



Handbell Musicians
OF AMERICA

QUAVERS

AREA 8: ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA
JANUARY, 2012

Captions from the Chair

Greetings Area 8 Handbell Musicians of America!

If you are like me, we are in the throes of preparing and perfecting handbell music for worship and special programs during Advent and Christmas. By the time you read this article, those worship services and special programs will be past tense! That means as the New Year begins, preparations will either start or continue for the River Ring Festival of Area 8 to be held in St. Charles, Missouri, in mid June 2012. Have you registered yet?

I am very pleased to be serving the directors and ringers of Area 8 as chair! As your chair, I have an open communication policy and I am willing to answer any questions that you might have. After nagging my mentors over the years, I will tell you if I do not have the answer I will research it for you. The greatest attribute of handbell musicians is they are willing to help each other. Do you know handbell directors and ringers that need a mentor? Or do they need an invitation to join the Handbell Musicians of America? Please extend yourselves, just as your board members do, to serve others in our handbell community. And, as you read the article from our Membership Chair, Kathy Leonard, let us be invitational and inclusive to develop new members both at the organizational level and in the ringer membership category.

On November 4 and 5, I represented Area 8 at the Area Leadership Training led by our executive director, Jennifer Cauhorn. Let me give you just a few brief updates as to the transformation of AGEHR to Handbell Musicians of America. Basically the transition has gone very well with minor glitches in the website and in the new email system. Please notice that the email addresses will be generic so as chairs and officers change from year to year, the email addresses will remain static. For example, you may contact me using my Handbell Musicians of America address: chair@area8.handbellmusicians.org.

Progress is being made in how our organization tracks our membership. We in Area 8 will be developing strategic plans that parallel that of national to invite new members and to serve current members. At the Leadership meeting, we were looking at various components of the membership program, and guess whose membership popped up on the screen as having lapsed? Okay, so you guessed that I was made the example. For who knows what reason, the communication and invoice for my membership through my church did not get renewed. That was corrected very quickly! This points out that we have to have an *intentional plan* for communications with our members.

Have you noticed how many times I have used Area 8? Well that is the new way! Even though our website address uses the roman numerals, the accepted practice is to go with Area 8. Also, practice saying Handbell Musicians of America! Please do not abbreviate, as the forbidden HMA stands for a medical association. Besides, that's who we are—we are Handbell Musicians. We are not just ringers or directors, we are Handbell Musicians.

Let us look forward to a New Year filled with music and ringing!

Dolan Bayless ~ Area 8 Chair

www.area8.org



Table of Contents

| | |
|-------------------------------|------------|
| Captions from the Chair | Page 1 |
| Concerts | Page 19 |
| Distinctly Bronze | Page 7 |
| Distinctly Teen | Page 6 |
| Events | Page 20 |
| Lending Library | Page 8 |
| Master Series | Page 4 |
| National Seminar | Page 5 |
| Networking | Page 18 |
| Officers, Elected & Appointed | Page 2 |
| Officers, State | Page 3 |
| Rehearsal Notes | Page 9-14 |
| Young Ringers Rehearsal Notes | Page 15-18 |

Elected & Appointed Officers

| | |
|---|--|
| <p>Chair Dolan Bayless c/o Kirkwood UMC 201 W Adams Kirkwood, MO 63122 314.966.8167 Chair@Area8.handbellmusicians.org</p> | <p>Quavers KC Congdon NewsletterEditor@Area8.handbellmusicians.org</p> |
| <p>Chair-Elect Patrick Gagnon 211 S Victor (P.O. Box 314) Hubbard, IA 50122 641.373.2972 ChairElect@Area8.handbellmusicians.org</p> | <p>Education Lauran Delancey Education@Area8.handbellmusicians.org</p> |
| <p>Treasurer Kristin Kalitowski-Kowal 295 Town Center Blvd Gilberts, IL 60136 630.699.3802 Treasurer@Area8.handbellmusicians.org</p> | <p>Financial Advisor Cheryl Abney FinancialAdvisor@Area8.handbellmusicians.org</p> |
| <p>Secretary Karen Cadmus 6728 N Parkwood Dr Peoria, IL 61614 Secretary@Area8.handbellmusicians.org</p> | <p>Historian Natalie Radcliffe Historian@Area8.handbellmusicians.org</p> |
| <p>Past Chair Marilyn Lake 142 Terrace Trail S Lake Quivira, KS 66217 913.302.1010 PastChair@Area8.handbellmusicians.org</p> | <p>Member-ship Kathy Leonard Membership@Area8.handbellmusicians.org</p> |
| | <p>Resource Librarian Kathy Harrison Librarian@Area8.handbellmusicians.org</p> |
| | <p>Webmaster Wendi Calkins-Levitt Webmaster@Area8.handbellmusicians.org</p> |



