a Musical Art

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

OUR MISSION

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

OUR VISION

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

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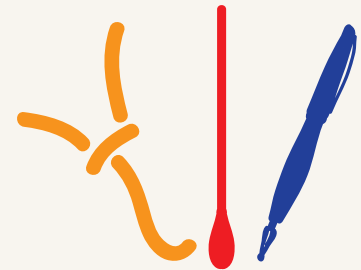
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Loeffler Brings Handbells to the
TEDx Stage*



Handbell Musicians of America
NATIONAL SEMINAR

National Seminar
Heads to **21**
Cincinnati • July 14-18



J.R. Smith
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Resources for Members and General Public on HMA's Website

The HMA website is not only full of general information, but it also offers valuable resources for members, non-members, and yet-to-be members alike

If you are reading this article now, you are likely already a member. But you may know non-members who are not aware of the resources available to them. We invite you to share this issue with them so they can discover the many ways HMA is helping to grow and support this art form and our organization. In fact, the online edition of this issue will be open to the public as a sample of what they will receive quarterly when they join. You can share it at bit.ly/OT-Summer26.

RESOURCES FOR HANDBELL MUSICIANS BY CATEGORY

When you first visit our website at HandbellMusicians.org, you will find several categories of resources available to the general public, including education, faith-based settings, solo ringing, and more. Additional categories are also on the way. We currently have a committee working to build resources for community ensembles.

MEDIA

You'll also notice a new media section. Here you will find videos, including our recent *Composer Conversations*, featuring talks with notable handbell composers, and our vintage *Tempo Setters* interviews, featuring many of the movers and shakers whose dedication and passion for the instrument helped build this art form and our organization into what they are today. Spoiler alert: Be on the lookout for new installments in the *Tempo Setters* series and other topical interviews in the months to come.

EVENTS

Our site also includes an extensive event calendar featuring concerts, ringing and educational events, and more at the national, regional, state, and local levels. Both members and non-members are welcome to submit their own events for inclusion. Just open the Events drop-down menu and select "Submit an Event."

MEMBERS-ONLY RESOURCES

Click on Members Only in the top menu, and you'll find even more resources for members, including the online edition of this journal. You can view and download back issues filled with learning, inspiration, and entertaining content. Each issue also includes a downloadable piece of music for use in a variety of settings.

During the recent overhaul of our website, we temporarily removed some of the other members-only resources, including videos and printable resources. We are currently working to update all of these and begin adding new ones.

We hope you will share this issue with a non-member and encourage them to explore what HMA has to offer. They may just discover a new resource, a helpful connection, or a reason to become part of a community that is dedicated to keeping this fascinating art form growing.

Our founders from more than 70 years ago, along with all those who have dedicated themselves to this art form and its principal organization, would be proud to see so many people still finding value in these resources. Even more, they would be proud of those who continue to help handbells grow, thrive, and ring into the future.

Handbell Musicians
of America
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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:

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The Legacy Society comprises people who make estate-planned commitments of support to Handbell Musicians of America.

We are very grateful to the following members of the Legacy Society:

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Steven Leadbetter	Jessica Westgard Larson
Leslie Lewis	Kathleen Wissinger

*Indicates member is deceased

Executive Notes

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



Linda Onorevole
Executive Director

linda@handbellmusicians.org

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Expanding Our Footprint

Over the past few months, Handbell Musicians of America [HMA] has joined multiple national organizations. Through these partnerships, we have the opportunity to participate in conversations and initiatives addressing the importance of music education, interpersonal engagement, and the art of handbell ringing in communities around the country.

Here is more information about the organizations with which we are now affiliated.

The Coalition of Music Organizations is an affiliate of the American Musicological Society [AMS]. AMS launched the Coalition in summer 2025 to address the dramatic loss of support for music and the humanities, and to promote mutual support among music organizations. The Coalition comprises small to medium-sized music organizations, publishers, programs, and cultural institutions. It was designed to provide access to small-grant funding, outreach support, and opportunities for cooperation and conversation.

The Percussive Arts Society [PAS] is the world's largest percussion organization and is considered the central source for information and networking for percussionists and drummers of all ages. Established in 1961 as a non-profit music service organization, PAS works to fulfill its mission to inspire, educate, and support percussionists and drummers worldwide. Today, PAS has nearly 6,000 members, with chapters representing all 50 states, and an additional 25 international chapters.

The Presbyterian Association of Musicians [PAM] is a community rooted in collaboration, creativity, and faithful worship. PAM supports musicians, clergy, educators, artists, and lay

leaders through resources, conferences, and shared learning that strengthen worship and ministry. While rooted in the Presbyterian tradition, PAM joyfully welcomes and serves people from many denominations.

National Association of Pastoral Musicians [NAPM] has a network of 3,000 pastoral musicians across the world, especially in North America. Their membership represents all levels of musical skill, from Directors of Music to ensemble directors, choir members to cantors, handbell members to instrumentalists, and more.

The Fellowship of Music & Worship Artists is made up of musicians, clergy, dancers, artists, lay ministers, and others of all ages, all involved in creating, supporting, and implementing worship in local congregations.

Here are some ways HMA is already engaging with these organizations.

- HMA applied for, and has been awarded, a grant from the Coalition of Music Organizations in support of our new pre-concert lecture/demonstration series. Led by music educators, this series will be free and open to the public and presented live prior to each of the eight concerts at our 2026 National Seminar and pre-recorded before the livestream concert broadcasts. By offering this series before the performances, audiences will have a better understanding of what they will see and hear during the concerts, enhancing and deepening their overall musical experience.
- HMA will be exhibiting at PASIC, the Percussive Arts Society International Conference, which is being held November 11-14, 2026, in Indianapolis, and is attended by 6,000 artists and educators.

Continued on page 6

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Membership Matters

Thoughts from Your **Regional Membership Coordinators**



Barbie Senkow
West Regional
Membership Coordinator

bsenkow@
handbellmusicians.org

Handbell Events

Why I Attend

There are so many types of handbell events available for us to attend: seminars, clinics, fall festivals, Spring Ring, Coppers Classic, Crescendo, Distinctly Bronze, and numerous events specific to a city or Area.

These events draw all handbell musicians, from beginners to the most advanced. Our handbell community is welcoming, and everyone is accepted with open arms and given the help they need to grow. The clinicians are some of the best our community has to offer, and you can meet many of the clinicians and composers who attend. I must admit to going “fangirl” more than a few times at an event.

Events can get pricey. Instead of flying, consider taking a road trip with several friends and sharing the cost of gas and travel expenses. Stop along the way and take in some historical sites. Plan to have a roommate for the event. Who knows? That roommate or travel buddy might just become a lifelong friend.

Scholarships are available for several events. Many cover the registration fee, and some include an amount to be used for travel and/or hotel expenses. Look up an event on the HMA website, and you will find information about whether a scholarship is available.

In June, several Areas are holding festivals. In July, National Seminar will be held in Ohio. In October, there is a Distinctly Bronze West event, and there are several fall festival Area events.

Don't let these opportunities slip by. If there is not a workshop, clinic, festival, or seminar in which you can participate, find a handbell concert and support it. We love an audience!

I am so happy to be part of a community ensemble, River City Ringers of San Antonio,

as well as a church handbell choir, Jubilee Handbells at Coker Methodist Church. They are both so much fun, and I never stop learning new things from each of them. Everything about them is different, but I have learned how to make music from both. I always say it is a good day when you learn something new.

Make use of the tools available to you through HMA. Go to the website and click on all the tabs. You might be surprised by what you find there.

Executive Notes...

Continued from page 4

- HMA is one of the sponsors of the PAM Worship and Music Conference in Montreat, NC, this year, and we look forward to sharing about our organization at the event.
- HMA is advertising in the National Association of Pastoral Musicians summer conference program book and on their event app. NAPM is presenting a handbell festival as part of their conference, which is being held in Washington, DC, in July.

Perhaps you know of other organizations that may be a good fit for Handbell Musicians of America. I invite you to share this information with me via email by writing to linda@handbellmusicians.org.

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CONNECT with fellow handbell musicians and enthusiasts

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**Subject to event eligibility



From the President's Pen

by Greig Ashurst



Greig Ashurst
HMA National Board
President

gashurst@
handbellmusicians.org

Put Down the Phone; Pick Up a Handbell

As I near the end of my six years serving on the HMA Board, I have reflected daily on our mission and vision statements. I keep them posted in several places as a constant reminder of the core purpose of this great organization. Lately, I have been considering how this mission and vision extend beyond my role on the Board, shaping my professional career and personal life as a whole.

Our mission is to advance the musical art of handbell and handchime ringing through education, community, and communication. Our vision is to unite people to create a diverse community in which handbell musicians of every skill level realize their full potential through a musically respected art form.

While our mission and vision reflect everything I have worked to achieve alongside my fellow Board members and the HMA staff, our true potential lies even deeper. We have a unique opportunity to transform the very culture of handbell playing. With that future in mind, I want to share a few core beliefs that have guided my journey.

In his seminal work, *Amusing Ourselves to Death*, Neil Postman warned that we were not being oppressed by a “Big Brother,” but rather sedated by a “Trivial Culture.” Today, that prophecy lives in the glowing rectangles always in our hands or pockets. We have transitioned from a word-centered culture to an image-centered one, where every life event, whether it is a great meal or a memorial service, is curated as “show business.”

We live in an age that is immediate, fragmented, and performative. When our dopamine receptors are constantly fired by the endless scroll, our capacity for deep, sustained attention withers. We have become, as Postman feared, a people “dumbing ourselves down” by trading meaningful discourse for mindless amusement.

We hold the antidote to this modern malaise. The handbell table is our sanctuary

of sovereignty, autonomy, and self-determination—a place for setting personal boundaries. If the smartphone represents the ultimate tool of isolation masked as connection, the handbell table is its antithesis. To play handbells is to engage in a radical act of independent thinking and physical presence through genuine human connection.

In my work with middle schoolers, I see the digital intrusions they face daily. Depression is rampant because they are never truly “off.” In my 30 years of teaching, I find myself often saying, “Have a day.” Sometimes, asking a 13-year-old to have a “good” day is an impossible request. The weight of their digital social lives is too heavy. By saying, “Have a day,” I am acknowledging that just existing and making it through today is enough; a “good” day can come later.

I think of a former student, Emily. Years after she left my classroom, she posted online that she finally understood what I meant by “Have a day.” It moved me deeply to know that the philosophy we practiced in the music classroom helped her navigate a dark time. Hopefully, this little mantra gave her the strength to move through the shadows until the “good” days returned. In the rehearsal room, we find a refuge where students can simply be.

