



QUAVERS

AREA VIII: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA
JANUARY, 2010

Chair's Concept

Hello folks!

In typical "music educator" fashion, I am reminded of a children's song...we're all sitting around the room patting our legs in rhythm, chanting and repeating after me...

Goin' to a bell festival... (goin' to a bell festival)

But I'm not afraid...(but I'm not afraid!)

I've got my bells... (I've got my bells)

I've got my gloves... (I've got my gloves)

And then about at this point the lyrics becomes too cumbersome!

I've got my pads/mallets/music/tables/risers/clips/carpet squares/table cloths/banners/etc/etc/etc!!!!

I will admit to being a list-maker, so you will find in this issue all you ever needed to know (in a list format), about going to the Topeka 2010 festival this June 24-26, 2010. The registration forms have been mailed out (via US Post), but you can also find them online. New this year, you will also be able to pay by credit card!

We have tried to simplify the registration process, but please remember to include your contact information. E-mail addresses work quite well, and we will need those for every ringer who will be participating. If you do not have an e-mail address, a phone number will suffice.

Thank-you for helping Area VIII to *GO GREEN!* Every little bit helps! If your e-mail address changes, please contact our membership chair, Sandy Denton, so we can keep current with our files. I know that by putting the *Quavers* online I am more easily able to forward it to all of my choir members. I hope that you are doing the same!

At the tail end of our song, the ringers do indeed get to the bell festival with all of their equipment...and then they get to come home with TONS more enthusiasm, music ideas, ways to make music, banners and ideas for fellowship...you get the idea!

I've got my bells...do you? See you in Topeka!

Marilyn Lake ~ Area VIII Chair

ELECTED OFFICERS

Chair

Marilyn Lake

142 Terrace Trail S
Lake Quivira, KS 66217
913.302.1010
bolake@smsd.org
LQRngLdr@kc.rr.com

Chair-Elect

Ed Rollins

c/o 1st Baptist Church
1112 E Broadway
Columbia, MO 65203
573.442.1149 (w)
rollins@fbc-columbia.org

Secretary

Natalie Radcliffe

1211 12th Ave
Kearney, NE 68845
308.236.9815
Natalie_radcliffe@
hotmail.com

Treasurer

Cheryl Abney

2063 S Glenn
Springfield, MO 65807
417.886.6892
Cheryl.Abney@att.net

Past Chair

Debbie Llewellyn

3643 Cleveland
Brookfield, IL 60513
708.387.0858 (H)
708.352.2565 (W)
Dal60525@sbcglobal.net



Chair

Kristin Kalitowski-Kowal
230 Duane St
Unit #2D
Glen Ellyn, IL 60137
630-699-3802
Chair@il-agehr.org

Treasurer

Sharon Schmidt
sksbell@gmail.com

Librarian

Beth McFarland
Bethmcfarland.bells@gmail.com

Chimes

Diane Oster
doster@msn.com

Membership

Pat Statwick
pmstatwick@yahoo.com

Food

Anna Pugsley
annadesign@ameritech.net

Handbell Services

Debi Robey
debi2355@att.net

Webmaster

Gary Dietschweiler
garydgss@hotmail.com

Illinois Ideas

Here are two questions that more than a few festival participants have for us:

- **If I am the only one from my choir who can come to Topeka, can I still register?**

Of course! The Area fondly refers to these ringers as "orphan" ringers. Sometimes it is hard to get your full choir of 10-14 people to attend a festival, but most groups are able to get most of the choir in on the fun. You, the orphan ringer, may then be able to fill a position that another choir was not able to fill. On your registration form, make sure you note that you are looking for a choir to ring with, and the Area will do its best to find a choir for you to connect with! If there are many orphan ringers, there may even be a whole choir of dedicated ringers just like you.

- **Is there a way to challenge my ringing abilities if the rest of my choir doesn't want to?**

Most definitely! This year holds the perfect opportunity to ring Level 3-5 music that maybe you don't always have a chance to do in your current choir. A ringing track, called Ad Astra, will be available for those ringers who would like to ring more challenging music during the event. This ringing track will be similar to those that are offered at National Seminar events (a series of rehearsals instead of classes) but positions will be filled similar to Distinctly Bronze events (an application process). Space is very limited for this ringing track, and you will need to apply using the form found in this mailing. If you are accepted into the track, you then have four challenging pieces to start rehearsing on your own before you get to Topeka. Since you will have already learned the notes on your own, the rehearsal time spent with David Harris will allow you to work on tempos and musicality, following a director that is not your own, and performing as an ensemble with people you may have just met.

Kristin Kowal, Illinois State Chair

Dinner Bell Recipe

Microwave Peanut Brittle

Marilyn Lake

1c sugar	1/2 c light corn syrup
1c roasted, no salt peanuts	1 T butter
1t vanilla NOT imitation	3/4 t baking soda

Spray baking sheet. In 4-cup glass measure, combine sugar and syrup. Microwave on high for 5:45 minutes, or until syrup turns a light brown color. EVERY MICROWAVE IS DIFFERENT – watch to make sure it does not burn! Stir in peanuts, butter, and vanilla until blended. Microwave on high 1 minute. Gently stir in baking soda until mixture is light and foamy. Pour onto baking sheet and let cool for 30 minutes. Store in air-tight container. Be sure to NOT use a plastic spoon to stir this candy! Makes 1 pound.



Chair

Kathryn Jaeger

1720 N 3rd St
Clinton, IA 52732
563.242.0416
Jkjdjaeger@juno.com

Treasurer

Mary Lee Parks

marylee@future-systmes.net

Secretary

Carolyn Sternowski

Carolynlfs@mchsi.com

Historian

Anabeth Voigts

davoigts@jtt.net

Chimes

Aaron Hansen

Hansena@
waverly-shellrock.k12.ia.us

Eastern Rep

Joyce Church

jachurch95@yahoo.com

Central Rep

Terri Hodge

phlute1@mchsi.com

Western Rep

Open

Webmaster

Bob Sternowski

Bobs@softronicsltd.com

Iowa Interests

Okay, so taking your youth handbell group to any handbell event sounds like hard work but it really it can be a lot of fun. I have taken young ringers to the Area VIII Youth Handbell events at Lake of the Ozarks and Branson, Missouri as well as our local Iowa AGEHR Youth Handbell Event in Marion, Iowa. This is a great experience for the young ringers as it gives them a chance to bond and grow as a group and they look forward to it every year.

First things first, you need to decide where you are going. This year there will be a Youth Ringers Event at the Area VIII Conference in Topeka, Kansas. Figuring out the cost of the event per ringer is a must, which includes such costs as registration, hotel, transportation, music, etc. Youth Handbell Festivals are a great package for the money as most meals and activities are included in the cost. This all-inclusive fee allows for easier, more accurate cost planning.