State Officers

| | ILLINOIS | IOWA | KANSAS | MISSOURI | NEBRASKA |
|-----------|---|--|---|---|---|
| Chair | Sharon Schmidt 28 Oriole Ct Naperville, IL 60540 630.369.9879 IL@Area8. handbellmusicians.org | Patrick Gagnon IA@Area8. handbellmusicians.org (acting state chair until filled) | Cherryl Cox 8906 Ryan Circle Wichita, KS 67205 316.729.9728 KS@Area8. handbellmusicians.org | Suanne Comfort 6108 Blueridge Blvd Raytown, MO 64133 816.353.1708 MO@Area8. handbellmusicians.org | Mike Allen 1414 20th St P.O. Box 347 Aurora, NE 68818 402.694.3580 (H) NE@Area8. handbellmusicians.org |
| Treasurer | Debbie Perisho Treasurer@ il-agehr.org | Mary Lee Parks marylee@ furture-systems.net | Karla Denton threadbndr@gmail.com | Cathy Leiboult CLieboldt@gmail.com | Janet Chiocchi janetch@neb.rr.com |
| Secretary | Beth McFarland Secretary@ il-agehr.org | Laurie Stock laurelstock1@aol.com | Open | Open | Nancy Youngman nyoungm@lps.org |
| Web | Gary Dietschweiler garydgss@ hotmail.com | Wendi Calkins-Levitt WendiL@ calkinselectric.com | Wendi Calkins-Levitt WendiL@ calkinselectric.com | Wendi Calkins-Levitt WendiL@ CalkinsElectric.com | Janet Chiocci janetch@neb.rr.com |
| Other | Fred Snyder MembershipChair@ il-agehr.org | <i>Historian</i> Tina Gehrke elwoodgehrke@ Hotmail.com | <i>Past Chair</i> Kathy Leonard KLeonard@ Funcmanhattan.com | <i>St Louis Area</i> Sherry Boland bolandse@aol.com | <i>Chimes</i> Kyle Smith Ksmiff@gmail.com |
| | Kristin Kalitowski-Kowal Registrar@ il-agehr.org | <i>Chimes</i> Aaron Hansen Aaron.hansen@ Wsr.k12.ia.us | <i>Chimes</i> Shirley Myers mymusicmakers@ Hotmail.com | <i>KC Area</i> Kathy Ford Kathyjdf@aol.com | Gaye Schlichting glschlichting@ msn.com |
| | Diane Oster HandchimeMentor@ il-agehr.org | <i>Eastern Rep</i> Terri Hodge phlute1@mchsi.com | <i>Workshop</i> Brenda Heard Brenda@ehumc.org | <i>At Large</i> Marilyn Droke ddroke@ suddenlink.com | Vicky Vandervort paradox616@aol.com |
| | Angela Chase ChimeLoan@ il-agehr.org | <i>Western Rep</i> Patrick Gagnon pga1820@aol.com | | Kathy Harrison Kathy917@aol.com | Sarah Strawn figment_86@ hotmail.com |
| | Anna Pugsley FoodCoordinator@ il-agehr.org | | | Burnell Hackman Burnell@ bhackman.com | Angela Wright angela.wright@ kearneypublic.org |
| | Ben Hafner StudentLiaison@ il-agehr.org | | | | Linda Ashley Lsashley@ inebraska.com |
| | Debi Robey HandbellServices@ il-agehr.org | | | | Natalie Radcliffe Natalie_radcliffe@ hotmail.com |
| | | | | | Kelsey Denton DentonKelsey@ yahoo.com |
| | | | | | Byron Jensen bjensen@hastings.edu |
| | | | | | Joyce Miller jmiller@tconl.com |



Master Series

How to get better?

A recent discussion on Handbell-L began with the question "How to get better?" The posting was specifically interested in improving as a director, but the question can be applied to ringers, directors and composers. My quick answer to the question is **Master Class Series!** Four classes are offered in 2012: one for ringers, one for composers, and two for directors.

Ringling Techniques and Proficiency will be taught by Michèle Sharik, and will cover many aspects from basics to multiple bells-in-hand techniques. As a bonus, you can complete all three levels of the Ringing Techniques and Proficiency section of the Handbell Musicians Certification.

Arnold Sherman's **Master Class in Composing** allows six individuals the opportunity to develop compositions in private sessions with Arnold, plenty of quiet work time, and group discussions. An added bonus is the opportunity to ring works in progress.

I attended the **Master Class in Conducting** with William Payn last year, and while it was a challenging experience, I found it to be incredibly helpful. Each conductor prepares a piece to direct, and rings for the other conductors. Video and immediate feedback from Bill and the ringers allow you to explore new methods on the spot. The atmosphere is collegial and friendly, and you'll only hear things to help you get better.

My friend Debbie Shaw attended the 2011 **Handbell Director Skill Development** class led by Carolynne and Bill Mathis. Debbie says she was "interested to learn how varied everyone's background was. Some were very skilled handbell ringers learning to be directors, and others had very limited experience behind the tables and were now finding themselves leading handbell choirs. The Mathis' are extremely knowledgeable and are great teachers. I got help with my conducting technique and many great ideas on how to teach skills to beginners. My 'aha' moment was learning that there is so much that goes into communicating with the choir with just your body. As an accomplished ringer I know how important a great conductor is to the final product, but developing the skills to be a good conductor is another thing entirely."

Oh, and did I mention that classes are held someplace warm . . . in February? And that you have the opportunity to meet and work with fellow handbell musicians from all over the country? And that there's something for everyone?

Master Series 2012:

<http://handbellmusicians.org/events/handbell-musicians-masters-series-register-now/>

Handbell Musician Certification:

<http://handbellmusicians.org/music-resources/handbell-musician-certification/>

Sharon Schmidt ~ Illinois State Chair

www.il-ageshr.org



National Seminar

www.agedria.org

How do you get to National Seminar? Money...lots of money. Our Guild's national events are daunting in terms of the amount of money it takes; first of all to get to the venue, then to rent a hotel room, and finally to register. Depending on the various choices made for travel and housing, one could spend up to \$1,000 in order to get there, do it, and get home. Yikes! Luckily, our Guild fully recognizes these costs and has in place a number of scholarships and programs to make this valuable event far more attainable.

Scholarships

The **Marilyn Kielniarz Memorial Scholarship** Fund was established to honor this past Guild president, and to assist a Music Educator attending National Seminar.

The **D. Linda McKechnie Scholarship Fund** was established to provide assistance to individuals and programs that promote education in elementary schools or to special needs populations. This fund also provides assistance to such individuals attending National Seminar.

