



QUAVERS

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

Chair's Concept

It was 1994 when I first addressed Area VIII as your new chair. Things have changed a lot in sixteen years, and in some ways, things haven't changed that much. Sixteen years ago, I had long hair, I was fashionably challenged, and I had the most amazing super-sized plastic frame glasses. Let's hope I've changed for the better. Eighteen years ago, I was registrar for the St. Joseph, MO conference. I had a large notebook, bunches of stamps, and I made up the floor lay-out using graph paper cut to scale. Clearly, we've changed for the better, computers, e-mail, cell phones, text messaging. We're constantly in touch with each other and we can more efficiently plan for large conferences.

But on the other hand, some things really haven't changed much. Area VIII is made up of wonderful people. That has never changed and that is so evident in all of our area activities. Area VIII loves to ring. That hasn't changed and it doesn't appear that it is going to change. Area VIII values the young and the young at heart. Ringing joyfully makes no distinction among ages. Area VIII has the best conferences anywhere. We hear that a lot, but attend one, and you'll know what I'm talking about.

One of the reasons that Area VIII has moved forward is the wonderful history of leadership that we have experienced. I am so grateful for the time, energies and wisdom of Marilyn Lake, who now begins her tenure as Past-Chair. She was at the forefront of leading us into new avenues of change, going green for *Quavers* and in meetings. She was tremendous in organizing a team to help make sure that our love for people and ringing did not change but developed to even greater heights. From her leadership, we will begin to develop a communications strategy and continue to make sure that future Area VIII leaders have job descriptions, rules of procedures, a book of motions. She has been tireless in helping to make this easier for the next leaders.

And every good leader has a good team! Many thanks to...Debbie Llewellyn who is now past past chair and who has led with wisdom and tenacity...Natalie Radcliffe, our secretary, who kept us in line and on top of things...treasurer, Cheryl Abney, who worked to make us efficient and lawful...Kipp Willnauer, who has been our Education chair and class organizer for many years...Kathy Leonard, for her work as Kansas state chair (and Kansas is in the best shape I can remember)...Kathryn Jaeger, and her work as Iowa state chair and pageant queen...Joyce Miller, who has served several times as Nebraska state chair and continues to find new and exciting ways to share handbells with people...and Sandy Denton, who has finished her term as membership chair.

Now our board includes Dolan Bayless as Chair-Elect, former Missouri state chair, Kristin Kalitowski-Kowal as treasurer, former Illinois state chair and Karen Cadmus, secretary. Folks, these three are already hard at work, and they will help us change a bit more as time moves on. Five new state chairs will be a part of the team:

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Illinois Ideas

What kid wouldn't like using an instrument that contains the words "boom" and "whack?" (This can apply to teens and adults as well.) Boomwhackers® are colorful tubes of plastic in varying lengths that, when struck on a hard surface, produces a musical note. They come in diatonic sets and accidentals are also available. Octavator caps can be placed on the tubes to make the sound an octave lower.

Boomwhackers® can have many applications in a choir. A series called *Totally Tubular* (Whacky Music Inc.) has rhythm games to work on keeping a steady beat. It also has icebreaker activities like charades and coordination activities that involve tossing and catching. Our children's handbell choir director initially purchased a set to use at Vacation Bible School knowing she could also use them with the handbell choir. The vocal groups also partake in the fun. Sharing these instruments can help the purchase fit into your budget!

In a handbell choir setting, the Boomwhackers® can be used to demonstrate chords. While each Boomwhacker® will produce its own note when struck on a hard surface, striking two Boomwhackers® together creates a chord. Boomwhackers® can also help mix things up in rehearsal so the ringers don't get bored. If the ringers have a good rehearsal, the reward could be some Boomwhacker® time at the end of rehearsal. Head out into the hallway with the music and have them sit in a circle on the floor. Play through the piece by striking the Boomwhackers® on the floor for an even louder, more resonant sound (louder is also endless fun for kids). The ringers can see and feel if they are getting their notes at the right time. Better yet, they might pay attention longer to learning a rhythm when they use Boomwhackers® instead of handbells.

