



What did you do over the holidays?

by Chris Peck, Area 8 Chair

Well, I started a bell choir and resurrected another one. I've been the organist at two small churches nearby. One church has a 3-octave set of refurbished Schulmerich bells and 3 octaves of choirchimes that have been sitting in the closet

since the group fell apart over the height of COVID. The other church has no bells. Last fall I concocted a plan for Christmas Eve. My plan was to have bells rung at both churches for December 24th. After gaining consent from the one's Council to share the bells with the other church, I set up a couple practices in December: Two 45-minute rehearsals were all it took. I wrote out the chords to *Hark the Herald Angels Sing* and *Away in a Manger* and color-coded the ringers' notes, making everything as straight-forward as possible. We had our two rehearsals; we went from four to six ringers at the one church who owned the bells and had 13 ringers at the new-to-bells church. Here is a link to a [short video](#) of one of my groups at Christmas Eve.

We are going to continue forward in 2024 and see where this goes. I'm planning to use a couple of the reproducible 2-3 octave collections. This is one church out of many in Area 8 who probably have unused bells in closets. I'd encourage you to be the catalyst in moving those bells out of the closets and into the hands of ringers. Reach out to a Handbell Musicians of America Area 8 Board Member and let us see if we can help you!

Festival 2024 is FOUR months away!!

Registration is open and you have until March 15th, to get in at the Super Early Bird rate of \$230. I hope you're getting excited and making plans to join us! Take a look at the next few pages for some highlights and updates.

This is going to be an exciting event and we have a great board ready to help make this Festival a success. Please help us spread the word to those that may not be current members or be receiving this newsletter. Festival 2024 might be just the event an individual, partial choir, or full choir might need to feel reinvigorated and inspired. Festival 2024 is a big reason I agreed to be on the slate of nominations for Chair of Area 8 a few years ago. Watch your emails, our website, and Facebook for Festival updates. I am looking forward to a time of being together to connect, create, and celebrate!

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Festival Location

Columbia, Missouri

Columbia, Missouri, has a population of 126,000. The city sits on Interstate 70, midway between Kansas City and St. Louis, and is geographically central to Area 8. Come early or stay late and check out Columbia's trails (bring your bike or walking shoes), parks, museums, shops, and wineries. Check out www.visitcolumbiamo.com for lots of helpful information.

Holiday Inn Executive Center, Columbia, Missouri

Holiday Inn Executive Center (2200 Interstate 70 Drive SW, Columbia, MO 65203) will be Festival central. Our reduced rate is \$129.00 (plus taxes) for 1-4 guests. Reservations may be made by calling the hotel directly at 573-445-8531. Our room block will be held until Monday, May 20th, 2024.

Amenities include free wi-fi, a fitness center, an indoor/outdoor pool, and the Sports Zone bar and grill. For breakfast, there are a couple of options. A hot breakfast buffet of something along the lines of eggs, bacon, sausage, potato, juice, and coffee (\$12+tax) will be offered daily in the Sports Zone bar and grill inside the hotel. Vouchers will be available when you are making your reservation and when you check-in to the hotel. You will not be able to eat the breakfast buffet without a voucher. Your other breakfast option is to take advantage of exploring the off-site breakfast options or have something delivered.

Booking Information

Reservations may be made by calling the hotel directly at 573-445-8531 or using [this link](#). Check-in is 4:00 pm and check-out is 11:00. Our room block will be held until Monday, May 20th, 2024.

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Visit Columbia!

Check out [this website](#) for more information about visiting Columbia, Missouri. There's plenty to see and do in town and in the neighboring communities.

Festival Clinicians

Stevie Berryman and Greig Ashurst will be splitting all the conducting duties so that each ringing division will get to experience the expertise and the passion of both conductors.

Stevie Berryman can't whistle. But she makes fantastic pesto, and she can fold a fitted sheet. Likewise, her skills as music director and teacher have also been acquired through long hours of arduous and dedicated practice. For much of her career Stevie has directed seven or more ensembles each week, meaning she has 114 years of experience (in dog years). Her effusive energy and wild creativity found a perfect setting in 2013 when she became the Artistic Director of the Houston Chamber Ringers, which has let her smash together her love for music, laughter, and tacos in a truly remarkable way. She has a particular passion for teaching beginners how to ring, and her innovative, play-based methods have made her a sought-after educator and clinician at area and national handbell festivals. Stevie serves as the handbell director at First Congregational Church Houston, and loves helping other choirs as a private clinician or planning epic concerts for them as a creative consultant. She and her husband Paul are co-owners of Truly Horrible Things, a snarky card game company, even though her mother always told her that no one would ever pay her to be sarcastic.

For over thirty years, **Greig Ashurst** has developed an impressive conducting and teaching career in many facets of music, technology, and educational philosophy across the United States. A native of Lafayette, Louisiana, he served as a music educator in Louisiana, North Carolina, and Texas. Currently, Mr. Ashurst is director of bands and director of technology at Cathedral-Carmel School, where he was selected as the 2016-2017 Teacher of the Year, an honor for which he was selected twice previously in Louisiana and North Carolina. He is a published composer and arranger and has two lines of mallets that he designed specifically for playing on handbells. These mallets, sold by Schulmerich Bells, have changed the timbral landscape of handbell music throughout the world. He currently serves as president of the Handbell Musicians of America and is an advocate for getting handbells into schools throughout the United States.



Stevie Berryman



Greig Ashurst



Repertoire: 2024 Area 8 Festival

This year's repertoire has been selected primarily by Stevie and Greig, with input by the board. This means you will be ringing music that the conductors are EXCITED and KNOWLEDGEABLE about! It is a diverse list with 16 different composers throughout the 19 selections on the list – THREE of which are Area 8 composers!