The **W.D. McKeehan Scholarship Fund** was established to provide assistance to qualified individuals for participation in National Seminar.

Online communities such as the Handbell-L and various area and regional Facebook pages are often crowded with messages about roommate needs for national events in the weeks and months before the start dates. People want to be frugal about their hotel costs, and they are using the constellation of social media options to make it happen.

Certification

As an attendee at this event, you can receive certification from the Guild for successful completion of specific coursework. This is extremely useful for handbell directors that do not have a formal music degree or a teaching certificate. "Tracks" are created for you as a path to certification. Currently, National Seminar is the place where these offerings and this certification are available. Come 'n' get it!

Value

Finally, and I truly believe this to be the case: you get what you pay for. The finest facilities, the best teachers, the most visionary performers, the greatest minds; truly the full complement of our commonwealth gather each summer to once again spur the growth of our medium.

My most valuable experience at National Seminar was James Meredith's ringing track. I remember not only so much of what I learned from him as a musician and as a conductor, but also everything I learned from the other attendees of the class. My favorite class, at my favorite event, on my favorite instrument.

True confession time! I didn't go to National Seminar last summer. Forgive me for I have sinned; it has been three summers since my last Seminar. However, I still live through the lessons I learned in Tucson from Jennifer Cauhorn, Katie Schlegal, Rima Greer, Monica McGowan, Michael Joy, Debbie Rice, James Meredith, and so many others.

I hope to see you in Cincinnati next summer!

Patrick Gagnon ~ Acting Iowa Chair



Distinctly Teen



Last summer, Audrey Reeve, a 9th grader from Manhattan, Kansas, was the lone Distinctly Teen attendee from Area 8. We took a few minutes away from a recent rehearsal to discuss her experience.

KL: How many festivals have you attended?

AR: This is was my first real festival. I went to the Kansas City Children's Chimes Festival twice, I think, when I was in elementary school.

KL: How long have you been ringing and how did you get started?

AR: I started in 4th grade, so over 5 years. My Mom started ringing when she was in elementary school, so I thought it would be fun to do, too. (Note: Mom, Nancy Monical, is an MHS Band Director and member of 1st UMC's Rhapsody Ringers.)

KL: What other musical things are you involved with?

AR: I play viola in the school orchestra, and I was one of the featured dancers in our high school production of *Phantom of the Opera* this year.

KL: What's your favorite festival so far?

AR: Definitely Distinctly Teen. It was my first time to go to something longer than a day-long event.

KL: Do you have classes or events you wish would happen at festival?

AR: That's hard to say since this was my first time. I enjoyed the classes I took.

KL: What was the best part about Distinctly Teen?

AR: All of it! I met some great people. It was fun to ring with so many really good ringers. We got to attend concerts with the people attending the National Seminar.

KL: What was the worst part of Distinctly Teen?

AR: (laughing) Standing for long rehearsals.

KL: What do you want to say about festival?

AR: If you get a chance to go, go!

*Kathy Leonard ~ Area 8 Membership Chair
Handbell Director at 1st UMC Manhattan, KS*



www.bellsinmotion.org

Bells in Motion, a well established Community/Professional Handbell Ensemble based in Springfield, IL, is now accepting applications for Music Director effective August 2012.

Interested candidates will forward letter of interest and current resume including Handbell/Directing experience to: Bells In Motion, PO Box 9791, Springfield, IL 62791-9791 or submit by email to, Resumes@bellsinmotion.org.

For more information see our web site, www.bellsinmotion.org or contact one of the following: Pam Wall (plwall2010@yahoo.com), Jean Welch (Jrwelch53@msn.com); or Gail Joslin (josling2355@comcast.net).

www.agedhr-ks.org



Distinctly Bronze

www.agehr-mo.org

One of the finest opportunities provided by the Guild is that of ringing with Distinctly Bronze. David Davidson started this event in 1999 to provide ringers and directors an opportunity to improve their ringing technique and musicianship, to promote the finest handbell repertoire, and to encourage advanced handbell compositions. After exploring several venues, Distinctly Bronze has found a comfortable home at the convention center in New Bern, North Carolina. It is always held on Columbus Day weekend in October. In order to maintain the quality of the event, applicants must verify their ringing skills in order to be accepted, and participants are evaluated each year to be allowed to return. Repertoire and ringing assignments are announced several months in advance. Ringers are expected to work out all of the technical requirements of their part in advance so that all of the rehearsal time can be spent on musicianship.

Rehearsals begin at 2:00 p.m. on Thursday and continue all day Friday, Saturday, and until 3:00 p.m. on Sunday with a concert at 4:00. The concert is recorded and CDs are distributed to participants. The Schulmerich and Malmark companies have graciously provided bells and equipment for Distinctly Bronze. Ringing fine repertoire on seven octaves of bells with extensive percussion and other instrumentation is quite rewarding. In addition to improving one's technique and musicianship, a ringer has the opportunity during the four days to become acquainted with over 100 handbell enthusiasts from across the nation. David Davidson directed Distinctly Bronze every year but one until his untimely death. Other conductors have been Fred Gramann, Bill Griffin, Jason Wells, and currently David Weck is the director slated for 2012.

In recent years a Distinctly Bronze West event was added in Bremerton, Washington, to afford the same ringing opportunities to west coast Guild members. It is held in February. Many ringers attend both east and west events since they ring different repertoire.

I began attending Distinctly Bronze in 2001 to improve my ringing skills, since I am a director and never get to ring, and to find wonderful repertoire for my adult ringers. I loved seeing what David did musically with the literature. My adult choir has rung better repertoire and rung more musically the past 11 years because of my experience at Distinctly Bronze. I encourage you to explore Distinctly Bronze. Watch the Guild website for information on applications and repertoire. Your choirs will benefit from your experience with Distinctly Bronze!