In addition to teaching music, I also serve as the technology director at my school. While I value the vast world technology opens to us, playing handbells is the key to retraining our dopamine-addicted brains to function without a screen. It moves us away from what John Taylor Gatto described in *Dumbing Us Down*—a system that often strips away self-reliance and genuine community.

While the digital world pulls our minds in a thousand directions, handbells ground us through the physical and emotional demands of a musical score. It is a tactile journey that

Continued on page 9

What's Happening

News and Announcements from the Handbell World

Mobility Scooter Rental Available for National Seminar and Other Summer Events

Handbell Musicians of America is partnering with Mobility Plus Cincinnati East to provide mobility scooters for use at National Seminar, Distinctly Teen, Conducting Masterclass*, and Composition Masterclass*. We hope this equipment will be helpful for many of our attendees and provide comfortable transportation during the events.



Scooters must be reserved in advance. To reserve a scooter for National Seminar or Distinctly Teen, please complete the form at bit.ly/hma-event-scooter.

The rental cost is \$80 and the scooter will be available from Tuesday, July 14, 2026, through Saturday, July 18, 2026. HMA is coordinating the rentals and making one payment to the rental company for all equipment. HMA is also underwriting the delivery/pick-up fee.

Scooter reservations must be received and paid for by June 29, 2026. A signed waiver is required by Mobility Plus, which will be emailed to you for signature prior to your arrival in Cincinnati. The scooter pick-up location at the event venue will be emailed after payment is made and the signed waiver is received.

Scooters will be delivered directly to the event location.

**If you are attending Conducting or Composition Masterclass and would like to rent a scooter, contact Linda Onorevole at linda@handbellmusicians.org for pricing and delivery options.*



Illustrative photo. Not necessarily the exact model available.

Seeking Cincinnati Area Advanced Handbell Musicians for Composition Masterclass Demo Choir

Are you an advanced handbell ringer with good sight-reading skills who lives in the Cincinnati area and can be available on Saturday, July 11? If so, Handbell Musicians of America has a ringing opportunity for you! We are looking for people to participate in the Composition Masterclass demo choir to perform the original works by the masterclass composers. The choir will gather from 9:00 AM - 6:00 PM (lunch will be provided), read-through the pieces early in the day, and perform in the afternoon Showcase. Afterwards, there will be a de-brief with the composers where feedback can be provided.

If you are interested, please contact Marie Clyatt-Larson: 937-202-4386, mclyatt@handbellmusicians.org.

From the President's Pen...

Continued from page 8

requires us to be fully present, offering anyone a necessary refuge where they can find purpose through the shared mastery of this unique art form.

In the social media sphere, “community” is often just a collection of echo chambers and verbal vomit. In a handbell ensemble, however, you cannot “unfollow” the person ringing the G4 or A4 next to you; you are inextricably linked. As the great conductor H. Robert Reynolds posits in *Some Things I Believe*, music is a vital expression of the human spirit that requires a commitment to something larger than oneself.

As members of Handbell Musicians of America, we hold more than just instruments; we hold a lifeline. We offer a space where show business is replaced by shared artistry and where the “dumbing down” of society is countered by intellectual and spiritual rigor.

Let us invite the world to put down the phone and pick up a handbell or two. Let us remind our neighbors that while a screen can show you many views of the world, it takes a community to be in the world.

Stay present. Play handbells more. And for today, just have a day.



Kathleen "Kath" Wissinger is all about the bells—and bell people! She taught 4th/5th-8th grade handbells in the classroom for 18 years, developing her curriculum *Square One* and a series of pedagogical music along the way. She also taught K-3 general music for a few years. At present she is artistic director of Mosaic Handbell Ensemble and also directs Gloria Dei, an adult church group. She serves on the Board of HMA. Her publishing company *ringTrue* is now owned by Jeffers, but she continues to act as editor, engraver, and designer. Kath writes innovative music for all levels and ranges; full choirs, bell trees, small ensembles, and more.

Handbells in Education

Coordinated by **Kathleen Wissinger**

Bell Gems

Shining Words from the Mouths of Babes

by **Kathleen Wissinger**

During the 18 years I taught handbells in the classroom, I was privy to a plethora of comments from my students—innocent, witty, clever, thoughtful, unfiltered, and always honest. I recorded some of them along the way—and will share some of them now with you.

Kindergarten ringer (after discussing the Liberty Bell): "Did it get broken when it fell off the truck?"

Fifth graders moved from handchimes to bells today and got to wear gloves. After I explained how to take gloves off so they don't end up inside out, one of the boys said, "So, we take our gloves off like a princess!"

Why are they called accidentals? "Maybe because you're more likely to make a mistake with them."

Big compliment from my 6th grade boys today: "Bell class is the most awesome, relaxing, and fun class ever!"

7th grader working on a new part with mallets, ringing, and accidentals: "I can't ring this part without doing something illegal!" (He figured it out by ringing with a mallet in hand.)

One young ringer stated, after we repeated a section a few times, "Patience is a virtue I have very little of!"

When one of my 4th grade G4/A4 ringers turned two pages of music by mistake, he said, "I had a 'Music Fiasco!'"

A mid-year 7th grade transfer student doubled a part with a buddy and, upon hearing bells for the first time, exclaimed, "This is incredibly beautiful!"

On our first day back in school after Christmas break, a boy told me he watched handbell videos over Christmas break and tried to figure out which position he would like to play in each piece.

A student told me he was going to Disney World this week, and even better, they'll be back on Wednesday, so he wouldn't have to miss Thursday bell class next week. I smiled real big. Running down the hall after class, he yelled, "Handbells is really my favorite class!" Be still, my heart!

5th graders on the road again: Rang three pieces and presented three marionette shows for a small concert at a nearby preschool for some very excited 3- and 4-year-olds. Then to a pizza buffet for lunch. "A perfect day!" one of my students called it.

Category: You never know what's coming:

At the end of a long, hard, but very good day in handbell classes, a boy says to me, "Have you seen *Dumb & Dumber?*" (Uh-oh, I brace myself.)

"Your hair looks just like Jim Carrey's! ... But that's okay! I like Jim Carrey!"

We were playing through one of our concert pieces and had to stop for a mistake. One of the boys complained, "Oh, man! We were on a roll!"

After explaining that this squiggly line means to shake the bell, one girl asked, "Can I just call it a French fry?"

One time, I was outside the room with a crying student to talk for a bit. As we talked, inside, I heard the students counting off and playing their piece! I was so proud of them for carrying on and allowing me to be where I needed to be.

This one whizzed by so fast I almost missed it. ...

We're playing Musette on bells, Bach #608, I think. ...

Ringer: Who wrote this piece?

Continued on page 13

Handbells in Worship

Coordinated by **Mitchell Eithun**

Handbells in the Hymns

Simple Ways to Add Bells to Worship with Just a Few Musicians

by **Kevin Quick**

When I first began at my current church, I was just in charge of handbells. The group played about six to eight times a year, but I was thinking about how to incorporate handbells into our services more regularly. I was brand new to this church, and I wanted to win their trust over time. I remembered a handbell resource, *The Use of Handbells in Worship*, both volumes published by Hope Publishing, which incorporates a few handbells into common hymns. These worked wonderfully, and I fully recommend that everyone purchase these two resources. The first volume is especially good if you have a partial choir, while the second volume is especially good if you have one to three people. At my church, we often had one, maybe two other people, and myself, so we drew from the second volume most of the time. However, being United Methodist, sometimes the hymns that were selected weren't popular enough across denominations to warrant arrangements in this collection, so I had to learn from Hal Hopson's writing and do some myself.

For the vast majority of hymns, I used four notes, often in the C6–C7 range. If it was just me on Sunday, I could easily four-in-hand these bells, but if there was someone else, then we could each have two of the four notes and Shelly ring an octave above also. Composing this handbell descant/ostinato was truly trial and error. I would identify the key, and I knew that most likely I'd need the first and fifth of the key. So, in the key of F, I knew I would need F6 and C7, and then I would look at the harmony. If the chord had either an F or a C in it, then I knew that bell would sound good. If there was a chord that didn't have an F or a C in it, then I had to strategically choose which bell I should introduce. For example, I chose a G in the hymn tune MESSIAH, which

we Methodists use for the hymn "Take My Life, and Let It Be."

But just because I can use either an F or a C in every chord doesn't mean that I should. So, if it turns out that I could add another bell, then I would. I added an A in MESSIAH. Moving notes are usually far more interesting than stagnant notes, so if a chord didn't change, I might still change which bell I was ringing.

Because I figured the hymns would largely be sight-read every Sunday, I knew I might need to add a little crutch that I wouldn't ordinarily need. I color-coded the notes so that each person, for example, player one in red and player two in green, would more easily be able to see what their notes were. Because this rarely allows for the right-hand-is-on-the-line and left-hand-is-on-the-space approach, this additional crutch was acceptable.

I've put in over 10,000 hours in Sibelius and was sometimes bored while in seminary, so I've been able to neatly engrave the music as follows. This way, a tenor like myself could still sing harmony on the middle stanzas, as is our custom, while easily following along when I was playing bells on the first and final stanzas. But you don't need to be good with software; simple colored pens and writing in note names would do.



The Rev. Kevin Quick is the Minister of Music at Highland UMC in Raleigh, North Carolina. An ordained deacon in the UMC, he leads the handbell choir, sanctuary choir, praise band, and orchestra, in addition to special music ensembles that play only seasonally, such as the bluegrass band and jazz ensemble. He has been ringing since 4th grade in churches, when his parents saw handbell choir as a free babysitting opportunity. He has explored all aspects of handbell ringing, including ringing in *Virtuoso*, *Distinctly Bronze*, and *The Raleigh Ringers* for five years during college; solo ringing; directing; and recording himself playing entire handbell choir pieces by himself, especially during the pandemic. In his free time, he loves watching TV and movies, playing board games, and running around Raleigh playing *Pokémon Go*.



Emily Li is an internationally active handbell soloist known for her innovative and expressive approach to solo performance. She has appeared as a handbell soloist in concerts and festivals across Asia, Europe, and North America, frequently collaborating with instrumentalists, vocal ensembles, and composers. Her work explores the expanded timbral and expressive possibilities of handbells through interdisciplinary and collaborative projects. Emily has premiered numerous new works written for her by contemporary composers and composition students, often moving beyond the traditional melodic role of the instrument. She is the founder and the Artistic Director of the Hong Kong Handbell Academy and currently serves as president of Canada Handbell Service. Through performance, programming, and education, Emily is committed to advancing the artistic voice of handbell solo repertoire.