Many directors may already have suitable Boomwhacker® music in their libraries. Pieces written for mallets and stopped sounds also work well. *Mallet Madness* (Mitchell, AGEHR, AG35106) is a perfect example, especially since mallets and Boomwhackers® have the same repercussions for misuse: they get taken away! In our spring concert last year, the choir rang on handbells *I'm Gonna Sing (Tunes that Teach)*, arr. Thompson, AGEHR, AG009). At the end of the concert the kids came back out again, with Boomwhackers® and bicycle helmets. Remember that Boomwhackers® need a hard surface to produce sound, and handbell tables are covered in foam! The helmets were used to help create the sound and the kids loved doing something so *crazy*. They played the same song on Boomwhackers® that they had done earlier in the concert but it had a whole new sound and feel. It was also helpful for the director to have them learn the notes once, reinforced by two different techniques.

With a little creativity, the musical benefits and fun of Boomwhackers® are endless!

Kristin Kalitowski-Kowal ~ Outgoing Illinois State Chair (with special thanks to Nancy Brunner, Director of Good News Ringers)



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Iowa Interests

Orff Schulwerk is total, active involvement in music making that incorporates speech, singing, movement, and instrument playing in a creative environment. It develops the whole child with a balance of emotional and intellectual stimulation. (www.aosa.org)

"2, 4, 6, 8 Meet me at my garden gate
If I'm late, don't wait! 2, 4, 6, 8"

I really can't talk about how many times this rhyme goes through my brain each week. ALL of my students know this rhyme, and work toward mastery of its paired, sequenced body percussion routine. Students also use this rhyme to build a rhythmic canon in two, three, and four parts. Once we know the rhyme, the body percussion, and can successfully speak in canon, we can incorporate movement with each line of the rhyme to further inculcate beat competency and part independence.

But there is more! Once we know the rhyme well enough to perform the body percussion and movement without the words, we can add instruments to this joyous mix and the decibels really start to increase in Musicland. Rhythm sticks and Boom-whackers® are our first plan of attack, followed by hand drums, djembes, tubanos, gathering drums, and other classroom percussion. Finally, we can invent variations and accompaniments using pentatonic clusters on xylophones, metallophones, HANDBELLS AND HANDCHIMES!

The last instrument listed is my favorite to introduce in the music classroom. Handchimes are the instruments that allow my students to succeed immediately. They are able to create, recreate, improvise, and meet me at my proverbial garden gate. This is an instrument that allows *each* student to succeed as an instrumental musician. No matter their previous experience or their coordination, they can access the curriculum with this instrument. All students can echo, say and play, invent, improvise, and SUCCEED.

As we become *Handbell Musicians of America*, and we are given an educator membership option, I hope our instruments see more widespread use in general music classrooms. I feel that dollar-for-dollar, money spent on handchimes has a higher per-student net result. More students can play a two-octave set of handchimes than can play a bass xylophone; those two items are very close in cost depending on the brands selected. Through effective promotion and education, more students can become more tuneful and rhythmic, more creative and reflective, more coordinated and mature through exposure to music curricula involving the Orff teaching method using handchimes.

If you already use handchimes in your classroom, have you presented a session at your State Music Educators Association convention? Yes? Excellent! No? Why in the world not? We need to plant this seed for it to grow. All of our Area VIII state organizations have at least one set of chimes available for semester or year-long loan to school programs. You know how those music teachers are. Not you, the other ones. They need to learn your strategies, hear your stories, and know that handchimes can be a wonderful part of their music classrooms.

Think about our mission in AGEHR. Have you read it today? Have you told someone what it is? Has it been your facebook status this month? Has it leapt into your mind yet? You are a musician. You are a director. You are a teacher. You do it every day: *Uniting people through a musical art.*

Patrick Gagnon ~ Iowa State Chair



Kansas Korner

Interview with Beverly Williamson, Special Needs Director of Sunflower Ringers and Sunflower Ringers Too! Leawood, Kansas by Kathy Leonard.