Suanne Comfort ~ Missouri State Chair

The Raleigh Ringers

David M. Harris, Director

8516 Sleepy Creek Drive • Raleigh, NC 27613
 phone/fax: (919) 847-7574 • email: rringer@rr.org • web: www.rr.org

A community handbell choir



Lending Library

A famous Beatles' tune from back in the 60s, *A Little Help from My Friends*, reminds us that we all can accomplish more if we can get some help from others. No matter what the endeavor, we all appreciate a helping hand, perhaps some needed assistance and a big dose of teamwork, after all, it is tough to play 5-octaves of handbells all by yourself (unless, of course, you're Christine Anderson).

At the Area 8 level, our Lending Library Resource Coordinator is Kathy Harrison. Her contact information is as follows:

Kathy Harrison 417-889-2555
2377 South Hilton Avenue, Springfield, Missouri 65807

In the Area 8 Lending Library, scores of videos, books, papers and even mallets are available for lending. There are no rental costs for any of these items, just a requirement to pay postage both ways and a small packaging fee. You are asked to return the item(s) within two weeks, unless previous arrangements are made with Kathy.

Briefly, a number of videos are available that present various performances, ringing instructions and skill training, handbell maintenance procedures **and even a video for first timer attendees to handbell festivals to illustrate what they can expect when attending a major handbell festival**. There is also a library of books and papers on education and instruction in various aspects of handbells and handchimes, as well as conducting techniques, bell assignment suggestions, rehearsal procedures, fundraising ideas and even ideas for the creative use of bells in worship.

Kathy even has sets of handbell mallets from Jeffers, Malmark and Schulmerich that can be loaned out for those who are considering purchasing a set but can't decide which manufacturer to go with. This gives you a chance to try them out first before you buy.

A printable list of the available resources is located at this link:

<http://www.areaviii.org/Resources/resources.htm>

At the National level of the Handbell Musicians of America website; <http://handbellmusicians.org/membership/>, there isn't a true lending library, but there are other resources that are available. Primarily, the resources available are a number of articles that can be downloaded at no cost. Once you are at the Handbell Musicians of America, go to the Membership tab and click on it to open a menu; from there you go to the Member Resource Center. This site offers several subsections for church musicians, community groups, ringers, and educators, all of which have articles that are able to be downloaded for your use. These articles pertain to topics such as: adding excitement to worship, recruitment of new members, ways to enhance worship services, changing meters, importance of accidentals, stopped sounds, thinking outside the box for performances and enhancement of academics through handbells. There are numerous other articles that pertain to a variety of handbell experiences.

Another resource that can be invaluable is under the Community tab that links to the Handbell Musicians of America Forum site. From here you can experience a healthy exchange of ideas, questions, and suggestions on a variety of topics. More than likely, if you are having a concern or question, someone else has been there before you and has asked the same question and found an answer to it.

Remember, TEAM means "Together Everyone Achieves More" and we all win when we work together to accomplish a task or solve a problem. So, when you feel overwhelmed or frustrated and need some help to go on, or some guidance regarding a problem . . . check out this link:

<http://www.youtube.com/watch?v=onnE7vOIyvs>. Then consider checking out our membership resources, both at the Area 8 site as well as at the National site for assistance. Remember, all things are possible with *a little help from your friends!!!*

Michael Allen ~ Nebraska State Chair

www.agehr-ne.org



2012 Festival Rehearsal Notes

Please contact me if you have any questions.

David Weck ~ David@hopepublishing.com

SILVER (LEVEL 2-3)

O THE DEEP, DEEP LOVE OF JESUS

- Tempo will be as indicated.
- Be precise with mallet work.
- Ms. 40 Treble bells please observe the *p* indication – do not cover up the handchimes.
- Ms. 54-55 Page turn. Be ready for the *rit* – all handchimes at ms. 56 – slower tempo – **watch** (or better yet memorize.)
- Be alert for all transitions – know what is coming next.

BEYOND ALL PRAISING

- Tempo will be as indicated.
- Perform with confidence to express the majestic feel.
- Ms. 37 Treble clef remember you are the accompaniment not the melody.
- Ms. 52, 53-54 Page turn – be ready for the slowing at ms. 54 which sets the new tempo at ms. 56.
- Observe **all** changes of tempo.

MASSED

HOW GREAT THOU ART

- Tempo as indicated.
- Ms. 1-10 Treble eighth notes be gentle.
- Ms. 37-51 Be sure the melody is heard – Ms. 45-50 notice the melody is played on bells.
- Ms. 52 **Freely** – means watch the conductor (or better yet memorize.)
- There are some challenging bell/chime changes in this selection. Remember there are many other people playing the same bells you are. If you cannot cover all accidentals it is ok, someone else will.

BRONZE (LEVEL 3+ - 5)

JUBILATE

- Tempi will be as indicated throughout, however, be secure in the rhythms before you attempt actual tempo.
- Accents are **very important** respect them!
- Ms. 15 Make the *ten* a fermata.
- Ms. 45-46 Following the fermata there is **no caesura** – The *molto rit* in ms. 44 sets up the new tempo.
- Ms. 67 Be ready for the *rit* at ms. 68.
- Ms. 69 *Freely* means to watch the conductor.
- Ms. 87 Make the *ten* a fermata.
- Ms. 112 Caesura following fermata.
- Ms. 113 As indicated – will be performed slowly – count eighth notes, ring on 12 45 78.
- Ms. 114 *a tempo*.