Solo, Ensemble, Bell Tree

Coordinated by **Linda Krantz**

Enriching Your Solo Concert

Playing With Other Instruments

by **Emily Li**

Handbell solo repertoire has grown tremendously over the years, yet one challenge remains familiar to many solo ringers: timbre. Handbells, by nature, offer a beautifully unified but relatively consistent tone color. While this purity is part of their charm, a concert consisting solely of handbell solos can risk sounding monotonous after several pieces, no matter how well played.

When planning a solo concert, thoughtful variety is essential. Just as conductors program contrasting styles, tempi, and moods for ensembles, soloists can enrich the listener's experience by expanding the palette of sound. One of the most effective ways to do this is through collaboration with other instruments.

WHY ADD OTHER INSTRUMENTS?

Introducing another instrument immediately changes the texture and color of the music. The handbell no longer carries the musical narrative alone; instead, it enters into dialogue. This interplay creates contrast, highlights the expressive potential of the bells, and keeps the audience engaged throughout the program.

Adding instruments also opens the door to a wider range of musical styles and techniques. From lyrical lines and counterpoint to rhythmic drive and atmospheric color, collaborations allow handbell soloists to explore musical possibilities that may be difficult to achieve with bells alone.

PROGRAMMING WITH TIMBRE IN MIND

In my own solo concert programming, I often think of timbre as a structural element. Alternating between solo works and collaborative pieces helps shape the overall flow of the concert. Even short collaborative selections can refresh the ear and reset the audience's attention before the next solo work.

Over the years, I have had the opportunity to

perform with a wide range of instruments, each bringing its own character:

- Cello – My personal favorite. Its warm, low, singing tone blends beautifully with the treble sonority of the handbells, creating a rich complement that supports long, expressive lines.
- Bassoon – Adds depth, humor, and unexpected color, and is particularly effective in contemporary or character-driven works.
- Flute, Alto Flute, and Clarinet – Excellent for transparency and agility, offering contrast to the bell's resonance.
- Guitar – Provides rhythmic clarity and harmonic support, especially in folk-inspired or minimalist styles.
- Harp – Offers a transparent, resonant texture that blends seamlessly with handbells, enhancing color and atmosphere.
- Marimba – A natural partner for handbells, expanding both rhythmic energy and tonal range.
- Choral Ensemble – Creates an intimate and expressive sound world that emphasizes breath, phrasing, and text.

Each collaboration invites the soloist to listen differently and to shape sound in response to another voice.

AUXILIARY INSTRUMENTS AND COLOR

Auxiliary instruments can add color and structural clarity. A bell tree is particularly effective as a concert opener, offering immediate visual contrast and a sense of spaciousness. Played with mallets, it allows for very fast passages while providing continuous resonance that contrasts with the articulated

attack of handbells. While it requires an additional set of bells, its impact can be substantial. Cymbells, by contrast, provide brilliance and rhythmic sparkle with minimal logistical demands, making them an accessible and effective option for solo performers.

GETTING STARTED: PRACTICAL WAYS TO EXPAND YOUR SOUND WORLD

For solo ringers interested in enriching their concerts through collaboration, the first step does not have to be finding the “right” piece. More often, it begins with a shift in mindset, from repertoire-driven planning to curiosity-driven exploration.

COLLABORATE LOCALLY

Start by looking around your own musical community. Instrumentalists in churches, schools, community ensembles, and universities are often open to collaboration. A simple conversation can lead to creative possibilities, whether through adapting existing repertoire or developing new projects together. Collaboration thrives on shared curiosity rather than predetermined outcomes.

WORK WITH COMPOSERS AND COMPOSITION STUDENTS

Collaborating with composers, especially students, can be particularly rewarding. These musicians are often eager to explore unconventional instrument pairings and welcome opportunities to work directly with performers. Through such collaborations, I found myself moving beyond the traditional melodic role of the handbells and into new territories of texture, color, and gesture. These experiences reshaped my understanding of what handbells can contribute in a collaborative setting.

REIMAGINE EXISTING REPERTOIRE

Not every collaborative project requires newly written music. Many works with keyboard accompaniment can be thoughtfully adapted. Depending on the texture and musical intent, a piano part may be reimagined for harp or marimba, or harmonic support may be redistributed among other instruments. This approach allows soloists to explore new timbral combinations while working with familiar material.

THINK IN TERMS OF TEXTURE, NOT INSTRUMENTATION

Rather than asking which instrument to add, consider what the music needs. Are the handbells carrying the melody, providing rhythmic energy, or creating atmosphere? Choosing instruments that complement these roles helps create balance and clarity, allowing each voice to contribute meaningfully to the musical conversation.

START SMALL

Collaboration does not need to dominate an entire program.

Even a single collaborative work, a short interlude, or an encore can refresh the listener’s ear and reshape the flow of a solo concert.

FINAL THOUGHTS

Enriching a handbell solo concert is not about abandoning the beauty of the instrument’s natural sound, but about framing it creatively. By incorporating other instruments, exploring diverse techniques and styles, and embracing collaboration, soloists can craft programs that are colorful, engaging, and deeply musical.

For audiences—and for the performer—these collaborations transform a solo concert into a shared musical journey, one that celebrates both the uniqueness of the handbell and its remarkable ability to connect with other voices.

Handbells in Education...

Continued from page 10

Me: Bach.

Ringer: Who?

Me: Johann Sebastian Bach. You know, J.S. Bach.

Ringer: Oh, yes. I play his trumpet.

(Ba Da Boom...)

When introducing time signatures and counting, I mentioned that music used math, and one girl shrieks, “I love math!”

5th grade bell class had focused a lot on Mixolydian mode lately, as many of our pieces shifted to it (“Lowered 7th tone!”). Starting a new piece, some were stumped by “LV”—so I wrote it on the board and asked, “What does ‘LV’ mean?” Up popped one kid: “Mixolydian!”

Class times were rescheduled one day due to the upper school kids practicing for their concert on site in the afternoon. When the 4th graders realized they’d miss their snack time...one boy yelled, “Bells are better than snacks!”

When one boy returned from a trip to the restroom, another boy told him, “You just missed the best thing in the world!”

From a “try-your-hand-at-ringing” booth welcoming college students back to town: A marching band student experiencing ringing for the first time stated, “This is an oddly specific ensemble...but it works!”

And from a school outreach concert at a retirement home—an elderly gentleman took my arm and said, “I didn’t know there were kids like this anymore.”

I hope you have a chance to be enlightened, challenged, and amused by your young ringers. By giving them a firm foundation in music and a love for the fellowship of ringing and performing, we assure a strong tradition of ringing beyond the classroom. They are our handbell leaders of the future.



Community Connections

Coordinated by **Lauran Delancy**

How to Go Viral on TikTok

by **Mitchell Eithun**

Mitchell Eithun is a church musician, composer, and mathematician. He has over 80 published pieces of handbell music and has received commissions from community and church handbell ensembles. Mitchell is interested in developing innovative handbell rehearsal techniques and writing about the history of church music. Currently Mitchell is the handbell editor for Beckenhorst Press, and the staff carillonist at Duke University Chapel. He is also the founding director of Bell Durham, a community handbell ensemble in Durham, North Carolina. Mitchell recently completed a Master of Divinity with a focus in Theology and the Arts from Duke Divinity School. He also holds a Bachelor of Arts in mathematics and computer science and a minor in music from Ripon College and a Master of Science in computational mathematics from Michigan State University. He is an associate member of the Guild of Carillonists in North America and a seminar instructor for Handbell Musicians of America. In his spare time, he enjoys trying new food and traveling to new places.

When I was a high school math teacher in 2021, just about every day, students would repeat silly phrases they heard on social media. Even though I was less than a decade older than my students, I had no idea what they were talking about. I would often try to do my own research to decode their vernacular, but as one student informed me, “Mr. Eithun, if you have to Google it, you’ll never understand it.”

This is what led me to join TikTok. While I grew up in the Snapchat and Instagram generation, these apps never really appealed to me. As a millennial, I stuck to Facebook, the platform for “old people.” In the United States, TikTok is mired in political controversy, but its vast influence is impossible to ignore. From 2022 to 2025, TikTok was the most downloaded app in the world, and over half of U.S. adults have posted on TikTok. After joining TikTok, I saw how influential it is in shaping cultural trends and how easily anyone could upload quirky videos that millions of people would watch.

TikTok is a reel-based app, meaning that users scroll through short-form, video-based content. Content on TikTok varies widely, from dance tutorials to life advice to fitness routines. The TikTok algorithm quickly learns about your personal interests and delivers videos that keep you glued to the app. I found myself watching a lot of pop music covers played on quirky instruments and performed very well on TikTok. In June 2024, my friend Katelyn McDonald played the pop song “Hot to Go” on the 10-bell tower chime at Duke Memorial UMC in Durham, North Carolina. A video of the performance, taken by a bystander, garnered over 8 million views on TikTok.

On a whim, I uploaded a short clip to TikTok of my community handbell ensemble, Bell Durham, playing “Hot to Go” in September 2024. When I woke up on Sunday morning, almost 100,000 people had watched the video, and hundreds of users had left comments

about their experiences with handbells. I was hooked. How else could we generate interest in handbells on TikTok?

HANDBELL CONTENT ON TIKTOK

Following our initial success, I gathered with a group of handbell musicians one Saturday each month for a few hours to record content for TikTok. We recorded dozens of videos during each session, and I posted them slowly over the course of the month.

What follows are types of videos we produced, with varying levels of success on the platform.

Handbell in-jokes: These videos relied on jokes within the handbell community, such as a constant desire for more bells or more handbell musicians. Following a trend on TikTok, we created a video called “Choose Your Character” with music from the video game *Super Smash Bros.* that plays with stereotypes about different types of handbell musicians. These videos relied on niche humor from the handbell community and did not receive a high number of views.

Following trends: The TikTok app has tools for content creators to see what types of videos are currently trending on the platform. Taking inspiration from videos popular at the moment, we created videos saying things like, “Hey besties! Brat summer is over, and it’s time to enter your handbell era,” and “I hope they play ‘Hot to Go!’” On TikTok and other reel-based apps, users can reuse and remix the audio from past videos, called “sounds.” We created several videos based on popular sounds, such as a voice saying, “You sure about that?” paired with the words “Handbells are only for Christmas.” Videos engaging directly with current trends performed better than insider handbell content.

Reenacting TV scenes: We made a few attempts at filming parodies of scenes from popular TV shows, including *New Girl* and *The Big Bang Theory*. In an episode of

The Big Bang Theory called “The Santa Simulation,” characters play “Jingle Bells” on handbells to solve a puzzle in a role-playing game. Our parody of this scene has received over 164,000 views on TikTok.

