



Handbell Musicians
OF AMERICA

QUAVERS

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

JULY, 2013

Captions from the Chair

The word “blitz” often has a negative connotation especially as it was used in World War II. However, I would like to propose a positive connotation for the use of that word!

***The BLITZ has begun as we work towards RING DAVENPORT,
June 25-28, 2014 the Area 8 Festival in Davenport, Iowa!***

During the next twelve short months, I expect you to take time to read every article about the classes, massed ringing, division ringing, performances, networking, and all the other components which will be provided at the Ring Davenport festival by your area board.

***The BLITZ has begun as we work towards RING DAVENPORT,
June 25-28, 2014 the Area 8 Festival in Davenport, Iowa!***

The clinicians who will be working with us include: Carolynne Mathis (Minneapolis), as the Youth Festival clinician; William Mathis (yes, they are related!) will be conducting the Distinctly Davenport Ensemble and one of the massed pieces; Beth Watson-Judd (Austin), former president of the guild, will conduct two divisions and a massed piece; and Michael J. Glasgow (Raleigh) will also conduct two divisions and a massed piece. Michael’s massed piece is a commissioned piece by Area 8 for your enjoyment, learning, and performance at the *Ring Davenport* festival.

***The BLITZ has begun as we work towards RING DAVENPORT,
June 25-28, 2014 the Area 8 Festival in Davenport, Iowa!***

You have time to decide which divisions meet your needs musically, purchase the music as described on the repertoire page (see page 10, 13) which is also on the Area 8 website, rehearse the music and use it in your performances, and then raise funds to attend the *Ring Davenport* festival.

***The BLITZ has begun as we work towards RING DAVENPORT,
June 25-28, 2014 the Area 8 Festival in Davenport, Iowa!***

You will receive many messages about your anticipated attendance at the *Ring Davenport* festival! Please do not ignore the Facebook messages, the emails, or the *Quavers* articles. Consider **this** to be one of the first **blitz** messages encouraging you, your ringing ensembles, your youth ensembles, and your colleagues to attend the *Ring Davenport* festival. I am excited and eager to share all the varied details with you about the *Ring Davenport* festival! By the way, if you have not “Liked” us on Facebook, please do so. We promise to **blitz** you in a positive way and overwhelm you until you say, “I *have* to go to the *Ring Davenport* festival!”

Dolan Bayless ~ Area 8 Chair



www.area8iii.org



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					Charles Cohen charlesacohen@ yahoo.com
					Deann Nicolaus dduncan@hastings.edu

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



Bell Trees

Most people think of bell trees as a solo ringing option. While that may be the reason it got started, it has been extremely beneficial for a full ensemble situation. Let me give you a few creative ways to incorporate bell trees into your program.

Option 1: A wide range of abilities in a choir. My choirs range from non-reading through experienced ringers. I have taken the experienced ringers, set them up on a bell tree with the melody (that can also be doubled on a flute) while my non-readers play chords on the handchimes. *Joyful, Joyful We Adore Thee* from the hymnal worked well.

Option 2: Duets. While I again used the chords for the choir on *King of Kings and Lord of Lords* (hymnal) and taught two more advance ringers the duet as a round, I ended up accompanying them on the piano because of the inadvertent three day weekend on which I had scheduled them to perform.

Option 3: Weddings. How about when one of your ringers wants the choir to perform at her wedding? Luckily, her request was for *How Can I Keep from Singing?* by Arnold Sherman. The top position (to which the bride had originally been assigned) only had ten notes, so to give her more to do at the time, we had expanded the melody to add a bell tree. We pulled in a returning college student to cover the bride's part but you could also use a high school ringer that would like more of a challenge.

Option 4: Shelley/4-in-hand versus Bell Tree. We've all had situations where one ringer comes in and says they won't be around for the performance and you have no subs available for that Sunday. Quick solution is to take a fast learner and someone who can memorize quickly, link the handles of the upper octaves together and let them play the sevens in a bell tree formation.

Option 5: Solo. Start simple. Play the melody out of the hymnal and have the organist/pianist make up an accompaniment. Want something a little harder? Play the melody on verse one then play the alto line on verse two while the piano takes the melody. But make sure the alto line is interesting. You can also use a descant from Hal Hopson's *Creative Use of Handbells in Worship* for the second verse.

Option 6: Hymn Descant or Choir Descant. If you don't want to over tax your singers by making them ring and sing at the same time, set the descant bells up as a bell tree and only use one ringer for the bell part.

While not all pieces work using a bell tree as an optional solution, it does come in handy when an emergency arises beyond our control. Bell trees are not just for solos anymore!

For more information about bell trees, there is a *Bell Tree Keyboard Manual* by Barbara Bocker available through the Jeffers Handbell Supply website or Tree-O publishing. Belltree-L is an on-line discussion site available on Google groups.

KC Congdon ~ Newsletter Editor for
Sharon Schmidt ~ Illinois State Chair

We need your help! Area 8 is compiling a database to be used as a resource for finding clinicians/teachers for area, state and local events as well as mentoring local directors. It's easy to register! Just go to: <http://goo.gl/7hDXs> or you can access the form via the **Area 8 webpage under the "Area 8 Resources" tab**. Please take a few minutes to enter your information and/or spread the word and invite others to enter their information. (None of the information collected will be made public; it will only be available to Handbell Musicians of America elected or appointed leadership.) ~ Lauran Delancy **Education.area8@handbellmusicians.org.**



Drama & Bells

A recipe for adding DRAMA to your handbell anthem.