COMMEMORATION OF THE SPIRIT

- Ms. 1-15 and 86-98 Tempo as indicated.
- Ms. 5 etc., C4 ringer please memorize and keep a steady triplet and sixteenth note pattern.

(Continued on page 10)



2012 Festival Rehearsal Notes

(Continued from page 9)

- Ms. 16 Quarter note = 60-66.
- Ms. 28-30 37-38 75-78 Please be prepared to watch for *rit / a tempo*.
- This piece is filled with passion—be sure to express that passion and emotion in your ringing (performing!)

JAZZ GLORIA

- Tempo as indicated.
- Ms. 5 Observe the indication to pluck (not mart.)
- I believe the best way to internalize the rhythm in this selection and play it accurately and with feeling is to associate the rhythm with the words of the original choral composition. Listed below is the rhythm which occurs in mm. 9, 17, 25, 41 etc.—if you can sing these rhythms with the words we will have no problem performing this piece with enjoyment.

Glo-ri - a _____ in ex - cel - sis De - o, Glo-ri - a _____ Al - le - lu - ia,
Lo, now _____ He comes, the _____ a - wait - ed _____ Mes - si - ah, _____ the

Glo - ri - a _____ in ex - cel - sis De - o, Christ the Lord _____ is born.
babe who _____ is born in _____ a poor cat - tle stall.

© Carl Fischer, Inc.

Catalog Code #CM7752



2012 Festival Rehearsal Notes

Hi everyone! Please read through these (extensive?) performance notes in preparation for our ringing together in June. With any piece I conduct, I always want the melody to soar over every other part of the composition, and with that in mind, most of these notes involve changing dynamic markings, and showing exactly which parts of the music I want to be rung out over everything else. As you read through these notes, and as you begin your rehearsals, feel free to contact me via the email address below with any questions. I'm looking forward to June!

Nick Hanson ~ tintinnabulator@gmail.com

TINS

TWO CAROLS WITH PERCUSSION arr. Dan R. Edwards

- Quarter note = 120 for *Pat-a-Pan* and then 112 for *Fum, Fum, Fum*.
- Although this is written as two separate songs, we are going to combine them for the festival. There are no bell changes needed, so it is just a matter of connecting the two pieces. Here is how we are going to do this:
 - In ms. 39 of *Pat-a-Pan*, change both half note chords into whole notes.
 - Write a *ritardando* in this measure, as I would like it to slow down slightly.
 - Also, add a fermata over the second (now whole note) chord in ms. 39.
 - We **will not** play mm. 40-47 of *Pat-a-Pan*. Instead, after holding this second chord in ms. 39, we will proceed directly to ms. 1 of *Fum, Fum, Fum*. The fermata creates a transitional feeling, and it allows enough time to turn the page.

Now here are my overall performance notes! Also, if any ensembles have a hand drum and/or tambourine that could be played by a member of your group, bring it along.

Pat-a-Pan: A Section (1st time) mm. 1-14

- The beginning is basically a pickup for ms. 2. I will give two beats before we begin.
- The melody is the top note of each chord throughout this entire section.
- If any 5-octave ensembles are doubling, don't be too loud.
- In ms. 11, add a D-flat 5 to beats 3 and 4.
- In mm. 13-14, the swings are specifically marked on beat 3 of ms. 13 and beat 1 of ms. 14.

Pat-a-Pan: A Section (2nd time) mm. 15-28

- The bass clef takes over melodic duties in this section, so play out! To help that along, add a *mf* dynamic to the up-stemmed bass clef notes for this entire section.
- Change the chord dynamic to *p*, and be very precise on your ringing *and* echoing.
- In mm. 27-28, the swings are exactly like mm. 13-14.

Pat-a-Pan: A Section (3rd time) mm. 28-39

- All parts should be ringing at the dynamic provided in this section (*mf*).
- Make a dramatic change in ringing style when the *f* dynamic appears in ms. 32.
- In ms. 38, add a D-flat 5 to beats 3 and 4.
- Watch me in ms. 39 so that we can make the transition into *Fum, Fum, Fum* perfectly.

Fum, Fum, Fum Introduction: mm. 1-8

- Change the *f* to a *ff*. I want this to be rung very boldly so as to show we have begun a new melodic idea.
- Be careful not to slam the marts in mm. 2 and 6.
- Also be careful not to shake too loudly in mm. 5 and 7.
- Add a *decrescendo* in ms. 8.

(Continued on page 12)



2012 Festival Rehearsal Notes

(Continued from page 11)

Fum, Fum, Fum: A Section (1st time) mm. 9-26

- Write a *f* in ms. 9.
- The marts in ms. 12 should be performed at a *mp* dynamic.
- Ms. 13 is back to *f* for all.
- Add a *decrescendo* in ms. 16 for the marts.
- In ms. 17, change the *mp* to *p*.
- Now that the melody is found in the bass in mm. 17-20, it should be rung out.
- Big *crescendo* in mm. 21-22 (including the shake in ms. 22).

Fum, Fum, Fum: A Section (2nd time) mm. 27-44

- The plucks in the bass clef should not be overpowering. I like to think of them as tiptoes.
- Keep the shakes light in mm. 31-32.
- We **will not** take the repeat.
- Mm. 35-44 should be treated and marked exactly like mm. 17-26.

Fum, Fum, Fum: Coda mm. 45-56

- Continue ringing *f* in ms. 45.
- Don't be too loud on any marts or shakes in mm. 46-51.
- Add a *f* in ms. 49, as this will create an even more dramatic effect when we observe the *mp* in ms. 53.
- Mm. 53-56 should build in volume all the way to *ff* in ms. 56.