Covering pop songs: By far, our most popular videos have been handbell versions of pop songs trending on the app. Our videos of “Symphony” by Clean Bandit, “Shake It Off” by Taylor Swift, and “Hot to Go” by Chappell Roan have all garnered hundreds of thousands of views. Our most popular video is a handbell version of the main riff from “360” by Charli XCX. The pop star commented on our video, and it received over 1.3 million views over the course of a few days.

A number of other accounts on TikTok have also created successful handbell-related content. Fabiany (@lindesfabi), a handbell musician from Brazil, has several handbell solo videos with millions of views. The Bellringers (@debellringers) from Germany have a number of short handbell covers, including a video of “Frère Jacques,” which may be the most popular handbell-related video on the internet, with over 11.4 million views. Recently, Richlen (@richlen) has been documenting his adventures learning to play handbells at Hollywood United Methodist Church in Hollywood, California.

LEARNING FROM THE COMMENTS

As fun as it is to share our ensemble and handbell ringing with an internet audience, the comments on handbell videos may provide valuable feedback for the handbell community. Here are some things we have learned about the public perception of handbells.

- The show *New Girl* is the primary cultural touchpoint for handbells. Just about every video leads to comments along the lines of “This is so Winston Bishop coded” or “We need Winnie the Brat NOW.” These are references to the season one episode of *New Girl* called “Bells,” which features Jess leading a handbell quartet for troubled youth called “Ensembell.”
- Handbell gloves are a known entity. Many commenters have noted the presence or absence of gloves. Examples include “WHERE ARE YOUR GLOVES!? We weren’t allowed to touch the bells without them” and “Oh, they really do wear gloves!” After we noticed this trend, we started making more videos of us

playing without gloves because it led to more views.

- People are curious about handbells. While handbells still have not achieved the status of a mainstream instrument, many commenters are very interested in learning more about them. While internet commenters are known for being rude, people often leave positive comments such as “Ok, but why is this actually so...good?” and “The best part is how

EVERYONE is concentrating.” One of my favorite comments of all time is, “How does one get into synchronized bell ringing?” Even simple videos of pop music covers have generated interest in the handbell idiom.

While the handbell world works to actively combat a decline in handbell ringing in North America, we might find hope in an unlikely place: TikTok comment sections. Social media continues to hold the potential to influence our lives in both profoundly positive

and negative ways, but I see our TikTok presence as a positive development that allows us to connect with new audiences. Many people are curious about handbells and even want to play them. I take this as an opportunity to continue to expand the reach of our instrument, demonstrating that it can be an activity for everyone, incorporating all ages of people and all genres of music. I invite you to come join the fun! What will be the subject of your first handbell TikTok?

ACCOUNTS TO FOLLOW ON TIKTOK

Fabiany (@lindesfabi), 110.6k followers

Bellringers (@debellringers), 48.3k followers

Richlen (@richlen), 39.1k followers

Texas Girls' Choir (@texasgirlschoir), 18.4k followers

The Bing Bongs (@the.bing.bongs), 4.1k followers

Bell Durham (@bell.durham), 3.4k followers

彩鐘Handbell Ensemble (@akane_handbellensemble), 2.1k followers

Clifton Hand-Bell Ringers (@yorkshirehandbells), 2k followers

Greg Urban (@gregurbanhandbells), 1.7k followers

Zenith (@zenithhandbell), 1.5k followers

Back Bay Ringers (@backbayringers), 129 followers

Handbells Brasil (@handbellsbrasil), 44 followers



TikTok filming day.

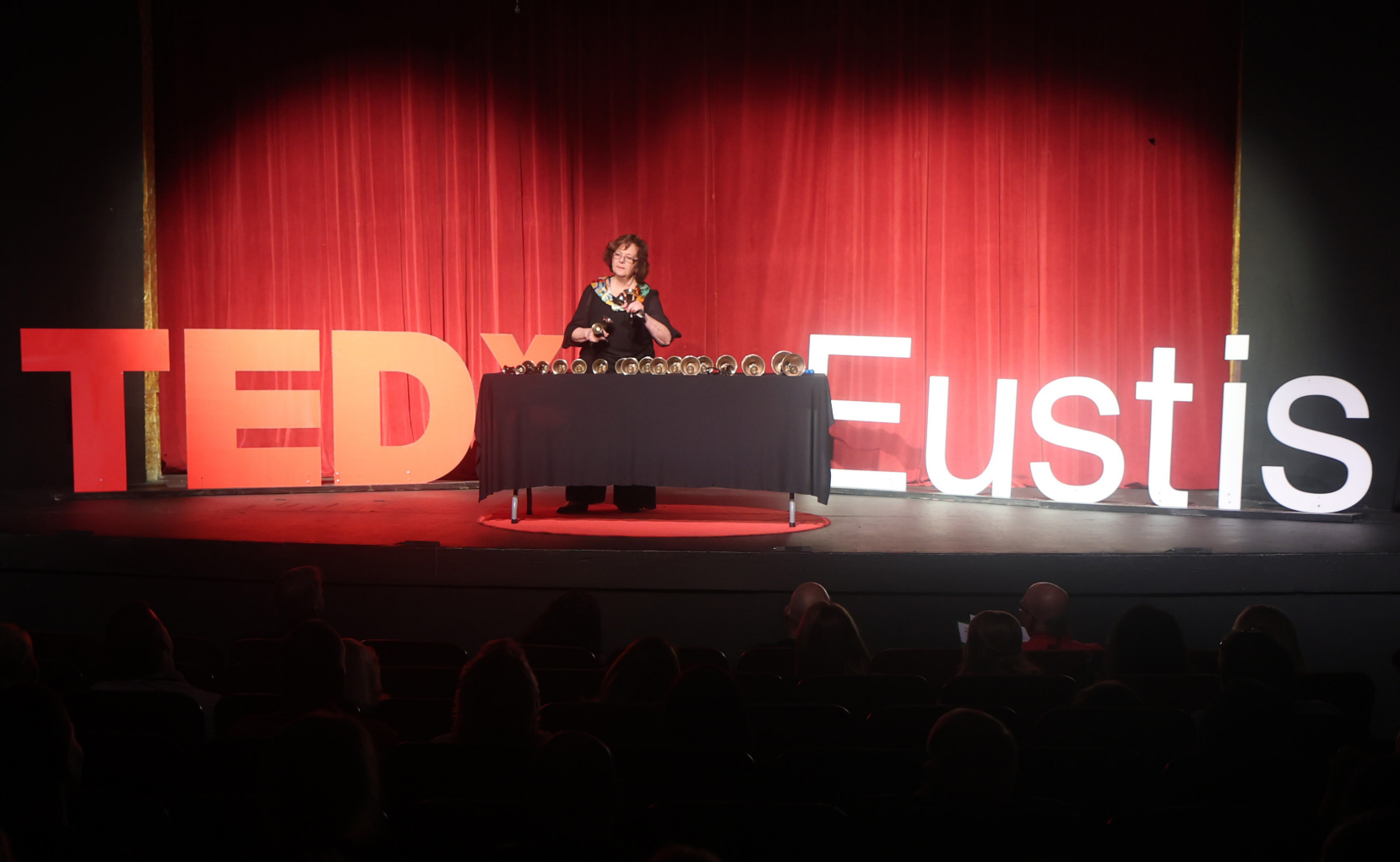


Photo courtesy of TEDx Eustis

Let America Ring

Handbell Musician Marie Loeffler Brings Handbells to the TEDx Stage

by J.R. Smith

What if the sound of bells could tell the story of our nation?

That question became the heart of *Let America Ring*, a TEDx Talk presented by Marie Loeffler on February 14, 2026, at the historic State Theatre in downtown Eustis, Florida. Blending history, personal reflection, public speaking, and live handbell performance, Marie invited her audience to experience American history not only as a sequence of events, but as something that can be heard, felt, and remembered through the resonance of bells.

For Marie, the journey to the TEDx stage was years in the making. She discovered more than 25 years ago that she loved public speaking, but, as she puts it, “life” had other plans. That love was rekindled when she joined Toastmasters in 2011. As she began looking for more

opportunities to speak, she quickly realized that securing a TEDx Talk would not only provide credibility, but also help open doors to additional speaking engagements.

The process sounded simple enough: develop an idea, search for TEDx locations, and apply to events that seemed like a good fit. The difficult part was getting accepted. That process took more than two years.

Meanwhile, Marie had also been developing what she calls her *Bell Talks*. As she became more serious about speaking, she was also doing solo handbell work, and both required significant practice time. She began to wonder whether there might be a way to combine the two. Her imagination took over, and *Bell Talks* were born—presentations that use the unique qualities of handbells to illustrate teaching points in leadership, team building, communication, and human connection.

The specific talk that eventually became *Let America Ring* began with an unexpected request. At 7:00 p.m. on the night before a 7:30 a.m. meeting on July 3, Marie received a call from someone who needed a speaker. The question was simple: “Can you put together one of your *Bell Talks* and make it patriotic?” She said yes, and *Let America Ring* was born.

In the TEDx Talk, Marie explored how bells have marked turning points in American history, from moments of deep loss to declarations of freedom. Beginning with the echo of September 11, reaching back to the ringing of the Liberty Bell, and tracing the rhythms of a nation shaped by conflict, courage, and change, she invited the audience to hear America’s story in a new way. The talk became both a reflection and a call forward—a reminder that the nation’s story is still unfolding, and that “the sound of who we are becoming is not yet complete.”

One especially meaningful moment came during a casual conversation at lunch. One of her fellow speakers mentioned that one of his best friends from college had purchased a company that “makes the best bells in the world.” The company was Schulmerich—the same company that made the bells Marie used on the TEDx stage.

Through the process, Marie learned to trust herself. She knew the idea was unique, and she believed it would be well received, even when others questioned it. With the support of one of her coaches, she developed a talk that connected powerfully with the audience. The response confirmed her instincts: Marie received a spontaneous standing ovation, the only one of the day.

The greatest affirmation, she said, came the moment she rang the first bell. The response in the room was immediate and powerful. While the bells could be adequately demonstrated online, Marie said they were nowhere near as powerful as when the audience in the room experienced them in person. The vibration of the bells, she said, was felt throughout the room, making the performance not just something to hear, but something to experience.

For Marie, that moment affirmed Maya Angelou’s often-quoted reminder: “People will forget what you said, they will forget what you did, but people will never forget how you made them feel.” Marie commented that the audience felt something because the bells were part of the talk.

That may be the most important legacy of *Let America Ring*. Marie’s TEDx experience revealed a unique opportunity to bring handbells into spaces where they are not typically seen—not only concert halls and sanctuaries, but stages, boardrooms, leadership events, and public conversations where bells can communicate beyond music alone.