What age group(s) are you working with? Ages 17-74

What kinds of accommodations do you have to make with your groups? Our *music* is a scroll with letters and numbers, rather than notes on a staff. The letters represent notes and their color represents the octave. Each ringer is assigned a given letter and color; i.e. a red "A" for the entire year. When a red "A" appears in a box on the scroll and the director's baton lands on that square, the person plays their handbell. The bells are marked with stickers with the letter and color; for example the A6 has a red A on the handbell. The numbers are all black and designate the ringers who play the chimes for that number; for example my ringers who play #1 chimes always play #1 chimes. The chime notes change based on the music. We keep a record of which chimes are to go to the ringers playing #1, #2, etc. for each piece of music. We use all of the accommodations given in Leatha McGrew's book, *Adaptive Notation for Handbells*. The idea for the chime numbers was borrowed from Joe Pinson at Texas Women's University who wrote a handbook outlining all of the methods of adapting handbells for the differently-abled population.

Do you have extra people helping you out? (I'm thinking similar to a para in a school classroom.) There are three directors for each of my handbell choirs. All of us play in our church's handbell choirs. I also have two volunteers who help with each choir. As directors and volunteers, we step in when someone is missing, provide instruction as needed, and make sure the ringers playing chimes have the correct chimes for each piece. We also play accompanying instruments when needed for the music.

How do you change the music to accommodate the ringers? 1. I limit the number of *notes* to six per square (or beat) of the music. Too many letters and numbers in a square are confusing. So that means I have to limit the chords to no more than six notes per beat. Usually I arrange for less.

2. Make sure we stick with the keys of G and C whenever possible. We do not have notes that are flats, only sharps.

3. Make sure every ringer has a fair number of notes to play. They notice if they play only a few notes and they don't particularly enjoy playing infrequently.

4. I try to limit the number of notes that are held over from one square to the next. For example, I limit half notes vs. quarter notes because the half notes have to carry over to the next block while the quarter notes play. The notation can get messy and hard to read. So, I try to select and arrange for music where we all play together at the same time as much as possible. I limit the number of eighth notes and we do not play sixteenth notes. It's too hard to move quickly enough along a scroll. Our processing time is a little longer than sixteenth notes. We like slow to moderate tempos. In addition, as directors, we move along the scroll with our directing stick and work the scroll with our second hand. We really can't move more quickly than a moderate tempo and still keep control of the scroll!

6. We like easy-to-hear melodies. This makes for faster learning. Familiar music, especially Christmas music, is wonderful for our groups.

7. We have unique notation for shaking the bell, thumb damps, rests, long vs. short notes, etc. We introduce these symbols gradually over the course of months or years. Again, see Leatha McGrew's handbook for specific examples.

Is the music you use available for purchase or do you have to write it for your choirs needs? I usually take Level 1 or Level 2 music and adapt as needed. I have also been fortunate that the handbell choir in Abilene Texas (in existence for over 20 years) will share some of their original music with us. (Leatha's McGrew's original choir.)

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Missouri Musings

As I begin my article about bells and voices, I share a memorable experience with you.

As a rookie director in my first full-time music ministry position more than three decades ago, I chose a piece for children's choir accompanied by bells. I recall that the total accompaniment was three octaves of bells. It was not a difficult accompaniment but one that I had rehearsed with my "advanced" adult bell choir. The children's choir was very well prepared, as were the ringers. The children had learned their melodic lines using the piano as the accompaniment. The first time the children's choir and the bell choir rehearsed together, the intonation of the singers was just horrendous! Out of tune, could not stay on the pitches, could not agree among themselves on the pitch! What is going on? Telling on myself, I wanted to be furious at the children who knew how to sing better in tune than they had demonstrated. We all know that bell pitch cannot be adjusted! This was a less than desirable music experience for this rookie director with a master's degree in choral conducting in hand.