FESTIVE VARIATIONS, Michael Helman; Level 2

- Quarter note = 116 (all performance notes pertain to both the 2-3 and 3-5 oct. versions.)

A Section (main theme): mm. 1-16

- The stem-up notes in the treble clef are the melody—bring this out.
- Draw the *crescendo* in mm. 5-7.
- Ring the melody boldly in mm. 9-16, as it is the final time we hear the main theme.

B Section (variation 1): mm. 17-32

- The melody in this section is found in the lower 5s and upper 4s, which means it can be hard to hear. Therefore, please change the following dynamics in ms. 17: *mp* to *p*, and *mf* to *f*.
- Perform the RTs lightly throughout this section.
- Mart lightly in ms. 32.
- The fermata in ms. 32 will be very short. Get your mallets ready quickly.

C Section (variation 2): mm. 33-48

- Yeah mallets! The fear with this section is that it will be rushed. Stay true to the tempo.
- With the louder dynamic in this section, be careful not to use the mallets as hammers.
- The melody in this section is found in the top notes of the treble clef.
- The fermata in ms. 48 will be *slightly* longer than the one in ms. 32 (but not my much!). I'll give you just enough time to put your mallets down, and get your new bells for the key change.

D Section (variation 3): mm. 49-64

- In ms. 49, change the *mp* to *p*.
- Because of the way it is composed, this section feels like it should be performed at a slower tempo. I do not want this to happen, which is why I have changed the dynamic. The softer approach will create a more relaxed feel.
- This melody is the stem-up notes in the treble clef. Make this lyrical.
- Draw the *crescendo* in mm. 53-55.

(Continued on page 13)



2012 Festival Rehearsal Notes

(Continued from page 13)

A¹ Section: mm. 29-44

- Change the *mp* to *p*.
- All Thumb-Damps should be performed lightly.
- Although it does not look like the previous A section, the same melody is present here in the malleted part. Specifically, the melody is found in either the highest or lowest malleted notes in mm. 29-36.
- Add a *decrescendo* in ms. 36.
- Add a *mezzo-piano* to the malleted parts in ms. 37 (treble clef is *mezzo-forte*, as indicated.)

Transition: mm. 45-60

- Draw the *crescendo* in mm. 45-47.
- The shake in ms. 48 should be very bright, but not powerful!
- Overemphasize the *piano* in ms. 49.
- Draw the *crescendo* in mm. 49-51.
- Add a *crescendo* in ms. 52 for the shake.

Transition: mm. 61-68

- Draw the *crescendo* in mm. 61-64.
- In mm. 61-64, all the shaking notes should stop shaking on beat 3 in order to prepare for the next measure.
- Add a *crescendo* to mm. 66-68.

A Section (2nd time): mm. 69-84

- Add a *fortissimo* in ms. 69 for all parts.
- This is an exact repeat of mm. 13-28, but since it is the final time this melody is rung, it should be as joyful and confident as possible!

Coda: mm. 85-94

- Add a *mezzo-forte* in ms. 85.
- Add a *crescendo* in mm. 87-89.
- Add a *fortissimo* in ms. 90.
- Ring out as big as possible to the end!





2012 Youth Festival Rehearsal Notes

Hi Young People! Please read through these (extensive?) performance notes in preparation for our ringing together in June. As a teacher of handbell students grades 5-12, I focus much on the details so as to get the most musicality of any handbell piece I conduct. Specifically, the melody should always be the dominating force in any of our musical selections, and at all times we should be ringing with confidence. As you read through these notes, and as you begin your rehearsals, feel free to contact me via the email address below with any questions. I'm looking forward to June!

~Nick Hanson, tintinnabulator@gmail.com

DIVISION 1

COME TO CHRISTMAS, Wade / arr. Linda R. Lamb

- Quarter note = 96 throughout

Introduction: mm. 1-12

- Precise ringing and damping is the key to this section. Aim for a strong sound from all ringers, and exact swings as indicated—notes in brackets (ms. 5, ms. 9, ms. 12) are the notes to be swung.

O Come, O Come Emmanuel section: mm. 13-32

- The melody must be strong throughout this entire section, starting from the A5 on the last beat of ms. 12. It is very easy to spot the melody through measure 28, as it is always the highest note.
- Within mm. 29-30, the melody can easily become lost since it is now found buried in the 4s and 5s. Keep it strong!

O Come, All Ye Faithful section: mm. 33-56

- This section begins as the previous section ends, with the melody a bit buried. So often, we as bell ringers get used to all high bells being loud. That is not always the case in this particular section! Treble clef notes with stems going up should ring softly in mm. 33, 36-39, and 44.
- Similarly, all the shakes in mm. 45-54 should **not** be loud! Once we get to ms. 55 and beyond, then the shakes can be loud!

Coda: mm. 57-60

- Three thoughts for these final four measures:
 - Control the timing and precision of the mart lifts (no slams!)
 - Crescendo, CRESCENDO, CRESCENDO!
 - Keep the tempo steady.

CAMPANA SONOS, Kathleen Wissinger

- Quarter note = 100 throughout

A Section: mm. 1-8

- This section introduces the main theme of this technique-heavy theme and variations. The highest note of each chord should be rung louder than the rest.
- We **will not** repeat this section.

B Section: mm. 9-16

- As is stated in ms. 9, the melody can be found in the bass clef, and on the stem-down notes in the treble clef (mm. 11, 13, 14, and 15). The Thumb-Damps should be performed lightly.
- We **will not** repeat this section.

C Section: mm. 17-24

- The melody returns to the high treble clef notes.
- We are softer in this section, which will be helpful in ringing and echoing together.
- Be careful to not speed up the echoes!
- We **will not** repeat this section.