Second, sit down with the ringers and their parents to discuss options of paying for the trip. Some parents may choose to pay for the event outright but most appreciate the chance to raise money to pay for the trip. We actually fundraise throughout the year even if we don't have an actual destination in mind.

Third, enlist the parents for help in the fundraising or even attending the event as a chaperone and/or driver. These events can be an awesome experience for the parents also.

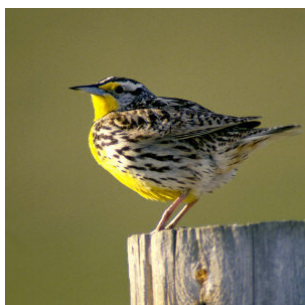
Fourth, let your ringers help in the planning process: this ranges from fundraising ideas to what to wear at the event itself. Your ringers can have fun tie-dying gloves ahead of time to use as their practice gloves or creating a group T-shirt to be worn during the event.

Working on the music for a Youth Festival can be a learning experience in itself. The chosen pieces may not be something that you, the director, would have chosen but still can be a lot of fun. At the festival, the youth ringers will learn to follow a new director and that is always a learning experience (even for us seasoned adult ringers.)

Getting the chance to attend a Raleigh Ringers concert in Topeka will be one of the many awesome activities that the youth will not soon forget. For me, playing at the Landing in Branson was also a great experience even though the water plane did it's best to drown out the sound of the bells. Not all memories, of course, will be bell related. I have saved turtles from showers and also tipped a guest conductor off his jet ski. Neither of these events will ever be forgotten by my ringers and/or fellow directors!!

Attending a Youth Handbell Festival is a great way to get your youth fired up about ringing handbells and even excited about attending the next Youth Handbell Festival.

Kathryn Jaeger, Iowa State Chair



Chair

Kathy Leonard
526 Bluemont Ave
Manhattan, KS 66502
785.317.0598 (cell)
Kleonard@
fumcmanhattan.com

Past Chair

Marilyn Lake
Lqrngldr@kc.rr.com

Treasurer

Karen Blakeslee
Kblakesl@oznet.ksu.edu

Secretary

Angela Krueger
AJK200@hotmail.com

Chimes

Shirley Myers
mymusicmakers@
hotmail.com

Workshop

Brenda Heard
Brenda@ehumc.org

Kansas Korner

You have purchased your Festival music, but how can you use these pieces once you get home? Use your imagination for times/places these pieces will work. Know that the Topeka 2010 committee worked diligently to choose a variety of music that will be a fulfilling addition to your choir's repertoire. Here are a few suggestions.

[Key: T=Tin, S=Silver, G=Gold, B=Bronze, M=Massed, YS=Youth Sunflower, YW=Youth Wheat, YM=Youth Massed.]

Advent-Christmas-Epiphany

Come to Christmas, Lamb, L 1, 2-3 oct. (YS)

'Twas In the Moon of Wintertime, Moglebust, L 2, 2-3 or 3-5 oct. with percussion (T)

We Three Kings, Stephenson, L 1, 2-3 oct. (YM)

Communion or Lent

Bread of Angels, Payn, L 3+, 5 oct., optional chimes (B)

Broken for You, Wissinger, L 3, 3-5 oct., optional chimes (G)

Holy Week-Easter

Enter With Joy, Wissinger L 2, 3-5 oct. (T) (Palm Sunday or Easter)

Gethsemane, arr. Hascall, L 3, 3-5 oct., optional 2 oct. chimes (B) (Maundy Thursday/Good Friday)

Hail the Day That Sees Him Rise, Edwards, L 3, 3-5 oct. (S) (Easter)

With Great Joy, Geschke, L 2, 2-3 oct. (YS) (Easter or any festive event)

Reformation

A Mighty Fortress Is Our God, Moglebust, L 4, 3-5 oct. (G)

General Worship

An American Tapestry III: Spiritual (Down by the Riverside), Sherman, L 3, 3-7 oct. (M)

As the Deer, Geschke, L 2+, 3-5 oct. (YM) (Psalm 42:1)

Didn't My Lord Deliver Daniel?, Edwards, L 3, 3-5 oct. (G)

Dona Nobis Pacem, M Tucker, L 2, 3-5 oct. (YW)

For the Beauty of the Earth, S Tucker, L 2- , 3-5 oct. (YW)

Grand Celebration, Hakes, L 2, 3-5 oct. (YW)

Grazioso, Arnold Sherman, L 2, 3-5 oct. (M) (lovely for weddings)

I've Got the Joy, Stephenson, L 2, 3-5 oct. with optional percussion (S)

Ring Praise O My Soul, M. Tucker, L 1+, 2-3 oct. (YM)

Simple Gifts, Stephenson, L 1, 2-3 oct. (YS)

Spiritoso, Sherman, L 5, 3-6 oct. with optional 3-4 oct. chimes, strings (B) (also Pentecost)

Novelty/Concert

Chopsticks and How!, Wissinger, L 1+, 2-5 oct (YM)

Prairie Suite, Wissinger, L 3 (M)

Let us know if you come up with other great ideas, and don't forget to introduce yourself to me at the Festival. See you in Topeka!

Kathy Leonard ~ Kansas State Chair



Chair

Dolan Bayless
Kirkwood UMC
201 W Adams
Kirkwood, MO 63122
314.966.8167 (w)
DolanBayless@sbcglobal.net

Treasurer

Dolan Bayless
Dolanbayless@
sbcglobal.net

Chimes

Ed Rollins
Rollins@fbc-columbia.org

Webmaster

Burnell Hackman
Burnell@bhackman.com

Others

Briana Belding
Bbelding@
columbia.k12.mo.us

Sherry Boland
BolandSE@aol.com

Ray Haring
joahH@showme.net

Sally Johnson
BellLadySally@
sbcglobal.net

Missouri Musings

An interview with Kath Wissinger, festival conductor and composer of the commissioned piece for the Topeka 2010 Festival.

Dolan: When Marilyn Lake, chair of Area VIII, asked you about composing a piece for the massed ring, what parameters and guidelines were given to you?

Kath: When I was asked to direct and teach at the 2010 Topeka Festival in October 2008, Marilyn also asked about the possibility of a commission – and outlined some suggestions for me:

- 1) Somehow incorporate *Home on the Range*, although slyly, so it could also be used in church.
- 2) Massed ring worthy and Level 3/3+
- 3) Equally as usable in a concert setting as in a worship service
- 4) Lots of "bang for your buck"
- 5) Fun to ring
- 6) A melody that gets stuck in your head
- 7) Mallets, marts and meter changes
- 8) DO NOT use the loping dotted-eighth/sixteenth rhythm typical of cowboy songs.