Blue Division (Levels 1 & 2)

Children of the Heavenly Father; Matthew Compton
Hope MHP2972; 3-7 Octaves; L2+

El Coqui; Carlos Rivera-Aponte
From the Top MFM202213; 3 octaves; L2
MFM202215; 5 octaves; L2

Jubilee; Arnold Sherman, Choristers Guild
MCGB472; 2-3 Octaves; L1+
MCGB473; 3-5 Octaves; L1+

Praise Unfolding; Sandra Eithun
Choristers Guild MCGB523; 3-5 Octaves; L1

Gold Division (Levels 3 & 4)

Angels We Have Heard on High; Cathy Moglebust
Choristers Guild MCGB1283; 3-7 Octaves; L4-

Eternity's Timepiece; Jason Krug
Lorenz MLC202135L; 3-6 Octaves; L3+

Morning Light; Stevie Berryman
From the Top MFM20347; 5 Octaves; L3

Take Time in Life; Greig Ashurst
Hope MHP2953; 3-5 Octaves; L3-

Massed Ringing (Levels 2 & 3)

Bells of Freedom; Jon Schmidt/Chris Peck
From the Top MFM20409; 3-6 Octaves; L3-

Everything to God in Prayer
Charles Converse/William Bradbury/Ron Mallory
Alfred/Jubilate MJMG1142; 3-5 Octaves; L2

Hymn to Joy; Edward Hodges/Michael Keller
Hope MHP1457; 3-5 Octaves; L3

Oh Happy Day; Edwin Hawkins/Tammy Waldrop
Alfred MAP47794; 3-5 Octaves; L3

Sing a Song of Pentecost; Kipp Willnauer/Kath Wissinger
will be available as a download at no charge

Which division should I select?

In addition to massed ringing, we have two divisions: Blue (easier: levels 1-2+) and Gold (more difficult: level 3 & up.) The massed ringing music for this festival ranges from level 1+ to level 3. Both divisions will prepare nine selections – five massed ring and four division.

If nine selections are too many, you can choose to not play all of the pieces. Opting out of the massed ring is also an option. If you don't play any of the massed ringing pieces, you can attend additional classes. Note that if you choose to play only some of the selections (either division or massed), we ask that you remain in the room for the entire rehearsal and be respectfully quiet.

There are at least two schools of thought regarding which division to choose. Which school are you in?

We'll never play music like the Gold Division (level/type/selection) normally, so let's go for it!

If you select this option, plan on lots of rehearsal time before Festival so that you'll be ready to make music with the rest of the division.

We want a relaxing festival experience, so let's choose the easier music!

You'll still want to prepare by rehearsing the music for the Blue Division.

Another thought to bear in mind – many musicians think that the best festival experience is when they are comfortable with the music before they arrive and are able to put full attention towards the conductor.

Showcase Concert

Once again, we will be looking for any interested soloists, small ensembles, or full choirs to perform one or more musical selections from the Massed Ringing floor, on Friday, between 3:45 and 4:30. No extra equipment will be provided. An application is available at the Area 8 website.

Bronzefest

What is BronzeFest? Who should apply?

BronzeFest presents a concert of up to six advanced (level 3 and above) selections on Saturday afternoon. Ensemble members are selected through an application process, and position assignments are made ahead of time. Musicians purchase and rehearse the music ahead of the event, as there are only six hours of rehearsal prior to the concert! BronzeFest rehearsals begin on Thursday night, and are then held during Gold division class periods, so musicians who are selected won't attend any classes, and must select the Gold division.

Successful BronzeFest musicians have experience with music more difficult than level three, are willing to put in extra time before Festival to prepare the music, are eager to ring with new neighbors (and possibly in a new position), and look forward to making music with new conductors.

BronzeFest Track Repertoire (Levels 4 & 5)

Cathedrals; Margaret Tucker

Red River Music MRRG5006; 5-7 Octaves; L5

Jazz Rag; Arnold Sherman

AGEHR; MAG37006; 3-7 Octaves; L3

Mountain Journey; Brian Childers

Choristers Guild MCGB1242; 3-7 Octaves; L4

Praise Him with Cymbals and Drums; Hart Morris

Red River MRRHB0001; 3-5 Octaves; L5+

Rejoice, Rejoice Believers; Linda Boatright

From the Top MFM20451; 5-6 Octaves; L4

Thorncrowne Chapel Portrait; Sondra Tucker

Casa MCSHB013; 3-6 Octaves; L3

Commissioned Piece in Memory of Kipp Willnauer



Kipp Willnauer

As many of you are aware, Area 8 lost a very special friend. Kipp Willnauer, a past Area 8 board member died this past October. Everyone who knew him likely had their own Kipp story. He was a friend to everyone, an advocate of our handbell art, and an extreme Area 8 volunteer, having helped with countless workshops and festivals. The Area 8 board has decided to commission a work in Kipp's honor, and all are invited to be a part of this memorial to Kipp.

Please consider donating to this effort. Please send a check made out to Area 8 Handbell Musicians of America and send it to our Area 8 Treasurer, Tami Kofran, at PO Box 15, Janesville, IA 50647, or use the Paypal QR code at right.