(Continued on page 16)



2012 Youth Festival Rehearsal Notes

(Continued from page 15)

D Section: mm. 25-32

- The melody remains in the treble clef.
- The bass ringers should be careful not to ring too loudly.
- We **will** repeat this section.

E Section: mm. 33-40

- Here come the shakes again! Do not shake loudly since you are not the melody!
- All melodic notes should be rung boldly so as to draw attention to them.
- We **will** repeat this section.

F Section: mm. 41-48

- The final variation: marts! Like in “Come to Christmas,” the marts should be controlled. All marded chords are a repeat of those notes that ring before them. Therefore, all those rung notes should be placed just above the pad in order to mart at the precise time and with the right amount of energy.
- We **will** repeat this section.

Coda (A Section reprise): mm. 49-56

- This is the same as mm. 1-8, but louder. All ringers should be strong in this section.
- We will observe the *ritardando* in ms. 55, so have your ringers memorize the final two measures so that we can all end together.

Further performance notes can be found from the composer, Kathleen Wissinger, on page 6.

DIVISION 2

BEHOLD THE CROSS, Konig / arr. William E. Moats

- Quarter note = 88 throughout

Introduction: mm. 1-6

- Although this is only an introduction, it should be rung stately and with confidence.

A Section (1st time): mm. 7-23

- The section introduces the first verse of this hymn. The A6, E6, and B6 notes should be rung strongly to signify they are the melody.
- There are many dynamic changes within mm. 7-19. All dynamic markings will be followed, but I would like the melodic notes to play one level higher than what is listed.
- The G5 and G6 are natural in ms. 15 (just in case your ringers need to write in a reminder!)

Transition: mm. 24-25

- Please write in a *mezzo-piano* at ms. 24.

A Section (2nd time): mm. 26-42

- Keep the bass clef dynamic at *mezzo-piano*, but please change the treble clef dynamic to *forte* since the melody returns in this measure.
- Similar to the 1st verse, all melodic notes should be strong.
- In ms. 38, add the dynamic of *piano* to the stem-up treble clef notes. MS. 39 should then change to *mezzo-piano*.

Coda: mm. 42-47

- Please draw the *crescendo* in mm. 42-44.
- In ms. 45, change the *forte* to *fortissimo*.
- We will observe the *ritardando*, but move it to the beginning of ms. 46.

(Continued on page 17)



2012 Youth Festival Rehearsal Notes

(Continued from page 16)

STACCATO PRAISE, Bob Burroughs

- Quarter note = 108 throughout
- I am in contact with the composer about adding notes for 3-octave choirs. As soon as I have that information, it will be forwarded to everyone!

MASSED

ADAGIO, Mozart / arr. Malcolm C. Wilson

- Quarter note = 66 throughout

A Section: mm. 1-8

- This section (like the entire song) is not to be rushed. All top notes are melody, and should be played at a higher dynamic than is written (e.g. *mezzo-piano* instead of *piano*, etc.)

A¹ Section: mm. 9-16

- This is basically a repeat of mm. 1-8 (specifically with the melody), but with a stronger dynamic and fuller texture. Only the treble clef stem-up notes are melody, and should be played *forte*, but lyrically. All other treble clef notes should be rung more softly.

B Section: mm. 17-24

- Simplistic in its writing, but not to be underestimated musically. The dynamic drops back to *piano*, and again, nothing should be rushed.

B' Section: mm. 25-32

- Like the previous A' Section, this is an almost exact repeat of the B Section. Again, the differences are in the strong dynamic, and the fuller texture.
- The melody is not easy to spot in this section. The best way to identify it is to compare this section to mm. 17-24, as the melodic line is 100% identical.

JUBILEE!, Arnold B. Sherman

- Quarter note = 112 (all performance notes pertain to both the 2-3 and 3-5 oct. versions.)

A Section: mm. 1-17

- Mm. 1-9 contain the first appearance of the main theme. It should be played confidently, but definitely at the *mezzo-forte* dynamic.
- Mm. 10-17 are a repeat of the main theme, but with a much fuller sound and louder dynamic.
- In ms. 16, do not make the marts/plucks heavy.
- In ms. 17, the G4s are in control of the *decrescendo* down to *mezzo-piano*.

B Section: mm. 18-25

- This is a contrast to the A Section in that it should be performed lightly.
- Follow all listed dynamic markings.
- Add a *crescendo* in ms. 25, but be sure to not mart the D4 and D5 heavily.

A Section (2nd time): mm. 26-34

- This begins as practically an exact repeat of mm. 10-13. It should be performed with the same vigor as before, with the melody being the loudest notes heard.
- As in ms. 16, do not make the marts/plucks heavy in ms. 33.
- Another *decrescendo* in ms. 34, but this will soften down to *piano* because you're going to...

C Section and Transition: mm. 35-64

- Change the *mezzo-piano* in ms. 35 to *piano*.
- Add a *mezzo-forte* in mm. 37-38 for the half notes.
- Ms. 39 is back to *piano* for all parts.

(Continued on page 18)




2012 Youth Festival Rehearsal Notes

(Continued from page 17)

- Add a *mezzo-forte* in mm. 41-42.
- Keep the *mezzo-forte* for all parts in mm. 43, and then follow all dynamics through ms. 60.
- Be precise in the timing of the Mart-Lifts in mm. 61-64.

A Section (3rd time): mm. 65-72

- Add a damp sign to the first beat of ms. 65. 
- Mm. 65-72 should be played exactly like the beginning, only louder.

A Section (final time) and Coda: mm. 73-82

- Everyone should be ringing their hearts out for this final section!
- The Ring-Touches in ms. 80 should be quick and accented.
- The mart lifts in mm. 81-82 should be powerful, but kept under control!
- Be sure to damp all ringing bells by the fourth beat of ms. 82.