Those guidelines, along with my own research on Kansas, in particular helped shape the pieces. I worked for months to hide the entire melody of *Home on the Range* (HotR) within the piece (even as an optional countermelody), but the chordal progression of the song is extremely obvious. Even if the tune was omitted, I could still hear HotR as a phantom in the piece. That, plus trying to accommodate as many of her requests as possible, made the scope of the piece bigger than "one piece." So I got permission from Marilyn to write a suite and to include just a hint of HotR, and the rest fell together very well.

Dolan: The suite of three pieces has interesting subtitles. From what sources did you draw inspiration?

Kath: The main titles were easy, since those ideas were the inspirations for each piece. After each was finished, I simply listened to the music to discover what other concepts came to mind. *Dignity*, *Fibonacci Rondo* (it is a rondo form) and then *Destiny*...all seemed to fit the three musical visions perfectly. I also wanted choirs to be able to use the pieces individually in a variety of settings, so subtitles made a lot of sense to allow broader use of the pieces.

Dolan: Describe the construction and form of the suite and each of the three parts. Music is very related to math, so please describe the *Fibonacci* series and how that translated into notes on the page.

Kath: As for explaining construction and methodology, etc. I'm not that technically proficient. Basically, I write what I hear in my head and know will work with bells. I came up with ideas that felt like they belonged together, each showcasing a different facet of Kansas history. (And there were many other ideas I had to leave behind, to keep the pieces clean, focused and under 20 minutes.) *People of the South Wind* implies a beginning and a maturation over time. *Sunflower Dance* is just plain fun. And *Reach for the Stars* strikes me as the finale of piece...as if there's obviously been something that happened before, and this piece wraps it all up and says "we made it!"

I love math, and, when I discovered that the state flower followed the *Fibonacci* sequence in its seed whorls, I felt I had to

Continued on page 17



Nebraska Notes

Chair

Joyce Miller

16105 Spring St
Omaha, NE 68130
402.333.0715
jmiller@tconl.com

Secretary

Janet Chiocchi

janetch@neb.rr.com

Treasurer

Mary Kettelhut

makettel@inetnebr.com

Chimes

Nancy Youngman

nyoungm@lps.org

Others

Mike Allen

jmallen@hamilton.com

Gaye Schlichting

glschlichting@msn.com

Vicky Vandervort

paradox616@aol.com

Sarah Strawn

figment_86@hotmail.com

Angela Wright

angela.wright@

kearneypublic.org

Linda Ashley

Lsashley@inebraska.com

Kyle Smith

Ksmiff79@hotmail.com

Natalie Radcliffe

Natalie_radcliffe@

hotmail.com

Yes, it is still several months before the Area VIII Festival in Topeka, Kansas, but not too soon to begin planning for the ringing levels will be most appropriate for your ringers to attend. Quoting from the November issue of *Quavers* "Will it be possible to ring in more than one level? I have ringers who would be best suited for the Tins level, but I also have ringers who would be challenged and would enjoy the Silver or Gold level." Chair Marilyn Lake replied, "YES!" As a director, you know best the ringing ability of your choir and where the ringers would feel most comfortable in one of the four ringing levels. Perhaps you have one or two ringers that would like to ring a level higher than Tins. On the registration form indicate that you have *orphan ringers* and in what level you would like to place them. Most five-octave choirs have open positions and are more than happy to welcome an orphan ringer into their choir.

If your choir generally rings at level 1 or 2, choose Tins or Silver. Keeping in mind that it is important that ringers enjoy the ringing time spent with the directors and not feel frustrated. Stressed ringers will not enjoy the Festival and that is certainly not what you, as the director and we as the committee, want for any ringer attending. Our goal, as the committee, is to provide a satisfying ringing experience for everyone attending so that all want to continue to attend Area VIII Festivals.

Area VIII has chosen two excellent directors for the 2010 Festival with Kath Wissinger and David Harris. Tins and Gold will enjoy working with Kath while the Silver and Bronze ringers will have David Harris as their director. Everyone will benefit from both directors in the Massed Ring. So, no matter which level you select for your ringers, it is truly a "win, win" opportunity for everyone attending the Festival.

Joyce Miller ~ Nebraska State Chair

Area VIII Resource Library

Lending library available to handbell directors and educators. Materials may be checked out for 30 days for only the cost of postage.

Video library includes concerts, performances, and interviews with top handbell clinicians. Instructional videos are also available.

Publications library includes books on conducting, score study, technique, rehearsal tips, and many other topics to help you and your choirs reach their potential. See the full listing on the Area VIII website.

To request materials, contact Kathy Harrison, librarian, kathy917@aol.com, or call 417.888.0089.



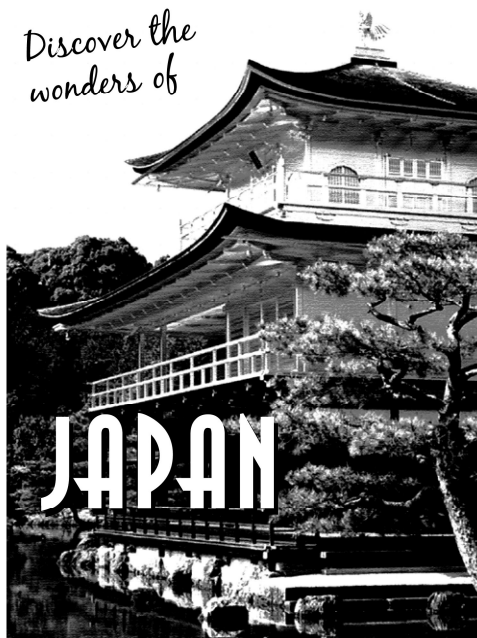
Join
**ROY BLOMQUIST
AND KEITH COLE**
on a tour to

**Tokyo, Kyoto,
Nagasaki,
and Osaka**

July 27 - August 2, 2010

prior to the
**INTERNATIONAL HANDBELL
SYMPOSIUM IN OSAKA
ON AUGUST 3 - 7**

*Discover the
wonders of*



- Roundtrip airfare from San Francisco
- Land transportation
- Hotel accommodations including Symposium (Aug 3-7)
- Daily breakfast, some dinners
- Services of tour host Keith Cole and a Japanese guide
- Full sightseeing schedule with admission fees
- Porterage of one suitcase, all tips and taxes

**FOR MORE
INFORMATION
AND A BROCHURE,
CONTACT**



(616) 957-8113 ~ (800) 469-4883
Groups@wittetravel.com

*Custom designing performance tours since 1975
and a proud member of the Handbell Industry Council*



General Rehearsal Notes

With a little score study, directors can improve the learning process of ringers by preparing them with the skills and knowledge they will need before they are faced with applying those challenges in the music.

Practice rhythmic patterns and handbell techniques first in rote exercises. Once the mind and body know how to perform a skill, finding and performing it in the music is much easier. (See the Jan/Feb 2008 *Overtures* for my article on Unison Exercises.) Some pieces offer these exercises on the last page. If not, make up your own!