Ingredients:

1. A need for change (i.e. we can't just play the prelude *again!*)
2. A skillful reader, or skillful readers, who can read with confidence, understand each word, phrase, nuance, and pronounce everything correctly.
3. A flexible worship committee
4. *Variations on "Leoni"*—Matthew Prins, L2+, 201606L, 3-5 Oct HB, HC <http://handbellworld.com/music/MusicPiece.cfm?Piece=14478>
5. Genesis 15:1-12, 17-18 http://lectionary.library.vanderbilt.edu/texts.php?id=119#hebrew_reading

Process:

1. Learn the piece.
2. Find readers as described above.
3. Choose the appropriate scripture for the worship service (the text from Genesis above is given as an example; many options would be appropriate and effective.)
4. Divide the text into 3-4 verse segments to read between each of the variations in the Prins piece (there are clear demarcations for each section with caesuras (railroad tracks).)
5. Practice with the bells and the reader.
6. Enjoy the experience of worshipping with your bells with added DRAMA!

In addition to this, adding a visual accompaniment to your handbell piece can be extremely effective. Here are a couple of ideas:

1. *Prayer for Peace*—Michael Helman, L3, AG36023, with accompanying MSPP file
2. *Peace in Our Time*—Cathy Moglebust, L3, CGB801. Technically this one is not sold with a powerpoint presentation, but I was honored to play in the Iowa premier of this three-movement work for violin and 3-6 octaves of HB/HC with the North Central Iowa Handbell Ensemble, which Cathy directs, and she and a colleague created a *beautiful* powerpoint presentation. You can email me at ia.area8@handbellmusicians.org, and I can work my *mojo* to get you in contact with Cathy.

Patrick Gagnon ~ Acting Iowa Chair

2014 Festival: June 25-28

Beth Watson-Judd: Div 1 & 3
Michael Glasgow: Div 2 & 4
Bill Mathis: Distinctly Davenport
Carolynne Mathis: Young Ringers

Headlining Concerts:

Bells of the Lakes (MN)
Embellish (MI)

Pre-conf Director's Track:

Available again

I hope you are filling out your registration form, buying your repertoire, reserving your hotel rooms (maybe even at the swank Hotel Blackhawk), and planning your trip to Davenport, June 25-28, 2014 for the *Ring Davenport Area 8 Festival/Conference*.

Michael Glasgow?? DRAMA!

Both Bill and Carolynne Mathis?? DRAMA!

Beth Watson-Judd?? DRAMA!

Distinctly Davenport?? DRAMA!

See you at the 10/12/13 Webster City Handbell Festival with Cathy Moglebust and Rezound!

www.ia.area8.org



Change Ringing

Change ringing is the art of ringing a set of tuned bells in a series of mathematical patterns called "changes." It is usual to start with ringing down the scale, a sequence which ringers call "rounds" (1234). The order in which the bells sound is then altered to give different sequences called "rows" or "changes" (3124). There is no melody in change ringing. Changes may be called out individually by the conductor. This style is known as call-change ringing. Alternatively in method ringing, the changes may be made in a pre-set pattern or "method." Each ringer must learn that method in order to know when his or her bell must sound in each row. www.cccbr.org.uk/changeringing/ The exercise called "cross and stretch" is based on the method change called "plain hunt." This exercise is about getting the choir to work together. Cross and stretch teaches ringers to share bells with neighboring ringers and work on ringing smoothly. There is not space in this article to lay out how cross & stretch is done, but if you go to this link <http://handbellfaq.com/faq/faqchangeringing.htm> it will lay it out for you.

For those of you who like listening to rounds and discovering the changes, consider playing cross and stretch as an opening to a concert. To make it more fun for your audience and ringers put something visual on the two end bells. You could use streamers, glow necklaces, or even a bell tutu. Use different colors to help the audience distinguish the low end bell from the high end bell.

There are several websites dedicated to change ringing. If you would like to learn more about "Queens," "Whittingtons" and other method names, visit <http://allsaintswokinghambells.org.uk/AbRinging/>.

Some other links with great information are:

<http://www.ringing.info/> and <http://jaharrison.me.uk/Ringing/index.html>.

Would a workshop about cross and stretch interest you? Would you like to learn via Skype or another video chat program? The Kansas board would like your workshop ideas as well as your thoughts on this possible workshop. Find our emails at www.agehr-ks.org. You can also "Like" our Facebook page www.facebook.com/KansasHandbellMusiciansOfAmerica and share your ideas there.

Cherryl Cox ~ Kansas State Chair

Convention Center:

The River Center

<http://www.riverctr.com/>

The Adler Theater

<http://www.adlertheatre.com/>

Hotel:

Radisson

www.radisson.com/davenport-hotel-ia-52801/iadaven \$104

Hotel Blackhawk

www.hotelblackhawk.com \$139





Double Choirs

If one handbell choir is a joy and a blessing, try combining two choirs for worship or a concert for double the fun! Your ringers will love being part of the bigger sound and the audience will be blessed by the energy and excitement. You can find music published for two choirs or use other options for creating the combined effect.