Featured Concerts*

Friday Evening Concert: River City Ringers of Omaha, Nebraska

River City Ringers of Omaha are a dedicated group of ringers who provide cultural enrichment by ringing music. The group provides a focused opportunity to present a wide range of sacred, secular and original handbell music through concerts and educational programs. The choir cooperates with the national community and professional handbell ensemble movement in raising the awareness and standards of English handbell ringing locally, regionally and nationally. They also assist in developing diverse ringing opportunities for those who ring handbells in the Omaha Metro area and foster fun and fellowship.

The choir musicians have been involved in the art of handbell ringing for many years. We are a non-profit 501(c) 3 organization dedicated to fostering public interest in the art of handbell ringing. The choirs ring with a five octave set of Schulmerich handbells, a five-octave set of Malmark Choirchimes, and a five octave set of Malmark bells.

Since 1988, the choir has rung for events in the Omaha Metropolitan area including concerts at the Holland Performing Arts Center, Durham Western Heritage Museum, Lauritzen Gardens, and Omaha Royals. The choir offers seasonal and spring concerts, with musical selections that include classical or contemporary, serious or zany, formal or casual, and sacred or secular.



Saturday Noon-time Concert: Rezound! of Kansas City, Missouri

Rezound! is dedicated to promoting the art and skill of handbell ringing in performance, serving the community through varied educational endeavors, and providing the highest quality and challenging outlet for skilled ringers.

Established in June 2001, the ensemble presents a lively sound blending the unique timbres of Schulmerich handbells, Petit & Fritsen bells, Malmark Choirchimes, Whitechapel bells and Maas-Rowe bells.

Rezound! has been creating and performing exceptional music since 2001. While our passion for handbell music is what connects us, our membership includes individuals with diverse interests and occupations: scientists, teachers, accountants, stained glass artist, landscape architect/urban designer, sign language interpreter, audiovisual archivist, individuals working at banks and universities as well as church musicians. We call the greater Kansas City area home, with members from Missouri and Kansas.



*Extra tickets for Festival non-participants may be purchased for \$10 at the registration desk prior to the concert.

Registration

While prices all around keep going up, your Area 8 Festival registration costs will remain the SAME as they were in 2022!

Super-early Bird	\$230	Jan.1st – Mar. 15th
Early Bird	\$240	Mar. 16th – Apr 15th
Regular	\$265	Apr 16th – June 12th
Friday only	\$110 (includes lunch, and concerts that day)	
Saturday only	\$150 (includes lunch and dinner, and concerts that day)	
Chaperone	\$125 (includes 3 meals and concerts)	

Full registration will include at least three meals, two feature concerts, many hours of mass ringing and classes, the opportunities to CONNECT with other ringers, CREATE music that may be new to you, and CELEBRATE those big and small victories!

Festival Scholarship

If you know someone who has not been to one of our Area 8 festivals, but would benefit, take note. Due to great results from our silent auction in 2022, we can offer up to two scholarships for Festival 2024.

Each scholarship recipient will receive:

- One full registration to the Area 8 Biennial Festival, including Pre-Conference Seminars and included meals.
- A \$400 lump sum reimbursement to assist with travel or/and lodging.
- A one-year membership to Handbell Musicians of America.

Applicants for this scholarship must be:

- Someone that has the intent and desire to establish, revive, or help continue a handbell program. Applicants could be a handbell ringer, handbell director, or someone that appreciates handbells and has some big ideas.
- A first-time attendee of an Area 8 Festival.
- A resident of the five-state Area 8 region (Iowa, Illinois, Kansas, Missouri, Nebraska).
- Willing to write an article for *Quavers* following the 2024 Festival summarizing their Festival 2024 experience and sharing how what they learned will be put into practice.

Applications are due February 29, 2024, so use [this link](#) below to complete the application today! Winner(s) will be notified by March 11, 2024, while the Super Early Bird rate is in effect.

Thursday Seminars

As in Kansas City in 2022, we are offering focused sessions on Thursday, the 20th. This year, since Stevie and Greig will both be busy conducting on the ringing floor, they will be teaching classes on Thursday.

Directors Seminar (\$100 per person)

Creating More Effective Rehearsals (led by Greig and Stevie)
Part 1 - 8 am-11:30 am; Part 2 – 12:30 pm – 2:00 pm

Sessions for Ringers (\$25 each)

- 1) Balls (taught by Stevie) (2:15-3:25)
OR Mastering Mallet Technique (taught by Greig) (2:15-3:25)
- 2) Balloons (taught by Stevie) (3:35-4:45)
OR Can High Fructose Corn Syrup Improve Your Rhythm? (taught by Greig) (3:35-4:45)
- 3) One class taught by both Stevie & Greig, content to be announced soon. (4:55-6:00)



Bonus “Warm-up” Rehearsal

For a nominal fee, spend some time Thursday evening ringing through all the pieces in the Blue, Gold, and Mass Divisions. Space may be limited, so register early.

Festival Extras

Music Swap

Do you have music sitting in your file cabinets that your choir hasn't rung for 20 years? Are you looking to expand your limited library? Do you like to recycle? Bring all those dusty folders of handbell music that you're ready to part with to Festival this summer. Leave them in a designated place we will have available. For a donation to the Area 8 Scholarship fund, other Festival participants can take some or all of what you brought. If anything of yours remains in the designated area, it will be yours to collect at the close of Festival.

Silent Auction

Funds raised from the Auction will assist with scholarships for future Festivals. Check your closets and attics now to see what you might donate. Gift cards, services, and other creative items are always welcome. Be ready to bid on some soon-to-be-favorite take-aways. Check the website and future *Quavers* issues for more information



And more!
Plan now to attend
Area 8 Festival 2024!