Watch transition points. Whenever anything changes, ringers face extra challenge: key changes, time signature changes, technique changes (from ringing to marting to mallets), bell changes (picking up a sharp or flat or moving from bells to chimes), fermatas, slowing down, speeding up, page turns, starting, stopping. Practice these issues in isolation and repeatedly, so they become solid sections of the piece.

Practice the end of the piece, first. Usually the final measures of a piece are the weakest in performance — perhaps because they are different and have been practiced the least. The remedy? Practice this part first. Then move back and practice the final page, then the last 2 pages. In this way, ringers will be moving into familiar territory as the piece reaches its end.

Practice dynamics as you learn. We tend to perform what we know best, and if a spot has been rung loudly during practice, it's hard to perform it softly for performance.

Stress ringing presentation. It is unfair of us to not guide our choirs to ring beautifully. They **can** make circles and ring with style, complementing the music. We just have to help them remember to do it. And again, we perform what we practice.

Encourage your ringers to count out loud for themselves. Counting out loud when learning a piece solidifies a ringer's understanding of where they are in a measure and how to move from one measure to the next. Resist the temptation to count for them.

Encourage your ringers to look up at you as often as possible, in transition spots always and on the first beat of each measure. And directors must look up from their own music to be available to the ringer. By ringing phrases, and not just from note to note, ringers will feel more a part of the music and less tied to their score every moment.



Twos In the Moon of Wintertime, Moglebust, Level 2, 2-3 oct., finger cymbals, tambourine, chime tree, CGB155, \$3.95 3-5 oct. version CGB402

- This wonderful 2-3 oct. piece from 1994 was reissued and also expanded in 2005 into a 3-5 oct. compatible version (both with colored covers). Use whichever version suits your choir best. The older 1994 issue of the 2-3 oct. score (gray wintry scene) has slightly different notation.
- Note the percussion parts are almost universally **mp**. I like the tambourine to be crisp (try holding it at a 45 degree angle.)
- To keep this piece feeling mystical and frosty, we'll use a light touch on the bells both in ringing and for percussive techniques. At m.18 the *subito* (suddenly) *fortissimo* should be clean, definite and abrupt. Then we'll pull back in m.22 and resume our wintry walk.
- M.37 introduces a more lyric line, so our ringing style will soften and smooth out. Note the diminuendo in m.41 — we'll need to lighten up at this transition and then markedly and rhythmically attack the chords in m.42. I'd like to slow down just a little towards the end, so we'll stretch the tempo from m.54 to the end.

Continued on pg. 9



Continued from pg. 8 **Enter With Joy**, Wissinger, Level 2, 3-5 oct. AP25342, \$3.50

- **Enter with Joy** is written in independent 8 measure blocks designated by letters for easy reference. Note that the sections may be mixed, repeated or even omitted as needed for your performance needs.
- Mm.1-24 offers processional options. Repeat whichever sections which work for you. By section D all ringers should be at tables. M.28 beats 2, 3 and 4 should be very smooth and lead into m.29. Bring out the melody on rung eighth notes in m.30-31.
- Section E introduces echoes as a rhythmic element — echoing on beats 2 and 4. The melody spans the entire 3 octave range (in m.37, the E5 on beat 1 is the melody note.)
- In section F we might try playing only the upper Shelley octaves (the 7's) for the obbligato part instead of playing both the 6's and 7's, for a lighter touch.
- M.59-60, only the C7 shakes. One flourish I like to include is a thumb or hand damp (in the air!) after the gyro, so the bells remain "up" after the last chord damps.

Gold

A Mighty Fortress Is Our God, Moglebust, Level 4, 3-5 oct., CGB362, \$4.50

- The shimmering trebles on top and the rhythmic bass malletting bracket both the metrical and rhythmic versions of **Ein Feste Burg**, originally written by Martin Luther. The top treble bells ring in a repeated 2-measure pattern, easily memorized. The bass mallets do likewise (also easily memorized.) The melodic line and chords can be sung. Listen to where you fit into all of these

sections and internalize the rhythmic patterns. Throughout the piece, the more "eyes on the director," the more successful we'll be in holding the piece together and getting it "near" tempo.

- A strong sense of rhythm throughout the piece is absolutely necessary. Remember that beat "one" gets the major stress and beat "three" gets a secondary stress....These two megapulses will help hold the entire piece together. The broad chordal melody in m.48 feels more like cut time, and I will probably direct it more markedly in "2" to not infer a frenetic feel to that section.
- All transitions and variation spots should receive special attention in your rehearsals and become natural, seamless passages into the following section: m.20, Mm.31-40, Mm.68-72, Mm. 86-87. At m.104 all bells should be tabled except for the lone C7/C8.

Broken for You, Wissinger, Level 3, 3-5 oct. (opt. chimes—see note below) AG35179, \$3.95

- Based on Luke 22:19, there are two themes in this piece. Theme 1 (mm.6-14 and 15-22) represents Jesus breaking bread at the Last Supper, trying to explain to his disciples what will be happening in the next

Continued on pg 10

HANDBELL SERVICES, INC.
 23500 Park Street, Suite 2
 Dearborn, MI 48124
 phone: (800) 37-Bells
 email: info@handbellservices.com
 store: handbellservices.com

Everything for handbell/handchime ringers and directors. Gifts, music, services, supplies and more.

Basic Training for Bells
 Enjoy and Praise
 The Complete Handbook for Handbell Ringers
 by MARILYN VOOR THOMSON



Continued from pg 9 few days. Each passage ends with “so here’s my body broken for you.” Theme 2 (introduced in mm.25-32) represents the disciples confused, angry questioning. This second theme may be played on chimes. Just follow the melody of the cross-staffed beamed notes as much as possible. The two themes then intertwine (mm.37-54) as in conversation, and Jesus has the final word.

- Make sure the melodic lines are sure and clear with broad phrase shaping (we’ll talk about this). Carefully check the accidentals in mm.43 and 53. The patterns are not the same and the key changes, too. (AB5 ringer may wish to start on beat 2 of m.53 with left hand ringing Bb5. So their pattern will be L-R-L-R (on B5) – L (A5) – R.) Watch stem directions to follow which voice your bell plays.
- Ringing style needs to be flowing and gentle for the most part. A slower tempo enhances the emotion. Try to make changes to accidentals in synch with the rhythm of the ringers around you. Melodic lines can be rung higher in the air, to increase both volume and vision.

Didn't My Lord Deliver Daniel?, Edwards, Level 3, 3-5 oct. CGB464, \$4.50

- Get ready for some fun! We will really swing on this one! Try *singing* the first page before playing it, to get the feel. The counter melody in m.20 (upper bass part) needs to swing equally as well, with a purposeful drive down to the Bb3 in m.24. Mm.25 and 26 eighth notes must be very cleanly



Prairie Suite (*People of the South Wind, Sunflower Dance, Reach for the Stars*), Wissinger, Level 3, 3-6 oct. (opt. chimes) Release date: Jan 2010 AGEHR

Embracing the culture and history of Kansas, **Prairie Suite** is a three-movement suite commissioned by Area VIII specifically for this event. Each section is subtitled for a broader use in various venues.