If your choirs are at different skill levels or you have bell sets of different sizes, any piece that is published for compatible versions of 2-3 octaves and 3-5 octaves will work easily. Several of those are included in the repertoire for **Ring Davenport 2014**. Another possibility is Karen Thompson's *Peal con Brio*—AG23042 / AG46029. This stunning original piece is based on a G minor scale, and with no bell changes, has the possibility to be memorized. A lovely, lyrical original work in compatible settings is *Chanson* by Lowenberg—AG23037 / AG46028, very accessible for 2-3 octave choirs. Chorister's Guild has numerous compatible settings for different ranges of bells. Arnold Sherman's original *Animato*—AG25002 is published for Choir I and Choir II. It is a Level 3 and has been very popular.

If you don't have two sets of bells but you have bells and chimes, one group can ring bells and the other chimes. Before my church was fortunate enough to have two bell sets, I borrowed bells from another church for my concerts, and then borrowed the fifth octave to complete one set until we completed the second set. Find another bell choir and arrange to do a joint concert. The January/February 2012 issue of *Overtones* has an article about the Virginia Bronze from Northern Virginia and the Westminster Ringers from Maryland who decided to do a joint concert. They decided that each ensemble would perform two solo pieces, and together they would perform four joint pieces. The repertoire they chose was not published for two choirs, but they had a very successful concert. One of the directors remembered playing several four-in-hand two-piano versions of standard classical literature, and she arranged some of them for two choirs.

Other publications that work well with combined choirs include Sandra Eithun's *Joyful, Joyful We Adore Thee*—AG35247. Combine your adult bells (Level 2) and optional children's bells (Level 1).

Tim Waugh's *LondeLirinen*—AG3084, is a piece for chime choir with optional use of a second choir of handbells, great for a youth festival or for a music education setting. For a wonderful antiphonal effect, try William Payn's *Antiphonal Flourish*—AG24003, revised by William Mathis and used by Dr. Payn at a recent Raleigh Ringers event. If you go to the Handbell World website and look at the music selection assistant for two choirs, there are numerous selections for every occasion.

At my Christmas and spring concerts with our multiple handbell choirs, I have always rung a processional with two choirs as all the choirs processed into the sanctuary. We always combine two choirs for a finale on whatever piece is appropriate for the season. Add the organ, brass, and timpani, and the ringers and audience have an exhilarating experience! This spring we closed with Cathy Moglebust's *Alleluia! Sing to Jesus!*—Full score CGB412, with the congregation singing, and ringers and audience alike went home with hearts truly full.

Whether you are a community, faith-based, or education-based handbell ensemble, explore the possibilities for combined choirs. You will be richly rewarded!

Suanne Comfort ~ Missouri State Chair

www.agetherm.org



Sight-Reading

To help you develop your sight-reading skills, the following ten tips are offered as a guide to help you, whether you are an individual ringer or a director wanting to improve the sight-reading skills of your choir.

1. **Relax**, breathe and remain calm. This can be easier said than done, but if you remain relaxed, you will do a better job...promise. No one has ever died from doing a poor job of sight-reading. Embarrassed perhaps, but that is seldom fatal.
2. **Look the entire piece over** before you start.
3. **Look for changes**, such as tempo changes, changes in time and key signatures, dynamics and presence of accidentals. Again, these sometimes subtle changes, especially accidentals, can be like land mines that can almost ruin the piece as to how it sounds, and also play with your mind to take you out of your creative rhythm. Observe also special tempo changes such as fermatas, ritards, accelerandos, caesuras (railroad tracks).
4. **Examine the dynamics**, and again, look for changes, crescendos and decrescendos, accents. Your goal is to utilize musicality when you play...making music, not just playing the notes.
5. **Pay special attention to handbell related notation.** Stopped sounds such as ring touches, TD, shakes, all those extra little things that take a bunch of notes and convert them into music.
6. **Look over the phrasing, the rhythms, the trouble spots, page turn issues.** Pay special attention to the more difficult sections. You can most likely skim over the easy sections, as hopefully, your playing skills will allow those to be played with less effort and you can expend more of your concentration on the more difficult passages.
7. If **handchimes are asked for**, observe whether your position needs to be able to play them during the piece. This applies to use of mallets, bell trees, or other instruments as well.
8. Now before you begin to play, **pay special attention to both the beginning and the ending sections** of the piece. Your audience will remember primarily the beginning and the ending of a piece and if you mess up the middle, they are not as apt to remember it. In sight-reading, no one expects the piece to be played perfectly, mistakes are going to be made, but hopefully they will be confined to the middle section so as to help you make a good first and ending impression.
9. As you begin to play the piece, do not attempt to play it too fast. Better to **slow down the tempo** the first time thru to allow you to get more of the notes played correctly, and to give you a better idea on how the piece is going to sound. You can always pick up the tempo once you are more comfortable with the piece.
10. Develop the skill of **always looking ahead** as you play. Obviously, you can't look too far ahead, but by constantly looking forward, you can pick up on those little "land mines" in the music that always seem to pop up when you are struggling to keep up. There is nothing worse than to miss a key change while the rest of the choir plows ahead in the new key and you are still in the old one and its requisite sharps or flats. It really gets the director's attention!!!