In Marie’s hands, bells became more than instruments. They became storytellers, symbols, and teachers. They reminded an audience that individual voices can shape collective strength, that sound can carry memory, and that the ringing of a bell can still call people to remember, to rise, and to hope.

ABOUT TEDx

(from the TEDx website)

TEDx is a grassroots initiative, created in the spirit of TED’s overall mission to research and discover “ideas worth spreading.” TEDx brings the spirit of TED to local communities around the globe through TEDx events. These events are organized by passionate individuals who seek to uncover new ideas and to share the latest research in their local areas that spark conversations in their communities. TEDx events include live speakers and recorded TED Talks, and are organized independently under a free license granted by TED.

Learn more about the TEDx program at <https://bit.ly/tedx-program>.



Photo courtesy of TEDx Eustis

To see Marie’s TEDx talk, go to bit.ly/loeffler-tedx

Note: Please view the complete talk so that Marie gets credit for the view and, if you are able to do so, please like, comment, and share it with others so she gets as many views as possible.

Pentatonic Bell-Tree Processional

by **Karen Van Wert**

PART 1: BASICS

Situation: I'm playing a solo concert this summer. I like to open my solo concerts with a processional. Last time I did a singing bell (C4).

Considerations:

- I want to do something different this time.
- I want something that can transition quickly to the first piece I'm playing.
- It can be played as a solo.
- It does not need piano accompaniment.
- It should be flexible to work within whatever space I have.
- It is designed to get people's attention, indicate the concert is starting, and quiet the audience.
- Easy to memorize or adlib.

I came up with the idea of doing a pentatonic scale BT processional. It uses the “back” string of the Brocker Keyboard Setup (C#5-A#5), so I can slip it off the dowel processional pole and hang it on a tree that has the rest of the Brocker Keyboard Setup in place.

I wrote seven 4-measure phrases. The first and last phrases are the opening and closing phrases. The other five phrases can be played in any order, not played or repeated as needed. This checks the boxes of my requirements/considerations.

PART 2: OPTIONS

Once this was done, I started thinking of different ways you could use this. Here is my short list:

1. Change it to the Key of C and play it on the first string (C6-C7). Either string the bells needed or if ringing improvisationally, remember not to play E6, B6. I've included the score in the Key of C.
2. Use additional ringers playing chimes of the pentatonic scale and create a full processional. The chimes can create their own 2-4 measure repeated pattern or a random ring.
3. A second ringer using a different octave can ring antiphonally. The two BT ringers would ring alternating phrases. Repeat as needed/desired.
4. I don't know how it would sound, but it is possible two ringers could also do it as a cannon. You would need to try it to see which phrases work best together.

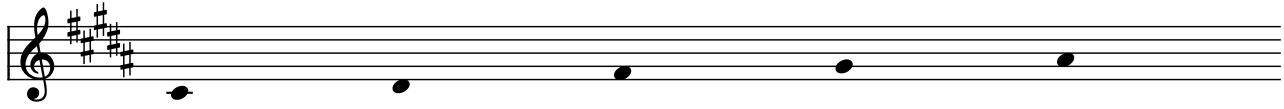
I share this as inspiration to come up with your own pentatonic processional! Have fun!

**All “Music for Members” pieces can be downloaded
from the members-only online edition of *Overtones* at
bit.ly/HMAOvertones**

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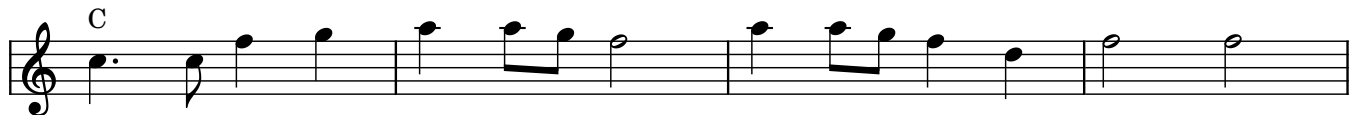
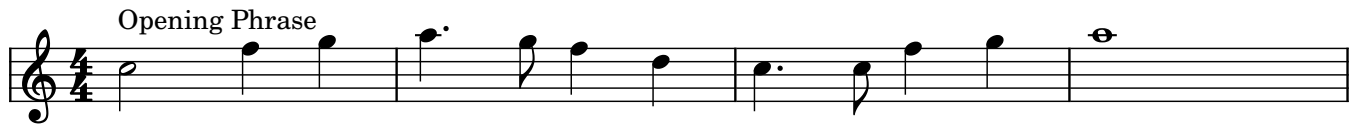
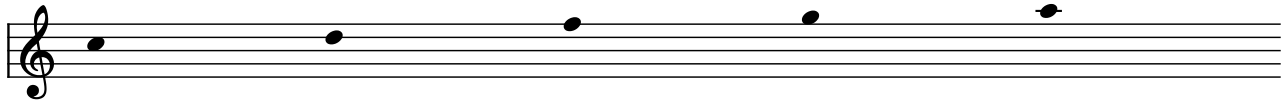
Pentatonic Processional

Karen Van Wert



Pentatonic Processional

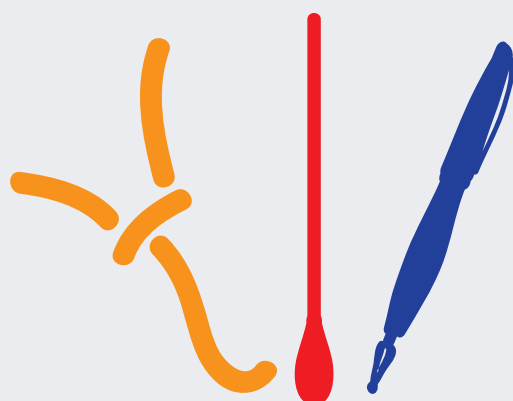
Karen Van Wert





We are excited to be coming to Cincinnati, Ohio, for National Seminar 2026

July 14-18



Handbell Musicians of America
NATIONAL SEMINAR

CINCINNATI, OHIO • 2026

At National Seminar, you will participate in educational and engaging classes; hear performances by select choirs and ensembles; and browse and shop exhibiting partner displays in the Handbell Commons. National Seminar provides the unique opportunity to meet and network with fellow handbell musicians and develop life-long friendships with those that share your enthusiasm and passion for our art.

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

SPECIAL RINGING & LEARNING OPPORTUNITIES

ALL-STAR CHOIR

BRENDA AUSTIN, CONDUCTOR

The All-Star Choir is an auditioned ensemble comprised of advanced handbell musicians. The new audition process for 2026 required an application and video of the applicant performing provided audition excerpts (deadline Feb 28). The All-Star Choir will share a concert with Distinctly Teen on Saturday, July 18, 2026, which will be livestreamed.

Repertoire:

Exultate – Krug / GIA Publishing / G-8546 / L.4+
We Three Kings / Hope Publishing / 2482 / L.3+
Vivace – Austin / GIA Publishing / G-9019 / L.3+
In the Hall of the Mountain King – Thompson / Fred Bock Music Co / FBBG 0915
Be Still, My Soul – Guebert / Jeffers / JHS9570 / L.5
Golden – Hanson / Hope Publishing / L.4

BEGINNING RINGING TRACK

KIMBERLEE STREPKA, CONDUCTOR

This ringing track provides hands-on experience with basic to intermediate ringing techniques in a learning-focused, stress-free environment. This track is for ringers and directors who work with beginning ringers.

Repertoire:

Joy and Celebration – Afdahl / AGEHR Publishing / MAG35297 / L.2
Within the Darkest Night – Hakes / AGEHR Publishing / MAG36028 / L.2
Come, Thou Long Expected Jesus – Moglebust / Choristers Guild / MCGB266/569 / L.2
O the Deep, Deep Love of Jesus – Lamb / Hope Publishing / MHP2701 / L.1+
Morning Has Broken – Sherman / Choristers Guild / MCGB421/422 / L.1



Note:

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

INTERMEDIATE RINGING TRACK

JOE GALYON, CONDUCTOR (FULL)

Stretch your ringing skills with a challenging, diverse, and engaging repertoire. Multiple treble and bass bell techniques, weaving, malleting, chime techniques, assignment strategies, stage presence, and other skills will be employed.

Repertoire:

Allegro con moto – Krug / GIA Publishing / G-8073 / L.3+
Calypso Celebration – Austin / Hope Publishing / 3106 / L.3-
Rejoice and Be Glad – Galyon / From the Top Publishing / 20698 / L.3+
Soul Search – Gramann / From the Top Publishing / 20884 / L.3
Spires – Compton / Beckenhorst Press / HB647 / L.3

ADVANCED RINGING TRACK A CELIA CHAN VALERIO, CONDUCTOR

This year, we are offering two Advanced Ringing Tracks with separate repertoire. In Advanced Track A, read and work on four pieces that incorporate various styles and challenges. Sessions will challenge each ringer to think conceptually about how to make their ringing even more musical. This track is appropriate for the advanced ringer or a ringer desiring assistance to move to a new level.

Repertoire:

Rhapsody in B Flat Minor – Erdman & Compton / Choristers Guild / MCGB1065 / L.4+

Vivacio (Spirited Praise) – Moklebust / Beckenhorst Press / MBEHB785 / L.4

Majesty – Cerna / The Golden Dance / L.5

After Silence – Krug / Choristers Guild / MCGB1288 / L.4



ADVANCED RINGING TRACK B STEPHANIE RHOADES, CONDUCTOR (FULL)

This year, we are offering two Advanced Ringing Tracks with separate repertoire. In Advanced Track B, read and work on five pieces that incorporate various styles and challenges. Sessions will challenge each ringer to think conceptually about how to make their ringing even more musical. This track is appropriate for the advanced ringer or a ringer desiring assistance to move to a new level.

Repertoire:

What a Wonderful World – Eithun / Hope Publishing / HP2702 / L.3+

Solace – Glasgow / Choristers Guild / CGB1393 / L.4

Come, Thou Fount of Every Blessing – Compton / Choristers Guild / CGB1355 / L.4

Comfort, Comfort Ye My People – Krug / Beckenhorst Press / BEHB812 / L.4

Psalm 42 – Buckwalter / Beckenhorst Press / BEHB251 / L.5

Details at Seminar.HandbellMusicians.org

CLASSES AND FACULTY

Classes are organized into several categories based on handbell musicians' individual needs. Please check the Seminar website (seminar.handbellmusicians.org) for classes that are full.

BASICS FOR HANDBELL RINGERS

Bells, Ringers, Rehearsal Room: What Now?