Festival Schedule

Thursday, June 20	
Session 1 8am - 11:30am	Part 1: Creating More Effective Rehearsals. Led by Greig Ashurst and Stevie Berryman
Lunch 11:30am - 12:30pm	Lunch on your own
Session 2 12:30pm - 2:00pm	Part 2: Creating More Effective Rehearsals. Led by Greig Ashurst and Stevie Berryman
Session 3 2:15pm - 3:25pm	Balls (Stevie) OR Mastering Mallet Technique (Greig)
Session 4 3:35pm - 4:45pm	Balloons (Stevie) OR Can High Fructose Corn Syrup Improve Your Rhythm? (Greig)
Session 5 4:55pm - 6:00pm	Technique Throwdown! (Stevie & Greig)
Registration 4:00pm - 7:30pm	Registration & Massed Ring Set up
Dinner 5:15pm - 7:00pm	Dinner on your own
Session 6 7:00pm - 9:30pm	BronzeFest First Rehearsal
	Bonus "Warm-Up" Rehearsal



Friday, June 21	
Session A 8:00 - 9:00 am	Opening Bell, Massed Rehearsal
Session B 9:15 - 10:15 am	Blue Division rehearsal Bronze Festival Ensemble Classes for Gold Division Reading Session
Session C 10:30 - 11:30 am	Gold Division Rehearsal Classes for Blue Division Reading Session
Session D 11:45 am - 1:00 pm	Lunch/Shopping/Biennial meeting
Session E 1:15 - 2:15 pm	Blue Division Rehearsal Bronze Festival Ensemble Classes for Gold Division Reading Session
Session F 2:30 - 3:30 pm	Gold Division rehearsal Classes for Blue Division Reading Session
Session G 3:45 - 4:30 pm	Showcase Concert
Session H 4:45 - 6:00 pm	Massed Rehearsal
	6:00 - 8:00 Dinner on your own/Shopping
	8:00 - 9:30 Concert: River City Ringers
	9:30 - 10:30 Unpublished Reading Session

Saturday, June 22	
Session I 8:00 - 9:00 am	Massed Rehearsal
Session J 9:15 - 10:15 am	Blue Division rehearsal Bronze Festival Ensemble Classes for Gold Division Reading Session
Session K 10:30 - 11:30 am	Gold Division Rehearsal Classes for Blue Division Reading Session
Session L 11:45 am - 1:15 pm	Lunch & Rezound! Concert
Session M 1:30 - 2:30 pm	Blue Division Rehearsal Bronze Festival Ensemble Classes for Gold Division Reading Session
Session N 2:45 - 3:45 pm	Gold Division rehearsal Classes for Blue Division Reading Session
Session O 4:00 - 4:45 pm	BronzeFest Concert
Session P 5:00 - 6:15 pm	Massed Rehearsal
	6:15 - 7:30 Dinner
	7:30 Area 8 Festival Concert

Festival Class Schedule

Rick Richards – Education Chair, Area VIII

Thank you, thank you, thank you! Last fall I put out a call for applications to teach classes at the Area VIII Festival in June in Columbia, Missouri. And wow! Did you ever come through! I received numerous applications to teach on a wide variety of topics. I was thrilled!

So, Chris Peck and I have been working on getting things organized and teachers plugged in to the schedule. At this point we are almost finished with that process and without getting into specifics yet, here is what we have

so far. There will be around 25 different class topics scheduled over 36 class sessions. Many of the classes will be offered twice so that ringers in different ringing tracks do not miss out on a class that interests them. Classes for ringers will cover handbell techniques, music theory, rhythms, and how to practice without bells and much more. We also will include classes of interest to more advanced ringers and classes dealing with issues of interest to directors and ringers in community handbell ensembles. There will be several reading sessions as well, including at least one session presenting music

for less than a 3-octave ensemble.

Take a look at the class schedule and see what interests your. Choose refresher courses, new topics, and plenty of reading sessions!

Remember, if you sign up for BronzeFest Choir, you will not be able to attend classes, since you will be in rehearsals.

Friday Morning	
Session B 9:15am - 10:15am (Gold)	
History of Handbells	Austin
Stopped Sounds: Advanced	Latshaw
Handbells With Other Instruments	Youngman
Ringling 101	Schmidt
Grant-Writing Basics for Non-Profit Handbell Choirs	Jackson
Reading Session: 8- and 12-bell music	TBD
Reading Session: Advent/Christmas, L 3-6	TBD
Session C 10:30am - 11:30am (Blue)	
History of Handbells	Austin
Bell Tree: Beginning	Latshaw
Handbells With Other Instruments	Youngman
Ringling 101	Schmidt
Grant-Writing Basics for Non-Profit Handbell Choirs	Jackson
Reading Session: 8- and 12- bell music	TBD
Reading Session: Advent/Christmas, L 1-2	TBD
Friday Afternoon	
Session E 1:15pm - 2:15pm (Gold)	
Weaving	Mills
Small Ensemble Techniques: Advanced	Latshaw
Handbells in Pop Culture	Allen
Tackling Tricky Terrain: Rhythms	Endaya
Practicing Handbells at Home	Mallory
Reading Session: Lent/Easter, L 3-6	TBD
Reading Session: 2-3 Octaves	TBD
Session F 2:30pm - 3:30pm (Blue)	
Weaving	Mills
Bass Bells: Beginning	Joy
Handbells in Pop Culture	Allen
Tackling Tricky Terrain (Rhythms)	Endaya
Practicing Handbells at Home	Mallory
Stopped Sounds: Beginning	Youngman
Reading Session: Lent/Easter, L1-2	TBD