- **People of the South Wind** (Dignity) The opening movement celebrates a native people of this region, the Kansa tribe. The main theme is somber and dignified yet positive, even in a minor key. There is a stretch to the sequencing (patterns that repeat), each one reaching higher; build on this pattern with longer strokes and more definitive strikes. A calm ostinato signature in the bass, introduced in m.7, recurs throughout the piece tying it all together.
- **Sunflower Dance** (Fibonacci Rondo) This quirky little melody is based on a Fibonacci series of notes, representing the same numeric pattern found in the seed swirls of the sunflower, the state flower of Kansas. Note the accompaniment part follows a strict pattern. The 6/8 measures are completely malleted, while the 5/8 measures end in a mart.
- **Reach for the Stars** (Destiny) Based on the state motto: “*To the Stars through Difficulty*,” this piece features an introduction with dark, mallet-rolled chords, then the skies clear for the finale. All eighth notes should be very smoothly played. Mm.26-33 features an unusual notational device, which allows for a fuller sound than conventional Shelleys offers by indicating a separate stems-up chordal part for 5 and 6 octaves. The coda (mm.44 to the end) offers an option to play a snippet of the Kansas state song, *Home on the Range* on chimes (or bells.) If this option is used, bass bell part is omitted (unless you have extra hands to cover bells and chimes). The last chord should “sparkle like stars” on suspended mallets. Bells upright please (switch to the next harder mallet if necessary) and the malleting will fade out from the lowest bell to the high bells ending with only the top few trebles shimmering.





APPOINTED CHAIRS

Ad Astra Ensemble Registration

Membership

Sandy Denton
2301 W Claire
Lincoln, NE 68523
402.890.2293
dentonsandy@ymail.com

Historian

Open

Please email Marilyn Lake
if you are interested

Education

Kipp Willnauer
PO Box 364
Gardner, KS 66030
913.884.6935 (h)
Willnauk@hotmail.com

Resource Librarian

Kathy Harrison
2733 E. Battlefield Rd
#305
Springfield, MO 65803
918.261.4201
kathy917@aol.com

June 24-25-26, 2010

Registration for Ad Astra Ensemble ONLY

Organizer: Kipp Willnauer
willnauk@hotmail.com

Registrar: Cheryl Abney
cheryl.abney@att.net

During our time together in Topeka, KS during the 2010 Festival, this ensemble track allows an opportunity to work under the baton of David Harris, director of the Raleigh Ringers. This extra ringing track has been created for 26-36 individual ringers who would like to spend about six additional rehearsal hours in preparation for an additional four songs to be performed during a luncheon concert on Saturday, June 26, 2010. The rehearsals will be held during the regular class session times during "Ringing on the Range," on June 24-25, 2010. This track is titled the Ad Astra Ensemble (a Latin phrase meaning "to the stars.") This name is a portion of the Kansas State motto: "Ad Astra per Aspera"...To the Stars through Difficulties. If you are interested in participating in this ensemble ringing track, please fill out all information and send it through snail mail or e-mail to: Kipp Willnauer 117 W Main St, Gardner, KS 66030 or willnauk@hotmail.com

PLEASE MAKE A COPY FOR YOUR RECORDS:

Your Name _____

Your Address _____ Zip _____

Your email _____

Director Name (or Ringer if you are a Director) _____

Director / Ringer email: _____

AGEHR Membership Number _____

List three (3) Handbell Compositions you have performed this past year January 2009 thru March 2010 (please include title, composer, level and publisher):

1. _____

2. _____

3. _____

List recent ensemble experiences during the past two years you have participated in:

The songs selected for Ad Astra Ensemble are: 1) Four Resonances – Payn #ag46008j,
2) Fantasy No.1 in F Minor – Sherman #1698; 3) Carillon – Gramann #jhs9200;
4) Psalm 42 – Buckwalter #hb251.

AGEHR Member Fee per individual is \$ 75.00 and will be billed to you by registrar Cheryl Abney if accepted. Notification of acceptance will occur by the Early-bird deadline for Ringing On The Range, AREA VIII Festival. **This ensemble fee is in addition** to the Ringing On the Range Festival Registration fee.



Ringing on the Range 2010 Festival

CLASS SCHEDULE Thursday, June 24, 2010 (subject to change)

ROOM	SESSION A 11:30 – 12:30	SESSION B 12:45 – 1:45	SESSION C 2:00 – 3:00	SESSION D 3:15 – 4:15
	Tins Rehearsal	Silver Rehearsal	Gold Rehearsal	Bronze Rehearsal
ATRIUM	Costume (Raleigh Ringers)	Touring (Raleigh Ringers)	Costume (Raleigh Ringers)	Costume (Raleigh Ringers)
HOMESTEAD	Treble Tech (Raleigh Ringers)	Treble Tech (Raleigh Ringers)	Treble Tech (K Kowal)	Treble Tech (K Kowal)
RIVER	Basic Tech (Raleigh Ringers)	Basic Tech (Raleigh Ringers)	Basic Tech (Raleigh Ringers)	Change Ringing (Raleigh Ringers)
WHEAT	Rehearsal Tech (Marilyn Droke)	Basic Bass Bell (Raleigh Ringers)	Adv Bass Bell (Raleigh Ringers)	Basic Bass Bell (Raleigh Ringers)
BISON	Ensemble Ringing (Raleigh Ringers)	Solo Ringing (Gail Joslin)	Ensemble Ringing (Raleigh Ringers)	Stopped Sounds (Patrick Gagnon)
PIONEER <i>Sight-reading</i>	Collections (Dolan Bayless)	AGEHR (Jenny Cauhorn)	AGEHR (Jenny Cauhorn)	Collections (Dolan Bayless)
EMERALD I	Beginning Maori Sticks (Emma Carter)	Beginning Maori Sticks (Emma Carter)	Middle Bell Tech (Marilyn Wilgocki)	Middle Bell Tech (Marilyn Wilgocki)
EMERALD II				
EMERALD III <i>Sight-reading</i>		Choristers Guild (Suanne Comfort)	Choristers Guild (Suanne Comfort)	Wedding/ Funeral (S Washington)
EMERALD IV				
EMERALD V	Ad Astra Ens Rehearsal			
SHAWNEE B	Change Ringing (Raleigh Ringers)	Processional Osti (Nancy Youngman)	Change Ringing (Raleigh Ringers)	Processional Osti (N Youngman)
SHAWNEE C	1 st Timers Mtg (Sandy Denton)	Healthful Ringing (Patrick Gagnon)	Healthful Ringing (Patrick Gagnon)	Handchimes in Education (Marilyn Lake)
HERITAGE A		Petting Zoo (Raleigh Ringers)	Petting Zoo (Raleigh Ringers)	Petting Zoo (Raleigh Ringers)
HERITAGE B	Maintenance (Raleigh Ringers)	Maintenance (Raleigh Ringers)	Maintenance (Raleigh Ringers)	Maintenance (Raleigh Ringers)
HERITAGE C			Masseuse (Leslie)	Masseuse (Leslie)
HERITAGE D	Orff – Youth (Aaron Hansen)	Orff – Youth (Aaron Hansen)	Orff (Aaron Hansen)	Orff (Aaron Hansen)
SUNFLOWER	Showcase choirs	Showcase choirs	Showcase choirs	Showcase choirs
KANSAS BUILDING	Breakout concerts	Breakout concerts	Breakout concerts	Breakout concerts
HH ATRIUM	Youth Festival	Youth Festival	Youth Festival	Youth Festival



