



Area 8

HANDBELL MUSICIANS OF AMERICA ILLINOIS, IOWA, KANSAS, MISSOURI, NEBRASKA *QUAVERS* NEWSLETTER

MARCH, 2018

Handbell Musicians
OF AMERICA



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State
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UNIQUE INSTRUMENTS

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ELECTED	ELECTED	APPOINTED
CHAIR: Kristin Kalitowski-Kowal 295 Town Center Blvd Gilberts, IL 60136 630.699.3802 TREASURER: Sharon Schmidt 28 Oriole Ct Naperville, IL 60540 630.369.9879 PAST CHAIR: Patrick Gagnon 211 S Victor (P.O. Box 314) Hubbard, IA 50122 641.373.2972	CHAIR-ELECT: Beth Ann Edwards 1810 NW 80th Ct Clive, IA 50325-5610 515.490.9408 SECRETARY: Pat Latshaw 5205 W 83rd Terrace Prairie Village, KS 66207 913.219.3643  Like us on Facebook Visit us on the WEB	COMMUNICATIONS: Laura Kopff QUAVERS: KC Congdon WEBMASTER: Wendi Calkins-Levitt FINANCIAL ADVISOR: Stephen Swanson EDUCATION: Lauran Delancy HISTORIAN: Open RESOURCE LIBRARIAN: Open MEMBERSHIP: Michael Allen

	ILLINOIS	IOWA	KANSAS	MISSOURI	NEBRASKA
Chair	OPEN	Lori Fenton 3213 45th St Des Moines, IA 50310 515.229.6712	Kipp Willnauer 117 W Main St Gardner, KS 66030 913.488.2295	Jeff White 2576 Pioneer Dr St Louis, MO 63129 314.803.6324	Linda Ashley 9107 Meadow Dr Omaha, NE 68114 402.320.5312 402.397.9551 (h)
Treasurer	Open	Mary Lee Parks	Karla Denton	Suanne Comfort	Open
Secretary	Beth McFarland	Donna Sprague	Open	Open	Byron Jensen
Website	Wendi Calkins-Levitt	Wendi Calkins-Levitt	Wendi Calkins-Levitt	Wendi Calkins-Levitt	Linda Ashley
Other	<i>Events</i> Sharon Schmidt <i>Registrar</i> Kristin Kalitowski-Kowal <i>Chime Mentor</i> Diane Oster <i>Chime Loan Coordinator</i> Patti Mangis <i>Food Coordinator</i> Anna Piro <i>Central Illinois Rep</i> Open <i>Western Illinois Rep</i> Don Wood <i>Handbell Services Rep</i> Debi Robey	<i>Historian</i> Tina Gehrke <i>Chimes</i> Aaron Hansen <i>Eastern Rep</i> Cat Walker <i>Western Rep</i> Yvonne Johnson	<i>Chimes</i> Shirley Myers	<i>Chime Chair</i> Anne Miller <i>Membership, St Louis</i> Sherry Boland Christie White	<i>Registrar</i> Deann Nicolaus <i>Chimes Coordinator</i> Nancy Youngman Jessica Kite Mike Allen Joyce Miller Angela Wright Charles Cohen



Free to a good home. See picture above.
 Cream courdoroy table covers for 5-oct set
 36"W x 30"D x 36"H
 Contact: Broadway Christian Church (MO)
 Kathy Carson 573-256-9301
 kathyscarson@yahoo.com

Area 11 Festival/Conference
 June 21-24, 2018
 Embassy Suites Hotel & Spa
 Albuquerque, New Mexico



Lead Clinician: [Alex Guebert](#)
 Showcase Group & Class Teachers: [Forté Handbell Quartet](#)
 For more information and to register, visit:
<http://area11.handbellmusicians.org/area-festival-2018/area-festival-2018/>

FESTIVAL DEADLINES BY DATE

Midnight of March 1

- Super Early Bird \$285

April 1(no joke)

- Showcase Concert Application

Midnight of April 15

- Early Bird \$310
- YouthFest \$85
- BronzeFest Ensemble

April 16

- Registration \$330

April 28

- Advertising

May 1

- Certification Classes
- Pre-Conference Director Track
- Ring S'More Track
- Worship Track
- Vendor Booth Registration