Linda Lamb

Developing Young Choirs – Ringing for Today and Building for the Future

Mark Arnold

Fear Not! Good News of Great Joy for Inexperienced Directors

Jackie Stephenson

Gamify the Basics – from Newbie to Confident in Record Time

Taryn Davis

Organizing Your Ringing Year

Kathleen Wissinger

Ready, Set, Ring! A Practical Guide for New Handbell Directors

Marie Loeffler

Take It Up a Notch

Jennifer Stack

COMMUNICATIONS

From Good to Great: Stage Presence for Everyone

Hillary Marotta

Tuning Your Message: Strengthening Communication within Your Group and with Your Audience

Marie Loeffler

COMPOSING/ARRANGING/PUBLISHING

Conquering Copyrights

Nick Hanson

Ring with the Congregation – Arranging Hymns for Handbells

Christopher Boilesen

The Art of Arranging Pop Music for Handbells

Nick Hanson

The Art of Engraving (and the Chore of Proofing)

Michael Glasgow

CONDUCTING

Basic Principles of Conducting

Stephanie Rhoades

Behind the Baton

Debbie Rice

Beyond the Gesture: Conducting Past Basic Patterns

Billy Brandt

Conducting Creativity: Introduction to Conducting Gesture

Billy Brandt

How Do I Conduct That?

Joel Plaag

CULTURE

Boomer Bells – Keeping the Passion and Challenge

Sandra Eithun

Handbells Are for Everyone – Music Reading Is Not Required

Diana Montgomery

Noticed, Known, and Needed: Creating a Culture of Belonging in Your Ensemble

Suzanne Neafus

MARKETING

Handbells and Pop Culture

Mitchell Eithun

MUSIC THEORY

A Music Theory Primer

Kathleen Wissinger

A Pedagogical Approach to Understanding Rhythm in the Handbell Ensemble

Corbin Rasmussen

BINGO – Theory is FUN!

Joy Toll-Chandler

Counting Counts! How Do I Count Thee? Let Me Love the Ways

Kathleen Wissinger

Exploring Symbolism through Music Theory

Madeline Carey

Meters Matter

Michael Glasgow

MUSIC THERAPY

Experience a Music Therapy Session with Handbells and Handchimes

Bruna Marinho de Almeida

PROGRAMMING

8 Bells and a Bell Tree

Karen Van Wert

Bell Tree and Ensemble Music

Karen Van Wert

Demystifying the Art of Programming

Billy Brandt

Discovering the Creative Musician Within

Joel Plaag

REHEARSAL MANAGEMENT

Organizational Strategies: Ideas and Roundtable

Anne Kelley

The Handbell Rehearsal: Inside the Process and Best Practices

Billy Brandt

Too Many Bells, Too Few Hands

Brian Seemann

SACRED

Enhancing Worship with Handbells

Karen Van Wert

Handbells – Music or Ministry?

Mark Arnold

Worship Planning 101

Mitchell Eithun

SCORE STUDY

New Music, Who Dis?

Brian Seemann

Score Scanning Success

Anne Kelley

Well, Look at That! Score Study for Ringers

Kerry Johnston

SIGHT READING

Improving Sight Reading and Score Study Skills

Christopher Titko

SOLO/SMALL ENSEMBLE

Bell Trees – Introduction to the First Branch

Laura Blauch

Bell Trees Continued – Beyond the First Branch

Laura Blauch

Ensembles Beyond the Numbers

Mark Arnold

TECHNIQUE

Advanced Weaving

Nikki Evans

All About That Bass – Digging Deeper

Leslie Lewis

Basic Percussion Methods

Jack Burdwood

Bass-ics and Beyond

Mark Arnold

From Clunky to Clear: the Art of Beautiful Chimes

Kathryn Jurado & William Murphy

Handbell Science

Karen Van Wert

Mallets in Motion

Jack Burdwood

Mastering Handbell Tone and Style through Laban's 8 Efforts

Phoebe Yeung

Ring with Confidence: from Notation to Motion

Marie Loeffler

Six-in-Hand Methods

Nikki Evans

Techniques: A-Z

Kathleen Wissinger

Weave Me Alone

Nikki Evans

When the Bell You Need Is Not in Your Hand – Creative Solutions from C(3) to Shining C(8)

Erin Gerecke

TECHNOLOGY

Crash Course in Audio and Video Recording for Handbells

Matt Gender

Dorico Music Notation Program for Handbell Composers

Paul Kinney

Marking your Digital Music: ForScore for Handbells

Susie Amos

See Class Descriptions at Seminar.HandbellMusicians.org

PERFORMANCES

Participants will have the opportunity to enjoy nine performances from groups across the United States, including the National Seminar All-Star Choir and Distinctly Teen.



Hymn Festival at Hyde Park
Community United Methodist
Church, Cincinnati, Ohio



Queen City Bronze
Cincinnati, Ohio



Bronze Ringers of Floyd Central
High School • Knobs, Indiana



Bells in Motion
Decatur, Illinois



Trinity Ringers of Trinity English
Lutheran Church
Fort Wayne, Indiana



Ring Sarasota
Sarasota, Florida



Chicago Bronze
Chicago, Illinois



Detroit Handbell Ensemble
Detroit, Michigan



All-Star Choir and Distinctly Teen

VENUE AND LODGING

All event activities will take place at the Sharonville Convention Center, with lodging available at the Delta Hotels by Marriott Cincinnati Sharonville and Hyatt Place Sharonville Convention Center.



OFFICIAL EVENT HOTELS

DELTA HOTELS BY MARIOTT CINCINNATI SHARONVILLE

11320 Chester Rd, Cincinnati, Ohio



The Delta Hotel is the main event hotel and is just steps away from the convention center. HMA has secured a rate of \$149/night. To receive this rate, rooms must be reserved by June 23, 2026.

Amenities include:

- 24-hour business center
- 24-hour fitness facilities
- 24-hour front desk
- Free self parking
- Refrigerator
- Free Wifi for Marriott Bonvoy members

HYATT PLACE SHARONVILLE CONVENTION CENTER (ROOM BLOCK SOLD OUT)

11345 Chester Road, Cincinnati, OH

Hyatt Place is our secondary hotel. It had a smaller available room block and is now sold out.

Amenities Include:

- Digital Check-In
- Digital Key
- Free Breakfast
- Free Internet Access
- Self Parking
- Pool



For booking information, please visit Seminar.HandbellMusicians.org

REGISTRATION OPTIONS

FULL EVENT REGISTRATION

\$440 Members; \$495 Non-members

- Ohio and Kentucky residents will automatically receive a discount on the full event rate when registering with a zip code from either state.
- To pay in installments, call 937-438-0085 ext. 809.
- Payment in full is due before classes can be chosen.

DAILY REGISTRATION

\$100 per day Members; \$120 per day Non-members

- Payment in full is due before classes can be chosen.

PERFORMER REGISTRATION

\$375

- This is a full-event rate reserved for artists performing in the concerts.
- To reserve a performer rate, call 937-438-0085 ext. 809.

HONORARY LIFE MEMBERS AND PAST PRESIDENTS

- HMA provides complimentary registration for Honorary Life members and past presidents.
- Honorary Life members and past presidents should call 937-438-0085 ext. 803 to make a reservation.

CANCELLATION POLICY

- Through May 31, 2026, the total fee, minus a \$100 administrative charge, will be refunded. From June 1, 2026, onward, no refund will be provided.

Registration Details are at Seminar.HandbellMusicians.org/registration



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info@schulmerichbells.com
www.schulmerichbells.com

Introducing a new educational music series from AGEHR Publishing...

This exciting new set of teaching collections from AGEHR Publishing will help ringers develop specific ringing skills. Each collection includes instructional pages to help introduce each technique and further guidance for preparing each of the five included pieces for both learning and performance. Each collection is reproducible so that your ringers will always have fresh copies for marking.



Order digital copies at bit.ly/HMA-RingCraft to download and print instantly.

Paper copies can be ordered from your favorite music retailer.

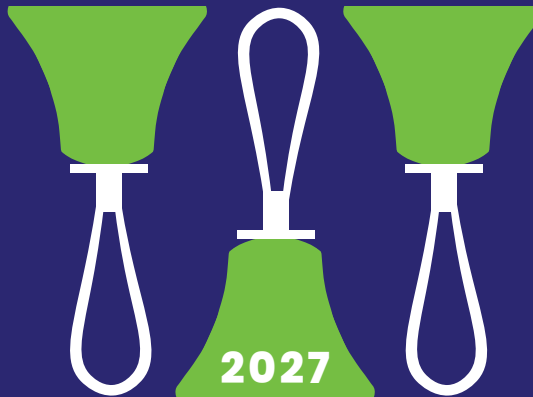
AREA 1 (CT, ME, MA, NH, RI, VT)

Area 1 Announces Festival Conference 2027 Clinicians



Lynn Atkins
Bronze and Coppers

AREA 1 FESTIVAL CONFERENCE



Kimberlee Strepka
Massed and Tins

Save the Dates: **JUNE 24-27, 2027**

Venue to be announced soon

Visit area1.handbellmusicians.org/festival-conference as more details become available

AREA 1 LEADERSHIP DIRECTORY

BOARD

Chair: Greg Urban chair.area1@handbellmusicians.org
Chair-Elect: Andrew Wallace, chairelect.area1@handbellmusicians.org
Past Chair: Jennifer Stack, pastchair.area1@handbellmusicians.org
Secretary: Jeannie Cushman, secretary.area1@handbellmusicians.org
Treasurer: Charles Arnold, treasurer.area1@handbellmusicians.org

STATE/SUB-AREA CHAIRS

Cape Cod & Islands*
CT: Vicki Moroski, ct.area1@handbellmusicians.org
Greater Boston*
New Hampshire: Laurie Kubik, nh.area1@handbellmusicians.org
Eastern MA*: Jennifer Dalrymple, ma.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

*Eastern MA is a redistricting effort; this region includes all of Eastern MA, including Greater Boston, Cape Cod & Islands

APPOINTED POSITIONS/COMMITTEE CHAIRS

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, chimeowner.area1@handbellmusicians.org
Registrar: Susan Schultz, registrar.area1@handbellmusicians.org
Webmaster: Casey Spring, webmaster.area1@handbellmusicians.org

AREA 1 WEB DIRECTORY

Website: area1.handbellmusicians.org
Facebook: facebook.com/HMAarea1
Youtube: youtube.com/@area1handbellmusiciansofam265

AREA 2 (NJ, NY, PA)

AREA 2 CHIME LOAN PROGRAM

It is the purpose of Area 2's Handchime Lending Program to promote the ringing of handchimes in schools, churches and communities throughout our area of Pennsylvania, New York, New Jersey, and Ontario.

About The Loan Program

AGEHR Area 2 has five three-octave sets of Handchimes to loan.