Many musicians actually enjoy sight-reading. They see the process as a challenge to their ability to perform music and often realize overall improvement in their playing skills as a result of repeated efforts at sight-reading. In some respects, becoming a better sight-reader is almost like learning a foreign language. The language of music and the more "fluent" you become with this language, the more you will enjoy your musical world.

J. Michael Allen ~ Nebraska State Chair



Clinicians



Carolynne Mathis is Director of Music and Worship at Faith Lutheran Church in Minneapolis, Minnesota, where she oversees a music ministry program that

includes five handbell choirs. She is also Professor of Handbells at Concordia University in St. Paul, where she conducts two ensembles and teaches handbell techniques and pedagogy. The Concordia Ensemble has appeared on *A Prairie Home Companion* with Garrison Keillor. Carolynne serves as a clinician and conductor across the country. She is author of the book, *Teaching Young Ringers*, and was the 2011 conductor for Distinctly Teen. For the past three years, Carolynne and Bill have taught a seminar for new directors for the Handbell Musicians of America's Masterclass series in Tucson, AZ.



Beth Watson-Judd has recently retired from full-time Music and Arts Ministry after 40+ years of conducting children, youth and adult singing and ringing choirs, supporting and overseeing Liturgical Dance and Art Gallery ministries, and developing significant

concerts series.

She has served as President of the Handbell Musicians of America, as Secretary/Treasurer of Area 9, and as Music Chairman for the Guild. She is active as a conductor and clinician for seminars, festivals, workshops, and denominational worship and music conferences. She was also one of the conductors representing the United States at the International Handbell Symposium in Toronto, Canada, in the summer of 2004. Beth is a published handbell composer and author for AGEHR Publishing. She was a charter member and the assistant conductor of the Dallas Handbell Ensemble and was the original conductor of the Concert Bells of Fort Worth. Beth also served as President of the Greater Dallas Handbell Association. She has been attending guild activities since 1965 and has been conducting handbell choirs since 1968. She is a member of the Handbell Musicians of America's Legacy Society.

Beth holds degrees in Voice Performance and Music Education from the Manhattan School of Music in New York City and the University of Oklahoma, Norman, OK. She was an Instructor at Queens College, Charlotte, NC, and was the handbell instructor at Southwestern Theological Seminary in Fort Worth. Beth has served churches in New York City, NY, Norman, OK, Charlotte, NC, and Dallas, Arlington, and most recently, Austin, TX.

DAVENPORT IOWA

is the largest of the Quad Cities, and is an important Hub of music, culture, art, education, and recreation. Our Area 8 Festival/Conference will enjoy live performances by Bells of the Lakes in the beautiful Adler Theater, a beautifully renovated art-deco theater that is both a throwback to the 1920's and a modern venue for performing arts. Hotel accommodations at the Radisson and the Hotel Blackhawk are reason enough to travel to Davenport in 2014, but classes taught by Area 8 master teachers, members of our headlining choirs, and our world-class clinicians are the most compelling reason to travel to Iowa next summer.

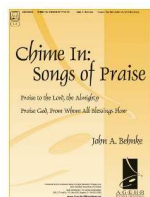




2014 Young Ringers

DIVISION 1: Centennial Bridge Ringers

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Chime In: Songs of Praise	Behnke	1	Ag23040	2-3
Danza	McChesney	1	Jhs9228	2-3
(compatible)			Jhs9422	4-6



Youth

DIVISION 2: Arsenal Bridge Ringers

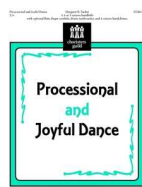
TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Scherzetto	Fedon	2	Ag35309	3-5
Peal Con Brio	Thompson	2	Ag23042	2-3
(compatible)			Ag46029	4-6



Repertoire

MASSED: Area 8 Youth Festival Ringers

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Processional & Joyful Dance	Tucker	1+	Cgb672	2-3
(compatible)			Cgb673	3-5
God's Train (Locomotion)	Stephenson	2	Hp2132	2-5



Come to Davenport



YOUTH FESTIVAL Registration Form

Handbell Musicians of America — Ring Davenport

Area 8, an AGEHR Event, June 26-27, 2014, Davenport, Iowa



NAME (Individual or Group, for festival program): _____

Director's Name/Main Contact: _____

Handbell Musicians of America (AGEHR) Membership No: _____

Registration requires membership. \$85 fee (one year membership) must be added to the registration total if you are not a member.

Preferred E-mail Address: _____ Preferred Phone No: _____

Preferred Address: _____ City/State/Zip: _____

We will be ringing with the following divisions:

YOUTH FESTIVAL: MASSED _____ Division 1 (Level 1) _____ Division 2 (Level 2) _____
(The repertoire list can be found at www.areaviii.org.)