The solution and the awakening moment: No one had told me, and I had not yet discovered, that bells transpose at the octave! Being an instrumentalist who frequently worked with band and orchestral transpositions, my aural awareness accepted the pitch of the bells as it related to the notes on the page. I did not realize that the notes on the page were one octave lower than the sound of the bells. Oops! I came to know that in the bells being one octave higher than even children's voices, and with the physical properties of bell tuning, the children could not sing in tune when the accompaniment was one octave higher. The solution: have the children sing lighter and with even more head-voice, constantly trying to lift their pitches.

I rarely have had this experience with adult voices and bells. Thank goodness! A mixed adult choir has a wide range from bass to soprano, and I find that range fits better with bells.

May I suggest several pieces that I have had success in worship performance with bells and voices?

For Christmas 2010, consider an arrangement of *Silent Night* for choir or congregation that could be accompanied by the bell choir: *Silent Night* arranged by Cathy Moglebust, published by Jeffers Handbell Supply.

A piece that is appropriate for concert use or for worship with a theme of peace is Arnold Sherman's *Song of Peace*, published by Red River Music. Have the *Dona Nobis Pacem* sung in unison or as a round by the ringers themselves or by a separate choral ensemble.

May the Peace of the Lord by Douglas E. Wagner, published by Hope Agape, is another piece that ringers can sing while they ring. Many years ago, I attended a concert where Mary Kay Parrish had her Oklahoma Baptist University ringers perform a ring and sing piece. I can still hear that to this day!

Look for bell and choral pieces—there are many, and they are varied—that will fit your situation and your groups. Also, do not negate using the optional bells on choral anthems when suggested or indicated in the music. Variety is a good attribute for our handbell performances!

Dolan Bayless ~ Outgoing Missouri State Chair



Kansas continued from page 4

What ideas would you like to share with someone that is interested in starting a special needs group in their church or school?

1. Don't be afraid to try. Our ringers are wonderful to work with, they are very tolerant of our mistakes and laugh along with us.
2. Using chimes is easier for our special needs population and less expensive.
3. Need music? Call me! Preparing the music for the scroll is the hardest part. One of my directors is quite good at placing the music on a scroll but it takes at least 6 hours per scroll. Arranging the music, putting the music on the first butcher paper scroll, and then placing the music on the final fabric scroll requires at least 20 hours per musical arrangement. Scroll prep is the limiting factor. That is why we don't rehearse in the summer...I'm busy finding and arranging new music and getting it ready for the scroll. Then, the music has to be transcribed on the scroll.
4. Enlist the help of a Special Olympics coordinator in your area and/or Special Education teachers to find good candidates for the choir.
5. These are the criteria we use to determine if a person is a good fit for our choirs: Do they like music? Can they see the scroll? Can they physically play a chime or handbell? (I try-out all prospective ringers by themselves in a 30 minute session.) I show them how to ring the handbell and chime. I show them the scroll. We practice playing their bell with a poster I have made with blocks of letters. Can they play their bell at the right time when my director's stick touches the block? That is the most important thing! Do they know their numbers, colors, and letters well enough to process that information and translate that information to play the bell or chime when they are supposed to? That is all determined by the try-out session. Can they focus for 30-45 minutes during rehearsal? Most important is the parents. I have found parents to be the best source of information for that question. But, I can also tell something about their focus during the individual try-out session. Do they have behavioral problems that might interfere with the whole group's concentration? I always talk with the parents or caregivers to determine their commitment to the program. I don't have a single ringer that drives and we are a community choir. Someone has to be committed to provide transportation every week for months AND provide transportation to performances. Performances are very important. That is why we rehearse! Our beginning group performed three times the first year. My advanced group performs about nine times per year. We rehearse appropriate performance etiquette at each rehearsal. Repetition is critical to help our ringers master skills.

How long are your rehearsals? 30 minutes for my beginner group and 75 minutes for my advanced choir.
Do you work on a semester-basis, or shorter-term? We play from September through May. We also have a handbell camp in the summer for 4-5 days in the evening.

Do you play in worship? If so, how often? My advanced group plays at a community church for worship about 5-6 times per year. We are fortunate to have several area churches that invite us to play for them. We have a Christmas concert and a spring concert for our groups with family and friends in attendance.