Ringling on the Range 2010 Festival

CLASS SCHEDULE Friday, June 25, 2010 (subject to change)

<u>ROOM</u>	<u>SESSION E</u> 9:15 – 10:15	<u>SESSION F</u> 10:30 – 11:30	<u>SESSION G</u> 1:15 – 2:15	<u>SESSION H</u> 2:30 – 3:30
	Bronze Rehearsal	Gold Rehearsal	Silver Rehearsal	Tins Rehearsal
ATRIUM	Touring (Raleigh Ringers)	Touring (Raleigh Ringers)	Basic Conducting (Becky Waters)	Score Study (Dolan Bayless)
HOMESTEAD	Treble Tech (Raleigh Ringers)	Treble Tech (Raleigh Ringers)	4-in-Hand/Shelly (K Kowal)	4-in-Hand/Shelly (Sharon Schmidt)
RIVER	Change Ringing (Raleigh Ringers)	Change Ringing (Raleigh Ringers)	Basic Tech (Sandy Denton)	Basic Tech (Sandy Denton)
WHEAT	Adv Bass Bells (Raleigh Ringers)	Basic Bass Bells (Dolan Bayless)	Basic Bass Bells (Dolan Bayless)	Begin Director (NYoungman)
BISON	Stopped Sounds (Patrick Gagnon)	Ensemble Ringing (Raleigh Ringers)	Solo Ringing (Gail Joslin)	Ensemble Ringing (Gail Joslin)
PIONEER <i>Sight-reading</i>	Favorites 2-5oct (Joyce Miller)	Favorites 2-5oct (Joyce Miller)	Chime Music (Cheryl Abney)	Chime Music (Cheryl Abney)
EMERALD I	Beginning Maori Sticks (Emma Carter)	Maori Sticks – Youth (Emma Carter)	Maori Sticks – Youth (Emma Carter)	Adv Maori Sticks (Janet Carter)
EMERALD II				
EMERALD III <i>Sight-reading</i>	Seasons of the Church (Kipp Willnauer)		Wedding/Funeral (S Washington)	
EMERALD IV				
EMERALD V		Ad Astra Ensemble 10:30 – 12:30		Ad Astra Ensemble
SHAWNEE B	Adding Pizzazz (Kath Wissinger)	Handchimes in Education (Marilyn Lake)	Adding Pizzazz (Kath Wissinger)	Bell Assignments (K Kowal)
SHAWNEE C	Building Relationships (Sandy Denton)	Healthful Ringing (Patrick Gagnon)	Bells w/Few Ringers (Kathy Leonard)	Bells w/Few Ringers (Kathy Leonard)
HERITAGE A	Petting Zoo (Raleigh Ringers)	Petting Zoo (Raleigh Ringers)	Banner in an Hour (Marilyn Lake)	Banner in an Hour (Marilyn Lake)
HERITAGE B	Maintenance (Raleigh Ringers)	Hand Jives (Kelsey Denton)	Hand Jives – Youth (Kelsey Denton)	Hand Jives – Youth (Kelsey Denton)
HERITAGE C		Masseuse (Leslie)	Masseuse (Leslie)	Masseuse (Leslie)
HERITAGE D	Rehearsal Tech (Marilyn Droke)	Dalcroze (K Mogannam)	Rehearsal Tech (Marilyn Droke)	Dalcroze (K Mogannam)
SUNFLOWER	Showcase Choirs	Showcase Choirs	Showcase Choirs	Showcase Choirs
KANSAS BLDG	Breakout Concerts	Breakout Concerts	Breakout Concerts	Breakout Con- certs
HH ATRIUM	Youth Festival	Youth Festival	Youth Festival	Youth Festival



Ringling on the Range 2010 Festival

CLASS SCHEDULE Saturday, June 26, 2010 (subject to change)

ROOM	SESSION I 8:00 – 9:00	SESSION J 9:15 – 10:15	SESSION K 1:30 – 2:30	SESSION L 2:45 – 3:45
	Tins Rehearsal	Gold Rehearsal	Silver Rehearsal	Bronze Rehearsal
ATRIUM	Basic Conducting (Becky Waters)	Score Study (Dolan Bayless)	Basic Conducting (Becky Waters)	Bldg Relationships (Sandy Denton)
HOMESTEAD	4-in-Hand/Shelly (Sharon Schmidt)	4-in-Hand/Shelly (Sharon Schmidt)	4-in-Hand/Shelly (K Kowal)	4-in-Hand/Shelly (Sharon Schmidt)
RIVER	Bells in Worship (Joyce Miller)	Bells in Worship (Joyce Miller)	Community Choirs (Joyce Miller)	Community Choirs (Ed Rollins)
WHEAT	Beginning Directors (N Youngman)	Planning AGEHR Events (Kathy Leonard)	Planning AGEHR Events (Kathy Leonard)	AGEHR Membership (Jenny Cauhorn)
BISON	Solo Ringing (Raleigh Ringers)	Solo Ringing (Gail Joslin)	Ensemble Ringing (Gail Joslin)	
PIONEER <i>Sight-reading</i>	Area VIII Composers (Sandy Denton)	Area VIII Composers (Sandy Denton)	2-3 oct. music	2-3 oct. music
EMERALD I	Adv Maori Sticks (Janet Carter)	Adv Maori Sticks (Janet Carter)		
EMERALD II				
EMERALD III <i>Sight-reading</i>		Christmas in June (Kipp Willnauer)		
EMERALD IV			Sunflower Ensemble Church of the Resurrection Overland Park, KS	Sunflower Ensemble Church of the Resurrection Overland Park, KS
EMERALD V	Ad Astra Ensemble 7:00a – 9:00			
SHAWNEE B	Working with Children (Cheryl Abney)	Processional Osti (N Youngman)		Hillbilly Bands (KC Congdon)
SHAWNEE C		Green room	Green room	Green room
HERITAGE A	Banner in an Hour (Marilyn Lake)	Banner in an Hour (Marilyn Lake)		
HERITAGE B	Rhythm Games (KC Congdon)	Rhythm Games (KC Congdon)		Hand Jives (Kelsey Denton)
HERITAGE C				
HERITAGE D	Dalcroze (K Mogannam)		Dalcroze (K Mogannam)	
SUNFLOWER		Ad Astra CONCERT 12:30 – 1:15		
KANSAS BLDG	Breakout concert	Breakout concert	Breakout concert	Breakout concert
HH ATRIUM		Young Ringers Concert 10:30 – 11:30		