Midnight of June 1

- YouthFest \$100



FESTIVAL DEADLINES BY EVENT

CONCERTS

4/1 Showcase application

MAIN REGISTRATION

3/1 (midnight) Super Early Bird \$285
 4/15 (midnight) Early Bird \$310
 4/16 Regular \$330

OTHER

4/28 Advertising Application
 5/1 Vendor Booth Application

TRACKS

4/15 (midnight) BronzeFest Ensemble
 5/1 Certification
 5/1 Pre-Conference Director's
 5/1 Ring S'More
 5/1 Worship Track

YOUTHFEST

4/15 (midnight) \$85

Do you have unanswered questions regarding YouthFest?

Contact
[Beth Ann Edwards](#)

**DIVISION 1 TRACK:
Tools & Tricks
of the Bell World**

We know that you may not feel ready for participating in the massed ringing as it feels too advanced and overwhelming. But you still want to come to the festival? That is *freaking awesome!*

Division 1 is designed just for you.

While the massed ringing group is in rehearsal, we will have our own private study time.

Division 1 covers: basic time signatures, basic note reading, slow to moderate tempos, dynamics, note/rest values and articulations (aka techniques).

My goal as your instructor is to help you learn some shortcuts to make ringing easier and less stressful. In addition to the above, we will learn how to read ahead, how to coordinate multiple techniques, and how to simplify your part rhythmically.

Questions? Contact me.

[KC Congdon](#)

~ *On Behalf of the [Illinois State Chair](#)*

As I walked into rehearsal the other day, one of my ringers was pointing a hair dryer at another ringer's fingers. When I asked what they were doing, their response was; "Well, you always tell us we should warm-up before bells and since it is -19° outside, we thought this would be the best way to do so." *Not what I meant people!* But I'll give them an A+ for creativity.

Part of the reason my ringers keep coming back is due to my crazy ideas. For instance, they played *Over the River and Through the Woods* for the postlude the week prior to Thanksgiving break (as most of them were heading to Grandma's house.) We used the typical percussion instruments: whip, sleigh bells, wood-block, but at the end, I just couldn't resist and added a neighing horse before the last chord. My phone app might be the weirdest instrument I've ever used!

Once, I was fortunate to find a harpsichord in the closet. We pulled it out, tuned it up and used it with *Key Rings* and *More Key Rings* by Martha Lynn Thompson.

I am currently blessed to have a professional harpist at my church and she agreed to play *Air and Dance in C* by Arnold Sherman. Then she commented that she could alter any piano score to fit the harp!

Another day I was explaining to my choir about fur trade era reenactments (Lewis & Clark) when a ringer piped up and said, "I play the hammered dulcimer." So after rehearsal she and I brain-stormed to find music that she could adapt to play along with the ringers.

And while teaching the ringers to play *I'll Fly Away* by Tammy Waldrop, I recalled learning hambone from a college friend. This led me to the idea to have my young ringers join us playing hillbilly percussion: paper bag, jug, washboard, spoons, gut bucket and hambone (body percussion.)

The response I always get from the congregation is one of, "I can hardly wait to see what you and your ringers do next!"

*KC Congdon, Illinois
St Matthew UCC, Wheaton
1st Congregation of Western Springs*

Lori Fenton

~ Iowa State Chair

While handbells can certainly stand on their own as a "solo" instrument, there are many pieces out there written for bells and some other instrument. The search assistant at www.handbellworld.com has options for most of your standard orchestral instruments as well as full orchestra. The one instrument I didn't see explicitly is a bagpipe, though Malcom C. Wilson's arrangement of *Amazing Grace* calls for just that, a Great Highland bagpipe specifically. (I have no idea how many bagpipe options there might actually be.)

The Bay View Week of Handbells was led by Carl Wiltse for a period of time. Carl had moved from the US to spend retirement in Scotland, so it seemed appropriate that his adopted culture would be incorporated into the program somehow. While we think of *Amazing Grace* as a traditional American hymn, its tune and lyrics have origins in Britain.