Anything else you can think of that we should pass on? Be as structured as possible. Our rehearsals always follow this pattern to get everyone focused and engaged:

Physical stretches (5 minutes) to warm our bodies up for the task. We have done the same stretches for three years. We play rhythm sticks with cue cards (5 minutes) to get everyone in the habit of following the blue stick (the director's stick is blue) as it moves along a line. The rhythm sticks help teach note lengths as well; concept of quarter notes, eighth notes, half notes, and rests are all part of the cards we use to play rhythm sticks. (I don't remember where that idea came from but we do this every rehearsal and it really helps with rhythm and focus.) Warm-up scroll for handbells and chimes. We've been playing the same warm-up scroll for two years in my advanced group. Now we play the music. After completing our rehearsal, we put our gloves up on the board, wipe down the handbells, put our own handbells away, and help put away all instruments, tables, risers, etc.

Our scrolls are made of drapery lining fabric with permanent markers for notation. The fabric is wound around a golf club holder (round plastic tube).

The director's stand is something we had to build ourselves. The easiest one is a tall keyboard stand with a padded board on the top. We also use a piece of pipe insulation (round tube of insulating material with a slit down the middle) on one end to help keep the scroll in place. (This is hard to explain without seeing one.)

STRUCTURE, STRUCTURE, STRUCTURE is so very important. Our ringers have learned an incredible number of skills by this system. FUN is also very important. Patience is an absolute necessity. Also, talking during rehearsals is a given. We just try to keep focused as much as possible.

Rehearsals rules: No bathroom breaks. No water breaks. No chewing gum. Be kind. Do what the director says. No cell phones. Never make fun of anyone. Everyone makes mistakes—just move on.



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Nebraska Notes

Bells in Worship and More: Over the past couple of years, more and more music is being offered that incorporates bells with other instruments and even more so, with choir. Working with the choir is a wonderful way to blend two musical arts within any church worship service.

In one of the last mailings I received there were six pieces that used bells along with organ, flute, trumpet, congregation, choir, percussion and handchimes. Sharing other musical venues with the handbell choir often times adds another level of worship collaboration. With the increased use of praise music in worship now, it is important and necessary that directors work together to share the creative use of handbells.

If your church does not have a praise band and you have a piece that needs trumpet or percussion, involve the youth of your church that are in the school band. Working with the band director or other directors within your area will allow you to share needed instruments that your church might not have. Creative thinking and sharing is key to keeping the handbell choir 100% involved in worship.

As I type this article, I know many churches and directors of music have an excellent working relationship and they are willing to work together to add another musical level to church worship. Christmas and Easter are always wonderful times to have extra instruments but it can be done throughout the entire church year. I would encourage all directors of handbell choirs to be creative this year by working with the choir or putting some instrumental part with a handbell selection.

Joyce Miller ~ Outgoing State Chair

Chair continued from page 1

Illinois' Sharon Schmidt, Iowa's Patrick Gagnon, Kansas' Cheryl Cox, Missouri's Suanne Comfort, and Nebraska's Mike Allen. Welcome aboard. These are great folk with great ideas!! Appointed chairs that are continuing to serve you are KC Congdon, *Quavers* Editor, Natalie Radcliffe, Historian, Kathy Harrison, Resource Librarian, and our newest, Wendi Levitt, electronic liaison (in other words all things web related...and she is gifted!!).

It's wordy, but important, that we recognize those who have helped us change, and those who will move us forward yet again. So, thanks to all for their sacrifice to assist others. We are all grateful.

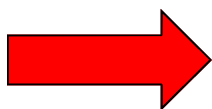
Sixteen years, and a new beginning!! Sounds like great fun. I'm looking forward to your help, your ideas, your wisdom, your energy, your fun and your ringing. Keep in touch and let's continue to make VIII great.