Saturday Morning	
Session J 9:15am - 10:15am (Gold)	
Handbells from the Inside Out	Blackwell
You've Just Heard the "M" word. Now What? - Memorization	Peterson
Repeatable Changes	Schmidt
Score Marking	Fenton
Resources for Handbells in Worship	Edwards
Overview of Music Theory	Mallory
Reading Session: Original Compositions, L 3-6	TBD
Session K 10:30am - 11:30am (Blue)	
Handbells from the Inside Out	Blackwell
You've Just Heard the "M" word. Now What? -Memorization	Peterson
Catch Up With That Metronome!	Schmidt
Score Marking	Fenton
Resources for Handbells in Worship	Edwards
Overview of Music Theory	Mallory
Reading Session: Original Compositions, L 1-2	TBD
Saturday Afternoon	
Session M 1:30pm - 2:30pm (Gold)	
Stem Direction Does Count!	Schmidt
Processionals and Ostinatos	Youngman
Techniques for Ringers and Directors	Mallory
Bass Bells: Advanced	Hartsfield
Take a Break! Gentle Yoga & Sound Healing	Fueling/Schrock
Panel: National Events - How to Get Involved	TBD
Reading Session: Area 8 Composers: L 3-6	TBD
Session N 2:45pm - 3:45pm (Blue)	
Stem Direction Does Count!	Schmidt
Processionals and Ostinatos	Youngman
Techniques for Ringers and Directors	Mallory
Take a Break! Gentle Yoga & Sound Healing	Fueling/Schrock
Navigating New Music	Knudsen
Reading Session: Area 8 Composers: L 1-3	TBD
Reading Session: 2-3 Octaves	TBD





Julie Assel

*... we can
turn a
challenge into
a blessing
with a bit of
perspective
and
imagination*

*I am blessed and challenged.
I am challenged and blessed.*

Julie Assel, Kansas State Co-Chair

This time of year, when the world is dark for so many hours, it is easy to focus on the negative:

- We don't have as many players as in previous years.
- Absenteeism is high.
- Players don't communicate their conflicts well.
- We haven't been able to play the music we hoped.

We know these challenges well. But just like turning a bell that used to be hung and rung one way upside down, we can turn a challenge into a blessing with a bit of perspective and imagination. Our Christmas Eve services this year exemplified how our challenges this fall were turned into blessings (even if I didn't actually see that until services themselves).

First Challenge

Our youth bell choir had only one high school student (10th grader) who returned this fall. The rest of the students in the bell choir were in grades 2-6. The challenge was to keep her engaged with all these younger and less experienced players.

Solution: Initially, when I was teaching the younger students how to play bells, she was able to cover more bells using four-in-hand technique while the new players concentrated on playing one bell with proper technique. But as we approached Christmas, it was clear everyone expected to play at least two bells. So, I asked her if she was willing to use her four-in-hand skills to play a separate duet with me for the worship service (*Angels We Have Heard on High* by Carla & Larry Sue). Not only was she willing, she was challenged (!) during December in a way that really helped her grow her own technique and musicianship beyond just covering bells with simple music.

Second Challenge

Our youth bell players had very busy schedules, and it seemed like there was never a rehearsal when they were all there at the same time. Ironically, I had more players the Sunday after Thanksgiving when we don't typically rehearse than any other Sunday during the semester.

Solution: I used this challenge to keep some of my more advanced players busy by adding some of the notes adjacent to their own part if that person was absent. They learned to let go of their bells faster, and this meant we were able to handle page turns and accidentals by Christmas Eve. In fact, they had two page turns (*Jesus, Jesus, Rest Your Head* by Cathy Moglebust) in their Christmas Eve worship service.

Third Challenge

For the last several years, our adult bell choir has had several players with four-in-hand experience who have been willing to play duet or smaller ensemble music to extend the presence of handbell music during the Christmas Eve services. But this year, almost every single person said they were too busy to learn extra music outside of the standard rehearsal time. I only had one player interested.

Solution: Since we also had a four-in-hand piece played by the high school student and me, I instead asked her if she would be willing to learn how to play a bell tree. She agreed to try and learn, and we ended up opening up the 30 minute extended prelude with something our congregation had never seen in worship before – a bell tree duet with piano accompaniment (Still, Still, Still by Linda Lamb). She was so pleased with how it went, we are going to play “This Little Light of Mine” by Barbara Brocker in January!

I hope these examples provide you with some new strategies for the new year to inspire you to continue to make wonderful music no matter how many players you may have.



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Austen Wilson

Austen Wilson is Director of Music Ministries at St. Andrew Presbyterian Church in Iowa City, Iowa, where he plans worship collaboratively with other staff and directs or oversees a dozen handbell, instrumental, and vocal ensembles. He has also served congregations in Colorado, Florida, and New Jersey. Austen is a member of the American Choral Directors Association, the Handbell Musicians of America, and serves as President of the North Central Region of the Presbyterian Association of Musicians.

Iowa City Handbell Festival

Austen Wilson, Guest Columnist

St. Andrew Presbyterian Church in Iowa City will host a Handbell Choir Festival from April 12 – 13, 2024. As part of the festival, participants will learn skills to revitalize and/or rebuild handbell ministries and create community. In addition, we'll ring in a massed bell choir under the direction of Stevie Berryman, handbell director at First Congregational Church Houston. Her creative, innovative, play-based methods have made her a sought-after educator and clinician at area and national handbell festivals.