MEALS: I request the following special meal option: ☐ Vegetarian ☐ Dairy Free ☐ Sugar Free ☐ Gluten Free

- _____ (Please initial) I understand the copyright laws and violations, and certify that I have purchased and will bring published copies of all copyrighted music used by me and/or my choir during the Area 8 Youth Festival *Ring Davenport*.
- _____ (Please initial) I understand that by initialing this document I will provide photo release forms from each member of my group as well as myself that Area 8, Handbell Musicians will provide. This form will allow the use of my/my group's photograph or video image from the Festival in publicity materials.

Chaperones - One chaperone, over 21 years of age, must accompany every six ringers of the same sex age 17 and under. This applies to those registering for the Area 8 Youth Festival.

_____ I am bringing my own tables and will need _____ linear feet of space. (Table rental is available for a fee.)

\$50 per person, non-refundable deposit must be submitted with this Registration Form.

Registration for Young Ringers Festival and Chaperones includes:

Rehearsals

Classes

Concert Performance

Youth Festival T-shirt

Two meals

Two evening concerts



Registration Fee Calculation: (Youth)

REGISTRATION (on or before May 1, 2014)

Number of Youth Ringers	_____ @ \$80.00 each = \$ _____
Number of Chaperones	_____ @ \$80.00 each = \$ _____
FEE Handbell Musicians of America Membership (if non-member)	@ \$85.00 \$ _____
TABLE RENTAL (if needed)	
8 foot table	_____ @ \$10.00 each = \$ _____
TOTAL (of above items)	\$ _____
Non-Refundable Deposit (\$50 per registrant) (total)	_____ X \$50.00 each = \$ _____
BALANCE due May 1, 2014	(After June 2, NO FEES CAN BE REFUNDED) \$ _____

Payment Information:

Make checks payable to **AGEHR Area 8** (ONE check per group for the deposit, and ONE check per group for the balance)

OR

Pay online at www.areaviii.org. (All online transactions will be subject to a small service fee.)

Mail completed form with payment to: **Kristin Kalitowski-Kowal,**

295 Town Center Blvd., Gilberts, IL 60136

or fax to 630-773-3975 or email to Treasurer.Area8@HandbellMusicians.org.

Please make a copy of the completed form(s) for your records.

Hotel Information: Registration Fee **DOES NOT** include hotel accommodations.

The RADISSON QUAD CITIES PLAZA is the festival/conference headquarters hotel. **Room rate is \$104 plus taxes.** Call 800.333.3333 or direct to hotel 563.322.2200 to make your reservation. Identify yourself as Handbell Musicians of America, AGEHR Festival participant.

The HOTEL BLACKHAWK has a small number of rooms in the block. **Room rate is \$139 plus taxes.** Call 563.322.5000 to make your reservation. Identify yourself as Handbell Musicians of America, AGEHR Festival participant.



2014 Ring Davenport

TINS: BETTENDORF RINGERS (Level 1-2) Beth Watson-Judd

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Rondeau	Mouret/Sherman	2	Cgb454	3-5
Joy & Celebration	Afdahl	2	Ag35297	3-5
Chanson	Lowenberg	2	Ag23037	2-3
(compatible)			Ag46028	4-6

SILVER: ROCK ISLAND RINGERS (Level 2-3 hymns) Michael Glasgow

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
We Gather Together	Raney	3	Hp2656	3-5
The First Noel	Moklebust	3+	Jhs9480	3-7
Joy & Elation	Dobrinski	2+	Hp2457	3-5

GOLD: DAVENPORT RINGERS (Level 3-4) Beth Watson-Judd

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Beach Spring Stomp	Behnke	3+	Co977133	3-5
Thankful	Eithun	3	Rw8227	3-6
Jubilant Celebration	Kerr	3	Msm30811	3-5

BRONZE: MOLINE RINGERS (Level 3+-5) Michael Glasgow

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
No Dark Valley	Glasgow	3+	Hp2665	3-7
Prologue & Rhythmic Dance	Moklebust	4	Cgb661	3-7
Nocturnal Fantasy	Li	4+	Cgb731	3-6

MASSED: AREA 8 FESTIVAL RINGERS (all)

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Music for the Royal Fireworks (Mathis)	Mathis	3+	Hp2128 (hb) Hp2129 (fs)	3-5
Joyous Spirit (Judd)	Stephenson	2+	Rrb15019	3-6
Giusto con Vivo (Glasgow)	Glasgow	Tbd	Release date	12/1/13



2014 Ring Davenport

DISTINCTLY DAVENPORT: (advanced) application process required

TITLE	COMPOSER	LEVEL	CODE	OCTAVES
Stoccato	Gramann	4+	Cgb812	6-7
God With Us For All Time	Garee	3	Sphp5099	4-6
Savior of the Nations	Eithun	4	Jhs9479	5-7
Nocturne No 4 in C	Helman	3	Hb415	3-6
Waiting for the Robert E. Lee	Mathis	4	Will be sent to Registrants	
Vision Quest	Moklebust	5	Cgb494	5-6

Clinicians



William H. Mathis is Minister of Music and Fine Arts at the Hennepin Ave. UMC in Minneapolis, where he leads a varied program of singing and ringing choirs and the Music at Hennepin Series. In addition to his work at church, Bill is an

active clinician in both the choral and handbell fields. He is the founder and music director of the Twin Cities ensemble, Bells of the Lakes.