And the arranger is Scottish. Pairing this piece with bagpipes seems appropriate. I think we would all agree that bagpipes are much more enjoyable in an outdoor setting. But bells don't really work well outside and the Week of Handbells concert is definitely inside, on an enclosed auditorium stage. After trying a few different locations, it was decided that the bagpipe would be performing just at the back of the stage. This meant it was a bit loud for those standing nearby and I recall some of them even wore earplugs during the concert. But it was beautiful and moving. For many people, *Amazing Grace* is the ultimate hymn and it elicits a whole range of emotions upon hearing it. The addition of the bagpipe adds a new musical layer that most people aren't familiar with and thus can elicit new emotions.

As handbell musicians, we want our listeners to appreciate our instrument for what it is but also to provide them, and ourselves, with music that will elicit some sort of emotional response. Adding another instrument may be the way to do that. If you have access to a talented musician in your church or community, see if there is a handbell piece that has been arranged for their instrument and include them in an upcoming offering.



Kipp Willnauer~ Kansas State Chair

I have directed many handbell ringers for church, community, handbell camp, festival ensembles and schools. These choirs have been comprised of adult, youth, or intergenerational ringers. Here in the Midwest, we have used the typical instruments: accordion, banjo, boom whackers, brass, strings, chimes, woodwinds, harp, kazoos, keyboards, reeds, percussion, and vocals to accent the handbell arrangement.

The most unusual instrumental accompaniment I ever used came after an extensive hunt. Planning for handbell camp one year, I researched for 4 or 5 months to find a few useful selections. I sent them to a bagpipe player. We agreed on a title, but found that during rehearsals in the performance area, the piper overpowered the handbell choirs in the mass rehearsal. We tried, but the final choice resulted in a bagpipe solo.

I have found that a few composers have recently included the accordion as an accompanying instrument. Although I had not played on this instrument in over 15 years, I soon realized how easy it was to adapt my fingers to this sideways keyboard. I have played *I'm Going Home* by Hart Morris as a soloist as well as teaming up with another accordionist.

Find a performer who grew up in the 1950s and 1960s. Look at the list above again. I am sure you can find an unusual instrument to accompany your song selections.

Linda Ashley~ Nebraska State Chair

It is always interesting to add another instrument to a handbell performance. I'm certain that most of us have performed a piece of music that incorporated the church's organ or piano. We have possibly played with a woodwind or stringed instrument or a brass ensemble. Percussion instruments can also be a great addition to a piece to give it an even more lively rhythm. This can even include mallets thumping the larger empty bell cases or just the foam on the tables for effect. Handbells and vocal choir are also quite common.

What is an unusual pairing of instruments with handbells that you may have considered? From my own experience, I would have to say there have been two very interesting pairings. These have both happened when I attended the Intergenerational Handbell Camp, which is held in Parkville, Missouri, every summer. One piece was performed with two accordions, *I'm Going Home* by Hart Morris. The other number was Chris Peck's *Over the Rainbow*, which was performed with ukulele. We have also added Boomwhackers and KidsPlay Bells to some of our performances.

Feel free to share your use of an instrument in your handbell performance to the Area 8 Facebook page.

Be sure to get the Area 8 **Bring It!! Ring It!** Festival onto your calendar and take advantage of the early bird registration rates. There will likely be a class available on learning to incorporate other instruments into your music. *See you in Omaha this June!*

Upcoming Events

2018	EVENT	LOCATION	CONTACT
Mar 8-11	Distinctly Bronze West Fred Gramman	Resort at the Mountain Welches, OR	National
Jun 27-30	Bring It! Ring It! Area 8 Festival	Hotel RL Omaha 3321 S 72nd St Omaha, NE	Area 8
Jun 28-30	Bring It! Ring It! Area 8 YouthFest	Hotel RL Omaha 3321 S 72nd St Omaha, NE	Area 8
Jul 14-17	Master Class in Conducting & Composition	Grand Rapids, MI	National
Jul 17-21	National Seminar Various	Grand Rapids, MI	National
Jul 19-21	Distinctly Teen	Grand Rapids, MI	National
Oct 20	14th Annual Handchime Festival	Knox Presbyterian 9595 W 95th St Overland Park, KS	Heartland

The Raleigh Ringers

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