The loan period will be one of the following:

- One school year (September 1-June 1) with return of the handchimes to Area 2 by June 15
- One summer session (July 1-August 15) with return of the handchimes to Area 2 by August 22

Eligibility Requirements

Any public or private school, church, or community group within HMA Area 2 is eligible to apply for the Handchime Lending Program.

Handchimes will be loaned only once to a particular school, church, or community group.

Preference will be given to a different school district before another school within the same school district is considered.

AREA 2 LEADERSHIP DIRECTORY

BOARD

Chair: Billy Mild, chair.area2@handbellmusicians.org

Chair-Elect: David Sherman, chairelect.area2@handbellmusicians.org

Past Chair: Sarah Hazel, pastchair.area2@handbellmusicians.org

Secretary/Registrar: Jean Coniber, secretary.area2@handbellmusicians.org

Treasurer: Shawn Gingrich, treasurer.area2@handbellmusicians.org



Photo courtesy of Schulmerich Bells, LLC.

Preference will be given to schools, churches or community groups with existing music programs.

The applicant must be a member of Handbell Musicians of America or agree to become a member if lending application is approved. Membership must be completed before handchimes are delivered.

For more information about the Area 2 Chime Loan Program and how to apply, please visit <https://area2.handbellmusicians.org/handchime-lending/>

APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: Kathie Bittenbender, membership.area2@handbellmusicians.org

Education Chair: Lynn Morgan, education.area2@handbellmusicians.org

Historian: TBD, historian.area2@handbellmusicians.org

Workshops/Mentoring: Gail Posey, workshops.area2@handbellmusicians.org

Communications: TBD

Social Media: Elizabeth Nowik, 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 Announces 2027 Spring Festivals



AREA 3 LEADERSHIP DIRECTORY

BOARD

Chair: Debbie Henning, chair.area3@handbellmusicians.org
Chair-Elect: Allison Keisler, chairelect.area3@handbellmusicians.org
Past Chair: Kerry Johnston, pastchair.area3@handbellmusicians.org
DE/MD Eastern Shore: Teri Gregory, boardmember1.area3@handbellmusicians.org
DC/MD: Patricia Lane, boardmember2.area3@handbellmusicians.org
VA Northern: Alan Payne, boardmember4.area3@handbellmusicians.org
VA Southern: Reginald Fox, boardmember3.area3@handbellmusicians.org
NC: Mark Gourley, boardmember5.area3@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Secretary: Karen Simons, secretary.area3@handbellmusicians.org
Treasurer: Debbie Strine, treasurer.area3@handbellmusicians.org
Membership Chair: Barbara Marley, membership.area3@handbellmusicians.org
Chime Loan Chair: Kath Wissinger, chimeloan.area3@handbellmusicians.org

Composition Contest Chair: Kevin Quick, compositioncontest.area3@handbellmusicians.org
Community Ensemble Chair: Sarah Sheffield, communitychoir.area3@handbellmusicians.org
Education Chair: TBD
Scholarship Chair: Mitchell Eithun, scholarship.area3@handbellmusicians.org
Registrar 1: Gail Williams, registrar1.area3@handbellmusicians.org
Webmaster: Angie Chiatello, 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)

MEET AREA 4'S NEW SOUTH CAROLINA CHAIR: SKIP YINGLING



Skip brings a lifetime of ringing to his new role as South Carolina Chair. Now Director of Music Ministries at First Presbyterian Church in Myrtle Beach, where he has led handbell programs for children, youth, and adults for over a decade, Skip's roots run deep. He spent 23 years with the Walsh Memorial Handbell Program at the Presbyterian Church of Morris

Plains, NJ, serving as ringer, director, and arranger for one of HMA Area 2's most storied 58-year-old ministries. That journey took him through countless regional festivals and on tour across the US, Canada, England, Scotland, Germany, and France. Skip is eager to bring that same energy to connecting and growing handbell music across South Carolina.

AREA 4 LEADERSHIP DIRECTORY

BOARD

Chair: Carlos E. Rivera-Aponte, chair.area4@handbellmusicians.org
Chair-Elect: Danny Lyons, chairelect.area4@handbellmusicians.org
Past Chair: William J. Murphy, 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: Skip Yingling, sc.area4@handbellmusicians.org
Islands: Yaddira Molano Santiago, pr.area4@handbellmusicians.org

BELLS OF THE CARIBBEAN NOVEMBER 6-7, 2026

UNIVERSITY OF PUERTO RICO-CAROLINA

Thinking about joining us for a handbell adventure? We thought so. Make it a getaway. Sunshine, great music, and a community that rings together. You bring the sunscreen, we'll bring the bells.



Join guest conductors Zilka Figueroa and Brenda Austin for an unforgettable massed ringing experience, designed for musical growth from beginner+ through intermediate and advanced levels.

Make it more than a weekend. Turn the trip into something unforgettable.

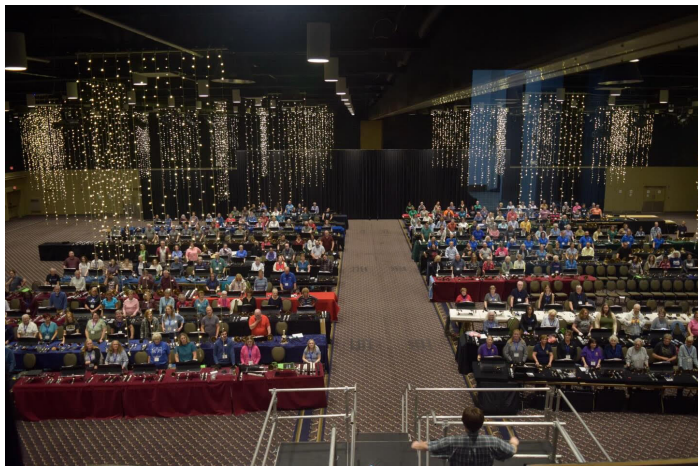
APPOINTED POSITIONS/COMMITTEE CHAIRS

Education Chair: Kimberly Oppermann, education.area4@handbellmusicians.org
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)



The **Music of Muncie Festival** was a tremendous success and we are incredibly grateful to everyone who made it happen. Over 300 ringers came together to play music together and over 150 guests attended to watch the final performance! Area 5 was also pleased to host classes in between ringing sessions throughout the Music of Muncie festival including courses on high and low bass bell techniques, and incorporating percussion instruments into handbell performances. We would like to give a special thanks to the Area 5 Board Members, our vendors, our course clinicians, the staff of the

Horizon Convention Center and of course our Maestro Jason Krug! All of you played a part in this festival and may you all continue to ring radiantly!

Area 5 is also tremendously honored that the HMA National Seminar will be coming to our own state of Ohio this year on July 14-18 and are excited to see so many of our choirs performing at the seminar. Queen City Bronze from Cincinnati will be the opening concert on July 14, Trinity Ringers from Fort Wayne will be performing on July 16 and Detroit Handbell Ensemble will be performing on Friday July 17.



AREA 5 LEADERSHIP DIRECTORY

BOARD

Chair: Shannon Hardiek, chair.area5@handbellmusicians.org

Chair-Elect: Ann Wood, 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: Joyce Armentrout, wv.area5@handbellmusicians.org

APPOINTED POSITIONS/COMMITTEE CHAIRS

Financial Administrator: Lisa Huston, 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](https://twitter.com/area5hma)

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

AREA 6 CHIME LOAN PROGRAM

Area 6 owns one three-octave set of handchimes per state, and will lend one set to a school for one academic year. Each recipient will also receive a \$50 gift certificate to be used to purchase educational materials.

Who is eligible?

Any public school music program which would like to incorporate chimes into their curriculum.

What is the responsibility of the Music Educator?

* To incorporate chimes in the school music program for up to one academic year.

* To utilize chimes in at least two concerts during the academic year.

* To explore the possibility of purchasing a set of chimes for ongoing use in the music classroom.

* To return the chimes to the Area 6 STATE Chair at the end school year.

What is the responsibility of the school?

* Provide insurance coverage based on the replacement value of the chimes, accessories, and equipment while in possession of and in transit from the school district.

* Pay postage and/or shipping fees for receipt and return of the chimes to the appropriate Area 6 State Chair.

For more information about the Area 6 Chime Loan Program and how to apply, please visit area6.handbellmusicians.org/front/chime-loan-program/



Photo courtesy of Malmark Bells, Inc.

AREA 6 LEADERSHIP DIRECTORY

BOARD

Chair: Les Beaver, chair.area6@handbellmusicians.org

Chair-Elect: Heather Batchelor, chairelect.area6@handbellmusicians.org

Past Chair: Gary Bynum, pastchair.area6@handbellmusicians.org

Secretary: Carol Millard, secretary.area6@handbellmusicians.org

Treasurer: Ruth Howald, treasurer.area6@handbellmusicians.org

STATE/SUB-AREA CHAIRS

AL: Paul McGahie, al.area6@handbellmusicians.org

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

LA: Mary Caldwell, la.area6@handbellmusicians.org

MS: TBD, ms.area6@handbellmusicians.org

TN: Becky Price, 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)

THANK YOU, AREA 7 RINGERS, FOR ATTENDING OUR EVENTS!

In the past year, we've seen fantastic turnout at our Area 7 events, including:

- The Copper Ring (spring 2025)
- Anthornis 2025 (fall 2025)
- 2026's Area 7 Festival Conference (summer 2026)

And that's not to mention the many, many worship ringings, community group concerts and special events, small ensemble performances, workshops, seminars, mini-festivals, national events, and other bell opportunities keeping our ringers busy. Our Area is very active and continues to grow.

We look forward to seeing you at many more handbell events in the second half of 2026 and beyond!

LOOKING TO GROW YOUR AUDIENCE?

If you'd like Area 7 to publicize your next event or concert series in Clapper Chatter, our quarterly newsletter, or on social media, please reach out to editor.area7@handbellmusicians.org with your information.

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: TBD, ndakota.area7@handbellmusicians.org

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

MN-North: Derek Bromme, 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

Join us for Anthornis 2026

For those who want to ring more challenging music



October 30-31, 2026
Westwood Lutheran Church
St. Louis Park, MN

Featuring Emily Li, clinician

Schedule of events

Friday, October 30

- 7:00-8:45PM: Reading session; a fun, casual time to sight read a variety of music.

Saturday, October 31

- 8:30AM-3:30PM: Rehearsals of the Anthornis repertoire.
- 3:30PM: Closing concert; free and open to the public.

Sunday, November 1

- Morning worship services at Westwood Lutheran Church. Up to 14 ringers will be selected to perform, directed by clinician Li.