Ed Rollins, Area VIII Chair

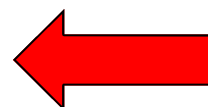


Upcoming Events

2011	EVENT	LOCATION	CONTACT
2/5 9:00-3:30	Young Ringer's Mini-Festival w/ Michael Glasgow & Karl Kay	Grace Lutheran Church & School 7300 Division St River Forest, IL	Kristin Kalitowski-Kowal 630-699-3802 www.il-agehr.org
2/19 9:00-4:00	Handbells! Handbells! Handbells! A Ringers Workshop	2nd Congregational UCC 318 N Church St Rockford, IL	Kristin Kalitowski-Kowal 630-699-3802 www.il-agehr.org
3/26	23rd Annual Handbell Festival w/ Bob Bidewell	Northfield Inn Springfield, IL	Marilyn Hirschman 309-928-2067 mjhir@aol.com
3/26	Kansas Ring in the Spring Tim Waugh, Marilyn Lake, Amy Pierce	Church of the Resurrection 13720 Roe St Leawood, KS	Gwen Gepford Gwen.gepford@cor.org 913-491-6461
7/8-9	River City Radical Ring	St Andrew's UMC 15050 W Maple Rd Omaha, NE	Linda Ashley LsAshley@inebraska.com 402-320-5312



FOUND
FOUND



Partial set of mallets left behind in Topeka at *Ringin' on the Range*.
Contact Kathy Leonard kleonard@fumcmanhattan.com, or 785-317-0598
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 Christmas Eve / Sarajevo 12/24 (Trans-Siberian Orchestra) arr. Morris
 O Little Town of Bethlehem arr. Moklebust
 Pat-a-pan arr. Gramann
 Blue Christmas arr. Morris
 Let All Mortal Flesh Keep Silence arr. Moklebust
 O Come All Ye Faithful / O Holy Night (Trans-Siberian Orchestra) arr. Morris
 Skating arr. Morris
 Christmastime Is Here arr. Morris
 Linus and Lucy arr. Morris
 Greensleeves arr. Moklebust
 Up on the Housetop arr. Sherman
 O Come, O Come, Emmanuel arr. Raney and Sherman
 Boughs of Holly (Trans-Siberian Orchestra) arr. Morris
 You're a Mean One, Mr. Grinch arr. Morris
 Still, Still, Still arr. Moklebust
 Good King Joy (Trans-Siberian Orchestra) arr. Morris
 Wizards in Winter (Trans-Siberian Orchestra) arr. Morris

The Raleigh Ringers

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Upcoming Concerts

| 2010 | CONCERT | LOCATION | CONTACT |
|----------------|---|---|---|
| 11/6
2:00p | River City Ringers
<i>Veterans Day Concert</i> | Thanksgiving Lutheran
3702 370 Plaza
Bellevue, NE | Joyce Miller
jmiller@tconl.com |
| 11/6
7:00p | The Agape Ringers | 1st UMC
119 S Georgia Ave
Mason City, IA | Jim Stiles
www.agaperingers.org |
| 11/6
7:00p | Rezound! Handbell Ensemble | Faith Baptist
23705 Missouri 2
Harrisonville, MO | Pat Latshaw
913.341.5725
www.rezound.org |
| 11/7
3:00p | Rezound! Handbell Ensemble | Clinton UMC
601 S 4th St
Clinton, MO | Pat Latshaw
913.341.5725
www.rezound.org |
| 11/7
4:00p | The Agape Ringers | 1st Presbyterian
512 3rd St
Rochester, MN | Lee Afdahl
www.agaperingers.org |
| 11/7
4:00p | Gateway Ringers
<i>Fall Concert</i> | Good Shepherd Lutheran
327 Woods Mill Rd
Manchester, MO | Jamie DeGeer
636.391.6685
636.391.6685 |
| 11/14
4:00p | River City Ringers
<i>Holiday Concert</i> | St Paul's Methodist
5410 Corby
Omaha, NE | Joyce Miller
jmiller@tconl.com |
| 11/20
7:00p | 1st UMC
<i>Hanging of the Greens</i> | 1st UMC
1032 Maple St, Downers Grove, IL | Patricia Barnes
bellhog@juno.com |
| 11/21
3:00p | Rezound! Handbell Ensemble | 1st Lutheran
1234 SW Fairlawn
Topeka, KS | Pat Latshaw
913.341.5725
www.rezound.org |
| 12/4
3:00p | Rezound! Handbell Ensemble | Powell Gardens Holiday Concert
1609 NW US Highway 50
Kingsville, MO | www.powellgardens.org
816.697.2600 x 209 |
| 12/4
7:00p | Chicago Bronze | Trinity UMC
1024 Lake Ave
Wilmette, IL | Andrea Handley
847.251.7333
www.trinitywilmette.com |
| 12/4
8:00p | Hastings College Bell Choir
In concert with the Hastings
Symphony Orchestra | Heartland Events Center
Grand Island, NE | Byron Jensen, conductor
www.ticketmaster.com |
| 12/5
3:00p | Ambassador Choir
<i>Holiday Concert</i> | Faith Christian
2201 S 132nd St, Omaha, NE | Joyce Miller
jmiller@tconl.com |
| 12/5
4:00p | Bells in Motion
<i>Holiday Concert</i> | 1st Presbyterian
400 E Carroll St, Macomb, IL | Mike Lamb
www.bellsinmotion.org |