Bill has served the Handbell Musicians of America in several capacities, generally involving music or teaching, and as an Area and National officer. As a festival conductor and workshop clinician, he leads local, area, and national guild events, giving special emphasis to teaching rehearsal technique and musicianship. His compositions are found in the catalogues of 15 publishers.



Michael J. Glasgow is originally from Michigan. He holds B.A. degrees in music theory/composition and in journalism, as well as a Master of Church Music degree in both choral and handbell music.

In addition to his full-time position at North Raleigh UMC (Raleigh, NC), Michael serves as the Bass Section Leader for the North Carolina Master Chorale and the Choral Conductor for the Tar River Orchestra & Chorus. An award-winning composer, he keeps busy with commissions and his own projects, which strive to creatively advance the art of handbell and choral music. Michael is proud to have conducted four of the first six *Anthornis* events for advanced ringers in Minneapolis, as well as the Handbell Ringers of Great Britain's 2013 Ringing Residency Week in Sheffield, England. He also serves as the editor for the Handbell Musicians of American Area 3 newsletter, *The Bell-O-Gram*, and is a member of ASCAP, American Composers Forum, Mensa and several other professional organizations. Additional information and samples of Michael's work may be found at www.michaeljglasgow.com.

Handbell Musicians
OF AMERICA

Registration Form

Handbell Musicians of America — Ring Davenport

Area 8, an AGEHR Event, June 25 — 28, 2014, Davenport, Iowa



Registrant Information: ___ Ensemble/Choir OR ___ Individual

Name: _____ ☐ This is my/our first Area 8 Festival

Organization: _____

Handbell Musicians of America (AGEHR) Membership No: _____

Registration requires membership. \$85 fee (one year membership) must be added to the registration total if you are not a member.

Address: _____

City: _____ State: _____ Zip: _____

Preferred Phone: (____) _____ E-Mail: _____

Please read and complete the following information and then turn to page two to register.

- **Conference Dates:**

Pre-Conference Directors Workshop: June 25-26, 2014 ~ Wednesday from 6-9 pm and Thursday from 8-10 am

(See separate registration found online: www.areaviii.org)

Youth Festival Conference: June 26-27, 2014

(See separate registration found online: www.areaviii.org)

Area 8 Ring Davenport Festival Conference: June 26-28, 2014

- **Ring Divisions** - In addition to the massed ringing, I/we will be participating in the:

Tins (Level 1+, 2) _____ Silver (Hymns Level 2,3) _____ Gold (Level 3,4) _____ Bronze (Level 4,5) _____

(The repertoire list can be found at www.areaviii.org)

- **Individual Ringer** - For those coming without a choir and looking for a place to ring.

Preferred ringing assignments 1st choice _____ 2nd choice _____ 3rd choice _____

- **Massed Ringing** - Table Information

Are you bringing your own tables? ___ Yes ___ No Number of feet? (straight line only) _____

(Table rental sign up is on page two.)

- **Distinctly Davenport Ensemble**

Specialized ringing track during the conference under the direction of William Mathis, designed for those looking for a concentrated, advanced ringing experience. Limited to 36 qualified ringers. The fee for Distinctly Davenport Ensemble is an additional \$75/registrant above the cost of the festival registration and will be billed upon acceptance into this ensemble. Music is not included in the additional fee and needs to be purchased in advance.

(Registration form and repertoire list found online: www.areaviii.org)

- I request the following meal option: ☐ Vegetarian ☐ Dairy Free ☐ Sugar Free ☐ Gluten Free

- _____ (Please initial) I understand the copyright laws and violations, and certify that I have purchased and will bring published copies of all copyrighted music used by me and/or my choir during the Area 8 Ring Davenport Festival.

- _____ (Please initial) I am interested in receiving more information regarding Graduate Credits/CEU Credits through Emporia (Kansas) State University.

- _____ (Please initial) I understand that by initialing this document I will provide photo release forms from each member of my group as well as myself that Area 8, Handbell Musicians will provide. This form will allow the use of my/group's photograph or video image from the Festival in publicity materials.

- **Chaperones** - One Chaperone, over 21 years of age, must accompany every six ringers age 17 and under and of the same sex. This applies to those registering for the Area 8 Ring Davenport Festival and the Youth Festival.

**HOTEL INFORMATION: Registration Fee DOES NOT include hotel accommodations.**

The RADISSON QUAD CITIES PLAZA is the festival/conference headquarters hotel. **Room rate is \$104 plus taxes.**

Call 1.800.333.3333 or direct to hotel 563.322.2200 to make your reservation. Identify yourself as Handbell Musicians of America, AGEHR Festival participant.

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AREA 8 BIENNIAL MEETING/Director's Meal: Time/Date/Cost to be determined. Check to receive more information: _____

PRE-CONFERENCE DIRECTOR'S TRACK: (June 25-26, Wed/Thurs) _____ @ \$75.00/director = \$ _____

FULL REGISTRATION OPTIONS: (includes admission to all concerts, class sessions, included meals, HIC Exhibits and reading sessions. Meals and concerts are included in the registration cost for Chaperones and Non-Participating Adults.)