Registration period: September 1 – October 15, 2026

Repertoire, costs and more details can be found at area7.handbellmusicians.org/anthornis-2026

APPOINTED POSITIONS/COMMITTEE CHAIRS

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

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

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Event Assistant: Dan Ahlman, event-assistant.area7@handbellmusicians.org

Youth Events Planner: Bonnie Tranby, youthevents.area7@handbellmusicians.org

Historian: Jordan Goodwater, 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)

REMEMBERING RUTH DIEDRICHSEN

by Nancy Youngman

Small events can literally change a person's life path. The small event for me was a meeting I attended in the early 1980s, which featured solo handbell ringing by Ruth Diedrichsen as the program. I knew Ruth from the community band we played in. An interesting fact: Ruth was the first female tuba player ever in the University of Nebraska bands! But, being from a small town in western Nebraska, I had never seen someone play handbells before, and I thought it was the coolest thing ever.

As fate would have it, about a year later, my church decided to purchase a set of bells for a youth choir. Still remembering Ruth's performance, I jumped at the chance to start the handbell choirs. When the bells arrived, we opened the cases. I looked at those beautiful, shiny instruments and then panicked! Even though I was a music major and had conducting experience, I had never even touched a handbell. So, I called Ruth and asked for help.

Ruth immediately invited me to come to her choir rehearsals at First Plymouth Church in Lincoln, Nebraska. They were a wonderful choir, and I gained so much by watching them ring and listening to Ruth's instructions. Then, Ruth said that I had to go to an Area Festival, as that was the best place to learn. My first event was just six months after my church got the bells. It was such a great learning experience that I was totally hooked.

A few years later, Ruth was serving as Nebraska's state chair

and invited me to be on the committee. That was in 1991, and I am still serving on the committee! Also on the Nebraska Committee was National Past President and Honorary Life Member Mary Kettelhut, so I had two of the best mentors a person could have. Ruth was a dear friend of Don Allured's and had him come to work with her choirs. When my adult choir was still very new, Don was in town, and Ruth arranged for him to come and work with my choir, too. We were all very nervous, but between the two of them, they set my choirs up for excellence!

Ruth had so many wonderful friendships with people such as Joan Shull, Maggie Tucker, Bill Griffin, Carl Wiltse, Marilyn Hines, and, of course, Don Allured. She was a handbell purist: what was on the page was what was to be played, down to the exact length of any note. She loved the beautiful, slow, choral-style anthems on which her choir shined. She remained active in the Guild, serving on the Area 8 Board and attending every event possible.

She and I attended the Portland National Seminar together, driving there and back, which is quite a distance from Nebraska. We never ran out of things to talk about: gardening, her huge book collection, the wonderful woodworking projects she was working on, and, of course, handbells. A lunch date with Ruth would run into an entire afternoon filled with the most interesting topics.

On March 19, 2026, Ruth passed away. As I look back, I know that, without her patience and calm guidance, I would be a different person today. Ruth gave me, and many others, the world of handbells, which is such a wonderful path to be on in life. Rest in peace, dear friend, and thank you!

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): TBD, ilno2.area8@handbellmusicians.org

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

APPOINTED POSITIONS/COMMITTEE CHAIRS

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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)

Fall Fanfare 2026
Four Locations & Dates to Choose From

August 15, 2026
First United Methodist Church
Round Rock, TX

August 22, 2026
First Baptist Church
Bryan, TX

September 12, 2026
McFarlin United Methodist Church
Norman, OK

September 19, 2026
King of Glory Lutheran Church
Dallas, TX

Instructional classes, reading sessions, rookie ringers,
fellowship, inspiration, lunch included!

AREA 9 LEADERSHIP DIRECTORY

BOARD

Chair: Stephanie Rhoades, chair.area9@handbellmusicians.org
Chair-Elect: Amy Epperson, chairelect.area9@handbellmusicians.org
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 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/ HandbelMusiciansArea9](https://facebook.com/HandbelMusiciansArea9)
Instagram: [instagram.com/ area9handbells](https://instagram.com/area9handbells)
Twitter (X): [@Area9Handbells](https://twitter.com/Area9Handbells)

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

Area 10's 2nd Annual

WHERE:

Willamette Valley, OR
Boise, ID
Central WA
Billings, MT
Kalispell Area, MT



Fall Ringing Round-Up

WHEN: various weekends
in September, depending
on location.

Online registration opens
May 1, 2026. Registration
Fees start at \$40/ringer

This is Area 10's new 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, bells, and chimes, etc. all provided at the event. NO having to learn the music before the event. NO hauling equipment. AND with a workshop on Friday night to help build your skills. On Saturday, the group will experience taking music from sight-reading to finished product. Join the Fun and get to know the ringers in your "neighborhood."

WHO: The event is for individuals up to Full Choirs. **WHY:** For skills-building and fellowship

More details can be found at: <https://area10.handbellmusicians.org/area-10-events/>

We hope to see you there!

Area 10 Elections Call for Nominees

The Area 10 elections for Board officers will be held this year. Area 10 is seeking nominations for candidates for Treasurer and Chair-elect. Please contact Corbin Rasmussen with your suggestions at:

chairelect.area10
@handbellmusicians.org

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

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Events Chair: Diane Barnes, eventschair.area10@handbellmusicians.org
Education/Youth Chair: TBD, education_youth.area10@handbellmusicians.org
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

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

**UPCOMING
IN AREA 11**

FALL TUNE UP
SATURDAY, SEPTEMBER 19TH
MULTIPLE LOCATIONS ACROSS AREA 11

AREA 11 RINGING UP FESTIVAL
JUNE 11-14, 2026
LOVELAND COLORADO

HMA
*Ringin
Up*

AREA 11 2026
Loveland Colorado

YOUTH RINGERS' CAMP
JUNE 13-17, 2027
PINECLIFF CAMP, COALVILLE, UTAH
A PIRATE THEMED RINGER'S CAMP JUST FOR YOUTH AGES 10-18

AREA 11
YOUTH RINGERS' CAMP
June 2027

AREA 11 LEADERSHIP DIRECTORY

BOARD

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

Chair-Elect: Sharon Schmidt, 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

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

Communications: Sara Oedekoven, communications.area11@handbellmusicians.org

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

Youth Representative: Magen Hansen; 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)

AREA 12 RINGERS SEEN AND HEARD NEAR AND FAR...

In addition to participating in local Spring Rings and regional festivals, many Area 12 ringers can be seen attending festivals and events around the world!

Twelve ringers from Area 12 attended Distinctly Bronze East in 2026. This has become an annual tradition for many as they reunited with ringer friends from around the country and worked together to ring challenging music under the leadership of this year's Distinctly Bronze director, Michael Glasgow, and Crescendo's director, Area 12's own Barbara Meinke.

Maggie Paton, Central California regional coordinator, spent two weeks in Singapore as a "foreign guest ringer" with the Ministry of Bellz handbell ensemble. She spent nine intensive days with 18 international ringers and two guest conductors.

In addition to rehearsals, they visited local primary and secondary schools to ring alongside students and observe Singapore's handbell programs firsthand. Maggie was impressed by the students' technical skill, as well as their responsiveness to the guest conductors and openness to new ideas.

"How quickly strangers can become friends when ringing together! Even halfway around the world, the rhythms, challenges, and funny moments of handbell rehearsals felt just like home. I'm already hoping to head back for the 2028 International Symposium!"

AREA 12 LEADERSHIP DIRECTORY BOARD

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

Chair-Elect: Scott McGlasson, chairelect.area12@handbellmusicians.org

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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CA-Far North: Nancy Schmitt, farnorcal.area12@handbellmusicians.org

SF-Bay: Marquise Usher, bayarea.area12@handbellmusicians.org

LA-CA-LA/OC/Ventura: Erik Der, LA-OC-V.area12@handbellmusicians.org

HI: Karen Carlisle, hi.area12@handbellmusicians.org

NV-North: Barbara Walsh, nv.area12@handbellmusicians.org

NV-South: Alison Pruet, vegas.area12@handbellmusicians.org

We look forward to seeing old friends and making new ones as we continue traveling to do what we love. We hope to meet you at a table soon!



APPOINTED POSITIONS/COMMITTEE CHAIRS

Membership: TBD, membership.area12@handbellmusicians.org

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

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AREA 12 WEB DIRECTORY

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Instagram: instagram.com/area12media

YouTube: youtube.com/@area12handbellmusiciansofa52

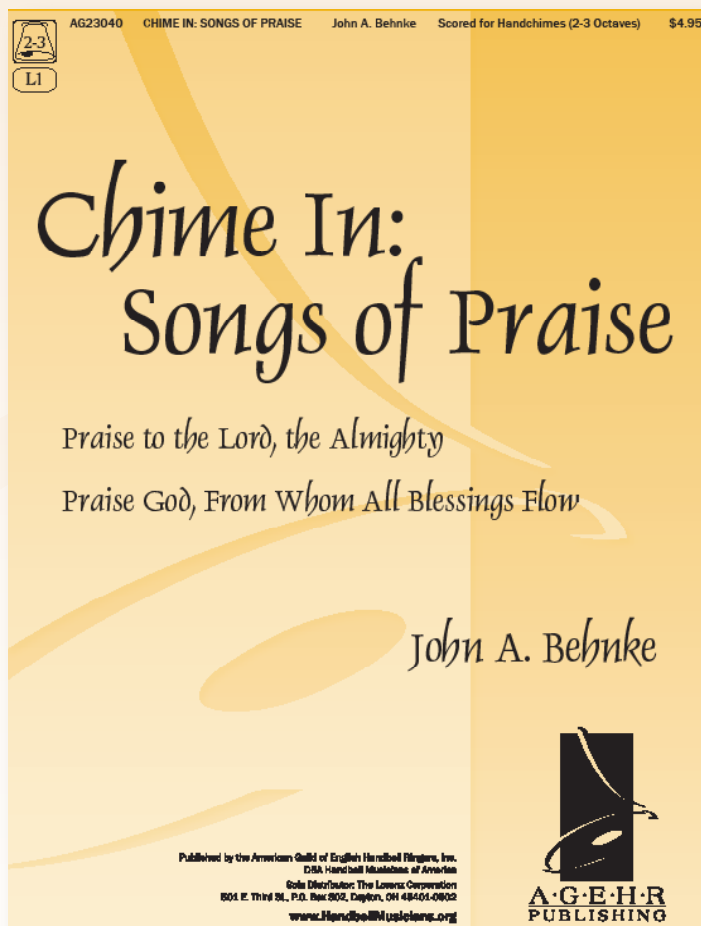
Blue Sky: <https://bsky.app/profile/hma-area12.bsky.social>

AGEHR PUBLISHING

Chime In Series

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

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



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