Upcoming Concerts

| 2010 | CONCERT | LOCATION | CONTACT |
|--|---|---|---|
| 12/5
4:00p | Gateway Ringers
<i>Holiday Concert</i> | Holy Trinity Lutheran
2030 Union Rd
St Louis, MO | Jeff White
314.846.0568
314.846.0568
info@gatewayringers.org |
| 12/5
7:00p | Chicago Bronze | Resurrection Catholic Church
30w350 Army Trail Rd
Wayne, IL | Suzanne Orland
www.resurrectioncc.4lpc.com
630.289.5400 |
| 12/11
4:00p | The Agape Ringers
<i>Sounds of the Season</i> | Elmhurst Christian Reformed
115 Brush Hill
Elmhurst, IL | KC Congdon
www.agaperingers.org
TICKETS REQUIRED |
| 12/11
7:00p | Chicago Bronze
<i>This is not a function of Wheaton College</i> | Barrows Auditorium
501 College Ave
Wheaton, IL | www.chicagobronze.com
877.7WE.RING |
| 12/12
1:30p | Chicago Bronze | ELA Library
275 Mohawk Trl
Lake Zurich, IL | Terri Meyer
www.eapl.org
847.438.433 |
| 12/12
3:00p | Gateway Ringers
<i>Holiday Concert</i> | Webster Hills UMC
698 W Lockwood Ave
Webster Groves, MO | Andrew Eversole
info@gatewayringers.org |
| 12/12
3:00p | Hastings College Bell Choir
w/ the Hastings Symphony Orchestra | Masonic Center Auditorium
Hastings, NE | Byron Jensen, conductor
402.469.9396
TICKETS AVAILABLE @ DOOR |
| 12/12
3:00p | River City Ringers
<i>Holiday Concert</i> | Benson Presbyterian
5612 Corby St
Omaha, NE | Joyce Miller
jmiller@tconl.com |
| 12/12
4:30p | Chicago Bronze | St Martha's Catholic Church
8523 Georgiana Ave
Morton Grove, IL | Kevin Wood
847.967.1990 |
| 12/12
7:00p | Raytown Christian Bells
<i>Christmas Concert</i> | Raytown Christian
6108 Blue Ridge Blvd
Raytown, MO | Suann Comfort
Music@raytowncc.org
816.358.0292 |
| 12/17 7:30p
12/18 2p / 7:30p
12/19 2:00p | Rezound! Handbell Ensemble
w/ Kansas City Symphony Orch
<i>Christmas Festival Concert</i> | Lyric Theater
1029 Central
Kansas City, MO | www.kcsymphony.org/
BuyTickets/
buy_single_tickets.jsp |
| 2011 | CONCERT | LOCATION | CONTACT |
| Jan 10
7:30p | Chicago Bronze Auditions | Lutheran Church of the Cross
2025 S Goebbert
Arlington Hts, IL | auditions@chicagobronze.com
877.7WE.RING |