A new and exciting aspect is that the festival is co-sponsored by Area 8 of the Handbell Musicians of America and the North Central Region of the Presbyterian Association of Musicians (PAM). This handbell choir festival is the inaugural in person event of the North Central Region, which represents members from Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin. PAM believes that formative and collaborative experiences with God and neighbor nurture relationships and create community and provides resources, conferences, and publications to help enable those experiences.

All handbell organizations with handbell ringers ages 18+ are welcome to attend either as individuals, partial handbell choirs, or full handbell choirs.

To register, click [here](#). The repertoire list is included in the link.

All handbell organizations with handbell ringers ages 18+ are welcome to attend either as individuals, partial handbell choirs, or full handbell choirs.

IOWA CITY HANDBELL FESTIVAL



Stevie Berryman

Friday and Saturday
April 12 & 13, 2024

St. Andrew Presbyterian Church
Iowa City, Iowa

Stevie Berryman, Clinician

Click [here](#) for more information

Co sponsors: Area 8 Handbell Musicians of America and North Central Region of Presbyterian Association of Musicians



A New Year, A New Approach to Musicianship

Byron W. Jensen, NE Chair

We have all done it: made resolutions for the New Year. And we probably let some or all resolutions slide to the wayside like the notes on an improbable page turn. (What was that publisher thinking?) I make no public pronouncements regarding how I might improve my life, figuring if I don't uphold my own self-value to make improvements, then the fault resides with me. I would rather not have someone point out my failure to keep a resolution.

However, I have resolved to spend more time reading about handbells, taking notes from these sources, and sharing ideas with my ringers. I find it difficult to convey extramusical concepts during a 40 to 45-minute weekly rehearsal while working on two or more selections. Perhaps by writing comments on the margins of the music, I can become more intentional in sharing them on a weekly basis.

My resolution finds me returning to a book that many ringers are familiar with: "Handbell Artistry from the Inside Out" by Kimberlee F. Strepka. (I always thought it clever that the book's title uses cursive for the word "artistry.") Published in 2012, Strepka codified and defined what many of us have probably experienced intuitively without placing a nametag on it. Think of those times when you elegantly shaped the duration of a rhythm with the arc of your arm in a specified tempo, dynamic, and awareness of melodic/accompaniment affect. Or conversely, that intense handbell selection with sudden martellatos—probably on a page turn—with ringers crashing shoulder-high bells into the table with so much force that they must be admonished and retrained. This is where Kimberlee Strepka steps to the table detailing the physical artistry of playing handbells.

Strepka examines and applies the influential work of Rudolf Laban, a Hungarian dance choreographer who sought ways to creatively connect a dancers' expressivity to the music. Laban's insights of Body, Shape, Space, and Effort have been applied to music (especially singing and conducting), acting, and the visual arts (of which Laban himself was a gifted painter before pirouetting to dance).

I will approach our church bell choir with one Laban concept: Body. Related components to Body include Space/Shape and Effort, with the latter being comprised of several physical dimensions too numerous to mention here. Unlike my years as a collegiate handbell director, I have rarely encouraged my church ringers to use their bodies musically. Most of these ringers have played for decades and are dedicated musicians. We work on beginning and ending gestures, but music between those points ultimately rescinds to a natural (if not idiosyncratic) inclination as a ringer. Starting small, I will find important "arrival points" and stylistic interpretations in the music, and work at getting a few of the ringers' gestures more coordinated in terms of Space/Shape and Effort. If not noticed by the congregation, perhaps we as the musicians will have a sense of improved musical results.

As Strepka notes, the Laban vocabulary must become part of one's "musical toolbox" before it becomes a natural process of referencing it in music and during rehearsals (p. 25). Chapter 10 titled "For Directors: Planning the Rehearsal with Movement in Mind" should be an important asset to review several times. Overall, this New Year's handbell resolution is a challenge. We will see how musically transformative it becomes for us in the months ahead. (And if you have other handbell themed books for me read, please let me know.)

River City Ringers of Omaha

35 Years and Going Strong

By Karen Harned

Who would have thought that a handbell choir begun 35 years ago on a dream would have grown to become the first community handbell choir in Nebraska? Our name has changed throughout the years, but the goal has remained the same: to promote the art of handbell ringing.



Joyce Miller founded the choir in 1988 with a generous grant in memory of Ruth Giger, an Omaha native and renown piano and organ teacher, who was president of the Omaha Music Teachers Association and the Nebraska Federation of Music Clubs. Ruth's love of music lives on today in five octaves of Schulmerich bells purchased with that grant, creating the Fremont Community Handbell Ensemble.

Our beginning was less than auspicious. Finding a place to practice and store equipment can be difficult, and we were fortunate to rehearse at Midland Lutheran College's chapel. There was just one catch. We did not practice in the chapel. Our rehearsal space was under the chapel. We entered from steps outside leading to the basement and into a tiny storage room. The ceiling was low and there was no room to walk between the tables. We shared our space with the boiler room, which was known, on more than one occasion, to provide its own notes as we practiced! In spite of it all, it was our place to practice, and we literally had nowhere to go but up!

Our rehearsal space changed often over the years, from that chapel basement to several churches and a retirement center. We even crammed ourselves into a small living room of a church parsonage, where (we are not making this up) one of our ringers, 9 months pregnant, crawled under the table to get out, went to the hospital that night to give birth, and returned to rehearsal the following week, baby in tow!



Our name has also changed several times. First we were the Fremont Community Handbell Ensemble, then the Omaha Metro Handbell Choirs, consisting of both the Ambassador Ringers and River City Ringers and, for a few years, even a Youth Community Handbell Choir. Later the two adult choirs merged and now, for over 15 years, we are known as the River City Ringers of Omaha - a salute to our heritage along the Missouri River. Our name also reflects not only where our ringers live, but also where we typically perform, spanning from Hastings, NE in the west to Omaha, across the Missouri river to Council Bluffs, Iowa in the east, and beyond.