Networking

Back in the 1980s when I first began conducting, I felt pretty confident and successful with my choirs. I lived in a sheltered world, had never attended a festival, never accessed the internet (because it wasn't available), never attended a workshop, never talked to any other handbell directors. The only outside resource I had was visiting the editor at Hope Publishing and perusing their browsing library. Then auditions for The Agape Ringers were held and a whole new resource of networking became available to me because so many of the ringers were also directors like myself!

- I now had other directors that I could compare stories with and find out how they handled various scenarios; the good and the bad!
- I had other directors that I could call on if I, the director, needed a sub.
- I had other ringers I could call on if one of my ringers had a family emergency on Sunday morning.
- I had other churches that I could borrow extra bells from if I wanted to do a two choir piece.
- I was able to brainstorm with other directors about new and creative ways to incorporate bells into the worship service.
- I started attending state and area workshops and festivals – learning new techniques and making new friends.
- I started attending National Seminar and learning from the likes of Arnold Sherman, Tim Waugh and David Davidson.

So why is it beneficial to be a member of the Guild? Because it opened up a whole new world of ideas, resources, friends and support network that I would have never found if someone had not pushed me to become a member. It made me aware of how much my choirs needed to grow and expand in their knowledge as well. Have I regretted the decision? Not at all! Would I recommend that you push your friends to do the same? You bet. Would I check around to see which churches in my town have bell choirs and are not members yet? Of course. The support and friendships that I've made through this organization have made a lasting impact on my life and have helped me become the person and director that I am today. Thank you Handbell Musicians of America, I'm glad to have joined your organization years ago.



Upcoming Concerts

| 2012 | CONCERT | LOCATION | CONTACT |
|-----------------|---|--|---|
| Feb 12 4:00p | The Agape Ringers | Trinity Covenant Church 9230 S Pulaski, Oak Lawn, IL | www.agaperingers.org |
| Mar 11 4:00p | The Agape Ringers | Christus Victor Lutheran Church 1045 S Arlington Heights Rd, Elk Grove Village, IL | www.agaperingers.org |
| Mar 18 3:30p | Handbell Ensembles of Gary UMC | Gary UMC 224 N Main St Wheaton, IL | Sharon Schmidt www.garychurch.org |
| Apr 15 4:00p | The Agape Ringers | 1st Congregational Church 1106 Chestnut Western Springs, IL | www.agaperingers.org |
| May 6 4:00p | Bells in Motion | Kirkwood UMC 201 W Adams, St Louis, MO | Angi Chase www.bellsinmotion.org |
| May 6 4:00p | The Agape Ringers | 1st UMC 155 S Main St, Lombard, IL | www.agaperingers.org |
| May 6 6:00p | Chicago Bronze | Immanuel Lutheran Church 1225 E 2nd St, Belvidere, IL | Martha Swanson www.chicagobronze.com |
| Jun 22 8:00 | The Agape Ringers <i>Area 8 Festival</i> | St Charles Convention Center St Charles, MO | www.area8.org http://areaviii.org/ |
| Jun 23 7:00p | Bells in Motion | 1st Presbyterian Church 116 E Franklin, Taylorville, IL | Angi Chase www.bellsinmotion.org |
| Jun 24 4:00p | Bells in Motion | St John's Lutheran Church 2477 W Washington, Springfield, IL | Angi Chase www.bellsinmotion.org |
| Jun 25 7:00p | The Agape Ringers | St Mark's UMC 6422 Sante Fe Dr, Overland Park, KS | www.agaperingers.org |
| Jun 26 7:00p | The Agape Ringers | St Paul's Lutheran Church 13271 Millard Ave, Omaha, NE | www.agaperingers.org |
| Jun 29 7:00p | The Agape Ringers <i>Area 7 Festival</i> | Duluth Event & Convention Center Duluth, MN | www.agaperingers.org http://www.areaviagehr.org/ |



Upcoming Events

| 2012 | EVENT | LOCATION | CONTACT |
|--------------------|--|--|---|
| Jan 20-23 | Master Class Series | Hilton El Conquistador Tucson, AZ | http://handbellmusicians.org/ |
| Feb 4 9a-3p | Illinois Young Ringers Mini-Festival | Grace Lutheran Church & School River Forest, IL | http://www.il-agehr.org/ |
| Feb 11 9a-3p | Iowa Youth Handbell/ Handchime Festival | St Mark's Lutheran Church Marion, IA | www.agehr-ia.org |
| Feb 23-26 | Distinctly Bronze West | Kitsap Conference Center Bremerton, WA | www.handbellmusicians.org |
| Mar 3 | Ring in the Spring Lloyd Larson, Marci Larson, Pat Latshaw | UMC of the Resurrection 13720 Roe Ave Leawood, KS | Gwen Gepford www.cor.org/handbells/ ringinthespring |
| Apr 21 9a-3:15p | Iowa Director's Workshop | St John's Lutheran Church Ely, IA | www.agehr-ia.org |
| Apr 21 | Iowa Ringers' Workshop | Wilson Performing Arts Center Red Oak, IA | www.agehr-ia.org |
| Jun 20-23 | Missouri River Ring Area 8 Festival PL Grove, Nick Hanson, David Weck | St Charles Convention Center St Charles, MO | http://www.areaviii.org/ Festival_Information/ festival_information.htm |
| Jul 18-21 | National Seminar | Duke Energy Convention Center Cincinnati, OH | www.handbellmusicians.org |
| Jul 31- Aug 4 | International Symposium | BT Convention Center and Echo Arena Liverpool, England | http:// www.symposium.hrgb.org. uk/ |