SUPER EARLY BIRD (on/before March 1, 2014)

Number of Full Festival Adult Registrants (Age 18 and up) _____ @ \$285.00 each = \$ _____

Number of Full Festival Youth Registrants (Age 17 and under) _____ @ \$285.00 each = \$ _____

Number of Chaperones/Non-Participating Adults _____ @ \$110.00 each = \$ _____

EARLY BIRD (on/before April 15, 2014)

Number of Full Festival Adult Registrants (Age 18 and up) _____ @ \$305.00 each = \$ _____

Number of Full Festival Youth Registrants (Age 17 and under) _____ @ \$305.00 each = \$ _____

Number of Chaperones/Non-Participating Adults _____ @ \$110.00 each = \$ _____

REGISTRATION (after April 15, 2014)

Number of Full Festival Adult Registrants (Age 18 and up) _____ @ \$325.00 each = \$ _____

Number of Full Festival Youth Registrants (Age 17 and under) _____ @ \$325.00 each = \$ _____

Number of Chaperones/Non-Participating Adults _____ @ \$110.00 each = \$ _____

DAILY OPTIONS (Daily price includes access to classes, HIC exhibits, provided meals, and concerts for the day.)

Number of ringers on Thursday, 6/26 _____ @ \$110.00 each = \$ _____

Number of ringers on Friday, 6/27 _____ @ \$110.00 each = \$ _____

Number of ringers on Saturday, 6/28 _____ @ \$110.00 each = \$ _____

Other Registration Options/Add-Ons

● **FEE Handbell Musicians of America AGEHR Membership** (if non-member) _____ @ \$85.00 = \$ _____

● **TABLE RENTAL** 8 foot table (if needed) _____ @ \$10.00 each = \$ _____

● **T-SHIRTS** Number of Shirts Sizes S, M, L, XL, XXL _____ @ \$12.00 each = \$ _____
 Sizes 3XL, 4XL, 5XL _____ @ \$15.00 each = \$ _____

● **OFF-SITE LODGING CHARGE** _____ @ \$100.00 = \$ _____

Those who choose not to stay at Radisson Quad Cities Plaza or Hotel Blackhawk, and live outside a 50 mile radius from the hotel, must pay an off-site lodging surcharge. This helps insure we meet our contracted room blocks, keeping all costs as low as possible.

TOTAL (of items above) _____ \$ _____

NON-REFUNDABLE DEPOSIT (\$75 per registrant) _____ X \$75.00 each = \$ _____

BALANCE due May 1, 2014 (After June 1, NO FEES CAN BE REFUNDED) _____ \$ _____

Payment Information:

Make checks payable to **AGEHR Area 8** (ONE check per group for the deposit, and ONE check per group for the balance) OR pay online at www.areaviii.org. (All online transactions will be subject to a small service fee.)

Mail completed form with payment to: **Kristin Kalitowski-Kowal**

295 Town Center Blvd., Gilberts, IL 60136

or fax to **630-773-3975** or email to **Treasurer.Area8@HandbellMusicians.org**.

Please make a copy of the completed form(s) for your records.



INFORMATION FOR DISTINCTLY DAVENPORT ENSEMBLE



Ring Davenport
June 26-28, 2014

The Distinctly Davenport Ensemble track will give ringers the opportunity to work under the baton of William Mathis, one of our massed conductors.

This extra ringing track has been created for 36 ringers who would like to spend six additional rehearsal hours in preparation of six additional pieces to be performed during a concert on Saturday, June 28, 2014. The rehearsals will be held during the regular class session times for “Ring Davenport”, on June 26, 27, and 28. If interested in participating in this ensemble ringing track, please complete the application and registration form.

Please note that registrants are expected to attend every rehearsal time of the Distinctly Davenport Ensemble during the festival. These rehearsals are IN ADDITION to the preparation individuals are expected to do prior to the festival.

Each selected individual applicant must purchase and rehearse these music selections prior to the festival.

The songs selected for Distinctly Davenport Ensemble are:

TITLE	COMPOSER / ARRANGER	LEVEL	PUBLISHER NUMBER
Staccato	Fred Gramann	4+	CGB812
God With Us For All Time	Betty Garee	3	HP5099
Savior of the Nations	Sandra Eithun	4	JHS9479
Nocturne No. 4 in C	Michael Helman	3	HB415
Vision Quest	Cathy Moglebust	5	CGB494
Waiting for the Robert E. Lee	William Mathis	4	Manuscript (PDF will be provided to registrants)



APPLICATION FOR DISTINCTLY DAVENPORT ENSEMBLE

Ring Davenport
June 26-28, 2014

Handbell Musicians
OF AMERICA

Please make a copy of this form for your records.