There certainly isn't space to list the myriad of places we have performed in our 35 years. Sure, there are the typical places, like churches, senior living facilities and cultural venues. We have performed Veteran's Day concerts, All Hallow's Holiday Festivals, John C. Fremont Days summer festivals, weddings, funerals, bar mitzvahs, numerous concert series and handbell festivals. And our smaller six-ringer choir, Bit of Bronze, has performed at libraries, hospitals, private parties, book stores, sporting goods stores and at Christmas tree lightings. However, there are several noteworthy memories that will forever be inscribed in the annals of River City Ringers.

- While playing in the entryway before an Omaha Royals baseball game at Johnny Rosenblatt Stadium, the sun was so bright we could barely see the music. And it was so hot – how hot was it? It was so hot that the handles of our Malmark bells began to soften and bend as we rang!
- Bit of Bronze arrived to provide after-dinner music for a law firm Christmas party. As we entered we discovered not only that the Italian restaurant was tiny and dimly lit, but that the party-goers were already rip-roaring drunk, very happy and rowdy! As soon as we started playing, half the crowd started singing along, while the other half was shouting out requests for other songs.
- And we can't forget the coldest Bit of Bronze concert, playing outside in the snow at a Christmas tree lighting ceremony. How cold was it? So cold that we had to put the bells under our armpits to warm them up! And the wind was blowing in our faces so hard we could barely see the music because of the tears in our eyes.
- Following a Christmas concert with the Nebraska Brass Band, we packed up our handbells, chimes, and equipment and moved them outside for loading. We waited, waited, and waited for our fellow ringer and fearless U-Haul truck driver, Kristen Oertell, to bring the truck. But alas, the truck would not start! The culprit? One failed engine starter!

35 Years and Going Strong, continued

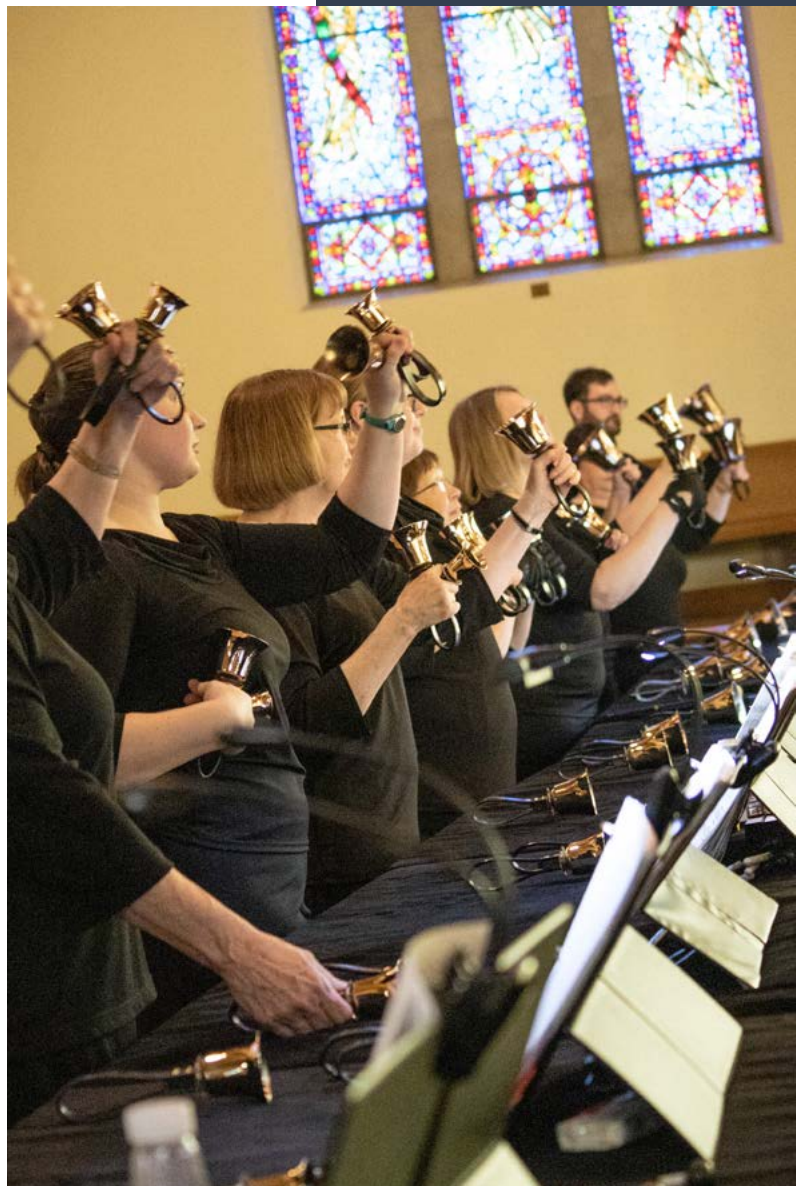
Since 2020, RCR has been under the direction of Rick Richards, and with his guidance we have continued to grow musically, learning how to bring out the emotion and mood of the music in ways that touch both the audience and us. And we are excited to perform and celebrate our 35 years at the Area 8 Festival this June in Columbia, Missouri. Of course, River City Ringers would not have existed this long without grants from the Paul and Oscar Giger Foundation, Fremont Community Foundation, the Baer Foundation and Nebraska Arts Council, as well as many generous gifts from our patrons and all who have supported us. We are truly humbled, blessed and thankful. Interested in ringing with us? Check out the auditions link on our website – rivercityringers.com/contact/auditions.