Upcoming Events

2010	EVENT	LOCATION	CONTACT
Feb 6	Young Ringer's Mini-Festival w/ Anna Laura Page	Santa Maria del Popolo 126 N Lake St Mundelein, IL	Kristin Kalitowski-Kowal chair@il-agehr.org 630-699-3802
Feb 20	Illinois State Ringer's Workshop	Grace United Methodist 300 Gartner Naperville, IL	Kristin Kalitowski-Kowal chair@il-agehr.org 630-699-3802
Feb 25-28	Distinctly Bronze West	Hampton Inn & Suites 150 Washington Ave Bremerton, WA	www.agehr.org 800-326-3745 Application process required
Feb 27	Kansas Spring Ring	Church of the Resurrection 13720 Roe Ave Leawood, KS	Gwen Gepford Gwen.gepford@cor.org
Feb 27	Children's Bell/Chime Festival w/ Cheryl Abney	Lutheran Church of the Resurrection 3500 29th Ave Marion, IA	Carolyn Sternowski 319-377-6588 CarolynLFS@mchsi.com
Apr 10	Iowa Director's Seminar w/ Marilyn Lake	St John's Lutheran 1420 Walker St Ely, IA	Carolyn Sternowski 319-377-6588 CarolynLFS@mchsi.com



Chicago Bronze will be holding auditions in January, 2010. We are seeking talented ringers who are looking to play challenging Level 4 and beyond music. Auditions are held at our rehearsal site in Arlington Heights. If you are interested in auditioning, please call 1-877-7WE-RING and leave us a message, or contact Bill at auditions@chicagobronze.com



Upcoming Concerts

2010	CONCERT	LOCATION	CONTACT
2/14 2:00p	Chocolate & Handbells Gateway Ringers Christ Memorial Ringers \$5 donation	Christ Memorial Lutheran Church 5252 S Lindbergh Blvd St Louis, MO	Sherry Amen 314.757.6607 Suzanne.barton @christmemorialstl.org
2/21 4:00p	The Agape Ringers Tickets required \$5-\$14	Grace United Methodist 300 Gartner Naperville, IL	Dan Wagner concerts@peopleofgrace.org 630.355.1748
3/7 4:00	The Agape Ringers	1st Presbyterian 302 N Dunton Arlington Heights, IL	Ken Whitney 847.255.5903 kenwhitney@fpcch.org
4/11 4:00p	Benefit concert for <i>Jazz Alive</i> w/ Orbert Davis & The Agape Ringers \$25	LaSalle Street Church 1136 LaSalle St Chicago, IL	KC Congdon www.agaperingers.org 309-365-2910
5/2 3:00p	Concordia Handbell Choirs In Concert	Music Center Recital Hall Concordia University 800 N Columbia Ave Seward, NE	Jessica Kite Jessica.kite@cune.edu 800.535.5494 x 7282
5/16 7:00p	The Agape Ringers	Westminster Presbyterian 2821 N Bell School Rd Rockford, IL	Jean Anderson ConcertSeries@ WestminsterRockford.org 815.282.1500
6/23 7:30p	Raleigh Ringers Tickets required \$22.50	Orpheum Theater 200 N Broadway Wichita, KS	www.selectaseat.com

Area VIII is represented at
Distinctly Bronze 2009 East at
New Bern, NC

Linda, Ashley, Karen Blakeslee,
SuAnne Comfort, KC Congdon,
Beth Ann Edwards, Lori Fenton,
Joyce Miller, Jodi Motley, Julie
Murphy, Tracy Peterson, Sharon
Schmidt, David L. Weck





continued from page 5

use this "Golden series" as a basis for the piece. The sequence follows a formula of addition, starting with zero and one, then each number is the sum of the previous two numbers:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144,

On a piano keyboard I simply counted up from "F" the specific number of notes for each successive number in the series: F, G, A, C, etc...(and quickly ran out of piano keys!)—then used these specific notes in rhythm to "discover" a melodic line. I really like the 5/8–6/8 pattern, and made sure the percussive techniques followed a strict pattern as well: all 6/8 measures use only mallets and all 5/8 measures end in a mart.

Dolan: After doing the research, how long did it take for you to compose the suite?

Kath: A glib answer for this question is 53 years, because everything I've ever experienced goes into writing my music. To answer the specific question, though, this is an unusual case, since I worked towards the goal of incorporating HotR into the main theme for about 4 months without success. I'd come up with the *People of the South Wind* theme and *Sunflower Dance* ideas in that time as well. Once the HotR parameter was lifted and the idea of a suite was okayed, I finished up the first two pieces within a month since I already had so much of the actual ideas blocked out. *Reach for the Stars* was delivered two months later. So start to finish, I worked on *Prairie Suite* for over eleven months, much longer than a regular composition. By the way, HotR does get a nod at the end of *Reach for the Stars* as an optional chime part at the close of the piece, as the stars "twinkle" overhead with malleted trebles.

Oh, and the publication process takes a good bit of time, too. John Behnke at AGEHR publishing worked with me over about four months with engraving and proofing. In *Reach for the Stars*, he allowed me to apply an unusual notation to keep a fuller part for 4+ octaves instead of simply doubling the top note with shellies (which is usually done)—all to the betterment of the piece.

Dolan: Anything else that you could add, like an anecdote about the piece, would be valuable.

Kath: Marilyn's first response to the suite was so heart warming: *"I am crying right now! How beautiful that you have put all of our Kansas specialties right in your music! I KNEW we chose the right composer!"* And then after a read-through of it: *"I just had to share with you: yesterday we rang through the festival tunes for the first time at the KS Director's Seminar, and your piece was FABULOUS! It was so cool to finally hear it on bells...great music, great piece. This is gonna be a wonderful festival, and your music really adds just the right touch. Thanks for all you have done for us!"*

My own choirs often play music written for them with the ink still wet. They premier many of my pieces. Likewise in Topeka, you will be the very first choirs to play this suite, written specifically for you, in public. I look forward to bringing this music to life plus exploring a lot of other great music and classes at the Festival. We all need inspiration in our lives. Bring some friends who haven't experienced a Festival before—you'll be doing them such a favor!