CONTACT INFORMATION

RINGER'S NAME: _____

RINGER'S ORGANIZATION NAME: _____

HANDBELL MUSICIANS OF AMERICA (AGEHR) MEMBERSHIP #: _____

RINGER'S PHONE: _____

RINGER'S PREFERRED E-MAIL: _____

DIRECTOR'S NAME: _____

DIRECTOR'S PHONE: _____

DIRECTOR'S PREFERRED E-MAIL: _____

List three (3) Handbell Compositions you have performed this past year (from January, 2013 thru now). Please include title, composer, level and publisher):

1. _____
2. _____
3. _____

The songs selected for Distinctly Davenport Ensemble are:

TITLE	COMPOSER / ARRANGER	LEVEL	PUBLISHER NUMBER
Staccato	Fred Gramann	4+	CGB812
God with us for all time	Betty Garee	3	HP5099
Savior of the Nations	Sandra Eithun	4	JHS9479
Nocturne No. 4 in C	Michael Helman	3	HB415
Vision Quest	Cathy Moklebust	5	CGB494
Waiting for the Robert E. Lee	William Mathis	4	Manuscript (PDF will be provided to registrants)

List your preference of ringing positions: # 1 _____ # 2 _____ # 3 _____

List recent ensemble experiences you have had during the past 2 years :

The Distinctly Davenport Ensemble Fee (per individual) is \$ 75.00 and will be billed to you by the registrar if accepted. **Application deadline: March 1, 2014. Will be billed upon acceptance**

The Distinctly Davenport Ensemble Fee is in addition to the Festival Registration fee.

Mail or Email Completed Application to:

Kristin Kalitowski-Kowal, Festival Registrar, Area 8
295 Town Center Blvd, Gilberts, IL 60136
Treasurer.Area8@HandbellMusicians.org



Upcoming Concerts

2013	CONCERT	LOCATION	CONTACT
Jul 18 6p	River City Ringers	City Park 7th & Chestnut, Atlantic, IA	www.omahametrohandbells.org
Sep 22 4p	The Agape Ringers	La Grange Bible Church 850 S 7th Ave, La Grange, IL	www.agaperingers.org
Oct 18 7p	The Agape Ringers	Boyne City School Performing Arts Center 1025 Boyne Ave, Boyne City, MI	www.agaperingers.org
Oct 19 4p	The Agape Ringers	Woodside Church 1509 E Court St, Flint, MI	www.agaperingers.org
Oct 20 4p	Gateway Ringers	Church of the Transfiguration 1860 Lake St Louis Blvd Lake, St Louis, MO	www.gatewayringers.org
Oct 27 4p	Gateway Ringers	Webster Groves Presbyterian 45 W Lockwood Ave, Webster Groves, MO	www.gatewayringers.org
Nov 3 4p	Gateway Ringers <i>Bells & Brats</i>	Good Shepherd Lutheran 327 Woods Mill Rd, Ballwin, MO	www.gatewayringers.org
Nov 17 3p	The Agape Ringers with the Elmhurst Symphony Orchestra	Elmhurst Christian Reformed Church 149 Brush Hill, Elmhurst, IL	www.elmhurstsymphony.org <i>Tickets required</i>
Dec 8 3p	Gateway Ringers <i>Holiday Concert</i>	Our Lord's Lutheran 150 Wilma Dr, Maryville, IL	www.gatewayringers.org
Dec 8 4:30p	Chicago Bronze	St Martha Catholic Church 8523 Georgiana Ave, Morton Grove, IL	www.chicagobronze.org
Dec 14 3p	Chicago Bronze	Trinity Evangelical Covenant 9230 S Pulaski Rd, Oak Lawn, IL	www.chicagobronze.org
Dec 14 4p	<i>Sounds of the Season</i> The Agape Ringers	Elmhurst Christian Reformed Church 149 Brush Hill, Elmhurst, IL	www.agaperingers.org <i>Tickets required</i>
Dec 15 3p	Chicago Bronze	Ela Public Library 275 Mohawk Trail, Lake Zurich, IL	RSVP required www.eapl.org
Dec 20 7:30p	Gateway Ringers <i>Holiday Concert</i>	Kirkwood Baptist 211 N Woodlawn, St Louis, MO	www.gatewayringers.org



Upcoming Events

2013	EVENT	LOCATION	CONTACT
July 7-11	Intergenerational Handbell Camp	Heartland Center Parkville, MO	Kipp Willnauer www.handbellcamp.org
July 11 7p	Intergenerational Handbell Camp <i>Final Concert</i>	Heartland Center Parkville, MO	Kipp Willnauer www.handbellcamp.org
Jul 12 9a-3p	Kansas City Rings Reading Session	Heartland Center Parkville, MO	Kipp Willnauer www.handbellcamp.org
Jul 24-27	National Seminar Various	Portland, OR	www.handbellmusicians.org
Jul 25-27	Distinctly Teen Ron Mallory	Portland, OR	www.handbellmusicians.org
Aug 10	Directors' Seminar <i>The Handbell Assoc of Greater St Louis</i>	Immanuel Lutheran 632 East Highway N Wentzville, MO	Burnell Hackman burnell@bhackman.net
Aug 26 7:30p	Chicago Bronze <i>Auditions</i>	Lutheran Church of the Cross 2025 S Goebbert, Arlington Hts, IL	www.chicagobronze.com
Sep 27-28	Flint Hills Handbell Festival	YMCA Camp Wood Elmdale, KS	Kipp Willnauer www.handbellcamp.org
Oct 12	Webster City Handbell Festival Cathy Moglebust	Webster City Middle School Webster City, IA	Patrick Gagnon pga1820@gmail.com
Nov 16 8a-5p	Illinois Fall Ring	Barrington UMC 98 Algonquin Rd Barrington, IL	www.il-agehr.org