CheeRing you on until then, Kath Wissinger

Dolan Bayless ~ Missouri State Chair



DO-IT-YOURSELF LOW-COST BELL MUSIC STAND

Bob Sternowski, rhsterno@mchsi.com

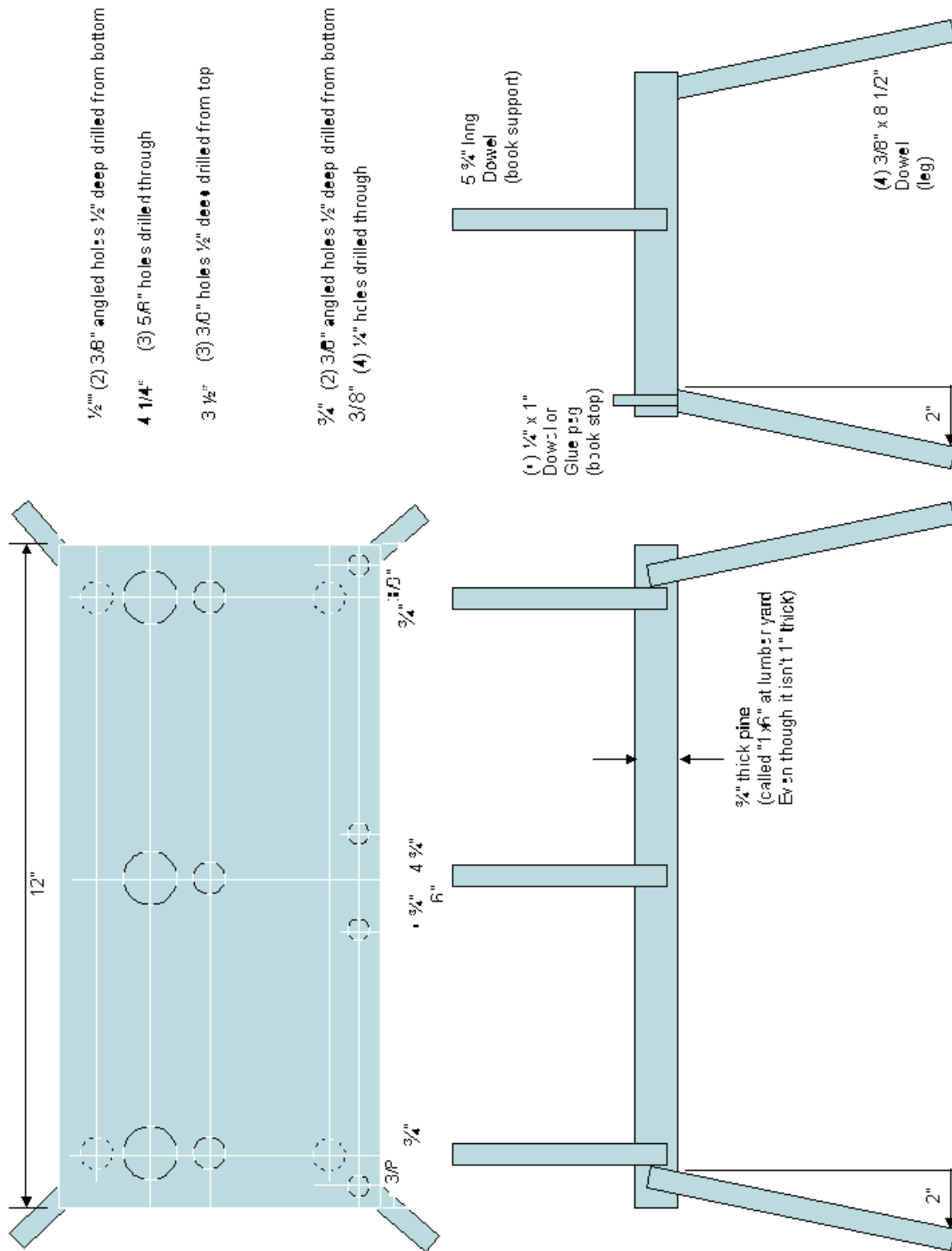
In the best American innovative spirit of “necessity is the mother of invention,” we needed some bell music stands for a starter choir but couldn’t afford the nice ones. So in desperation I whipped this design up in my workshop and made a choir’s worth. Buying some of the material, I figure it came out to about 80 CENTS each...a considerable savings over the “nice” ones. And they work!

Nothing about this is critical or complicated, except for drilling some angled holes for the legs. You can build it EXACTLY as shown, or modify or tailor the dimensions and design for locally available (i.e, free or cheap) materials. The full dimensions are given below, and the notes will offer some helpful hints.



CONSTRUCTION NOTES

1. I used 3/4" thick (1"x6") pine, cheap, available; don't use plywood, it will splinter badly, but almost any other wood will work; thicker is ok but then the stand will be heavier.
2. I used 3/8" diameter dowels (from hardware or lumber store); 7/16" or 1/2" diameter will work fine too, just adjust hole sizes accordingly. Using 1/4" glue pegs saves you the trouble of cutting tiny 1" long pieces of dowel for the stops, they are already cut to 1".
3. Recommend using a drill press to get the holes at right angles.
4. The angle of the leg holes is not critical, but all four should match. You can adjust the length of the legs to make it higher or lower as needed by your table and ringer heights. DO NOT drill the legs at 90° to the base, the stand will be tipsy! I made a drill guide out of a small piece of 2x4, drilling the 3/8" hole at the angle I wanted and then clamping it to the corner of each stand base and drilling the angled hole through it into the base with an electric hand drill; simple, consistent angle, works nicely.
5. The 5/8" holes are “stacking holes”, allows you to stack the stands atop each other by threading the three book support posts into the stacking holes.
6. The height of the book support posts and the distance between the book stops and the book support posts IS a little bit critical; they were set to get a regular loose leaf notebook to be balanced evenly and sit at a 45° angle. You can adjust that as you desire by changing the book support height. The book stops protrude 1/4" to keep the book from sliding off but low enough to allow page turns. The two center stops are positioned to clear the metal lever that is in the center of most notebooks putting a post in the center would be in the way.
7. When you are done cutting all the pieces (this is a good one-evening project for the choir), sand all the edges and ends to remove splinters and sharp edges. Glue the dowels into their respective holes, gently tapping the dowels to the bottom of their holes with a mallet or hammer. I recommend using epoxy rather than wood glue, it will last longer.
8. Paint or stain the stands as you wish, or leave them natural wood.
9. I made ONE first to see if I liked the dimensions; THEN made the rest! *Enjoy!.....Bob*



1/2" (2) 3/8" angled holes 1/2" deep drilled from bottom

4 1/4" (3) 5/8" holes drilled through

3 1/2" (3) 3/8" holes 1/2" deep drilled from top

3/4" (2) 3/8" angled holes 1/2" deep drilled from bottom

3/8" (4) 1/4" holes drilled through