And now, here is the River City Ringers, 35 years young, by the numbers:

- 15,894+ YouTube views
- 400+ years combined ringing experience of current ringers
- 394 Titles in our music library
- 200+ years combined ringing experience in River City Ringers
- 178 Handbells, handchimes and silver melody bells. 239 if we include a 5-octave set we can borrow from for those tricky passages
- 100 Degrees playing outside at a baseball game
- 81 Current and former ringers
- 40+ years – 3 current ringers with the most ringing experience
- 30+ Churches performed in
- 20+ years – most time 2 current ringers have in River City Ringers
- 7 Hand trucks (dollies)
- 7 Ringers freezing their keisters off at a snowy Nebraska outdoor tree lighting
- 5 Committees that help with fundraising, performance ideas, social media, etc.
- 3 Online COVID concerts
- 2 Commissioned pieces
- and 1 Broken U-haul truck!

We hope to see you in June at the Area 8 Connect, Create, and Celebrate festival in Missouri!

Find us at rivercityringers.com, our YouTube channel and on Facebook.



The Great Christmas Ring: A Mammoth Good Time! (Or is it?)

by John Klopp



If you are not familiar with “The Great Christmas Ring” (GCR), think Tuba Christmas for handbells. A bunch of people come together in a public space to ring Christmas music. How can that work? What are the logistics? To be honest, it works pretty darn well!

I first learned about GCR through one of the ringers in our group, RiverBend Bronze. She had participated in a GCR event and thought it would be a great thing to bring to our community. To me, it sounded like a lot of work during a really busy time of year.



At National Seminar, GCR was one of the seminar offerings, so I went to learn more. The seminar was led by Philip Wayne and Katie Kennedy. Philip arranged the music for GCR using no accidentals, and there are no page turns. The idea is you have a core group of ringers that cover all the bells (either 3 octaves or 5). The event is open to the community, everyone brings the two bells they want to ring and a music stand.

There were some good questions asked:

Q: What if everybody shows up with the same two bells?

A: They don’t, but even if they did it still works.

Q: How does it work if everyone is sight-reading at the event?

A: The core group learns the music ahead of time. Participants the day of the event follow along. It works.

The answer pretty much was always: “Don’t worry, it works.”

And guess what? It does!

We DID have a MAMMOTH GOOD time.

The work to put the event together was minimal. Katie Kennedy was a great help. She got us everything we needed for the event and talked me through everything that needed to be done in preparation (which was not a lot). The main work load for me was getting out the publicity and then running through the music a couple of times with my group. The arrangements are very playable, so rehearsal time was minimal.

The day of the event we had a great turn out, about 35 ringers. 13 were from my group (RiverBend Bronze), which means we had about 22 ringers from the surrounding area join us. We did end



Great Christmas Ring, continued

up with a lot of people playing D/E5, but we had a good distribution of people playing other bells. Philip was right, it worked. No, the balance wasn't perfect and, with people sight reading, the performance wasn't perfect. BUT we did have a Mammoth Good Time!

I received nothing but positive comments from the participants and the people who stopped to listen. We even had one random person walking by get pulled into the group to ring a G3! I'm looking forward to doing it again next year, and I'm sure participation will be even better because now people know what it's about. I know that the people who participated this year were excited about doing it again next year!

If there is no Great Christmas Ring in your area, consider putting one together. It's a great way to get handbells out in front of the community, bring together ringers that don't know each other and might never have an opportunity to participate in a "mass ring" event, and spread the holiday spirit with others. You can learn more about GCR by going to their website: thegreatchristmasring.com, or email staffordhandbells@gmail.com.





The Past is Prologue:

AGEHR Finds its Feet in the 1960s

Laurie Austin, Area 8 Historian

In our last article, we discussed how the national spotlight turned to our region when the first American Guild of English Handbell Ringers (AGEHR) national festival outside of New England was held in St. Louis in 1961. It was a well-attended event that set the stage for other national festivals in other parts of the country. Even though the national festivals were not held in our region for the rest of the decade (Detroit in 1963; Washington, DC in 1965; Dallas in 1967; and Grove City, PA in 1969), people from our region were taking prominent roles in the organization.

Overtones, AGEHR’s newsletter, entered a new phase in 1961 when James Lawson took over as editor. Lawson’s enthusiasm for bells contributed to the growth of ringing in Chicago in the 1950s; by 1961, however, he had relocated to New York to become the carillonneur at Riverside Church. While Overtones still included some news tidbits from across the country, Lawson shifted the

editorial gaze to include more general interest stories of bell foundries, ringing practices throughout the world, and comparisons of bell manufacturers.

Festivals in the Early 60s

The festival in 1963 was held in Detroit, and Istvan “Steve” Gladics of Prairie Village, KS, was one of the seminar leaders. By 1965, Gladics became the AGEHR registrar. Gladys Walker of St. Louis was also a featured speaker. Richard Litterst of Illinois served as Music and Concert Chairperson in Detroit, became Vice President of AGEHR in 1963, and by 1967 was the AGEHR president. Betty Jo Wilcox of Ames, Iowa also joined the board as Secretary in 1967. In 1965, Florence Marlow of St. Louis chaired a committee to see how Areas could be more organized and share information with each other. This is when Areas were encouraged to produce their own bulletins to be shared with each of the other



The Coca-Cola Pavilion at the 1964 World’s Fair housed the world’s largest (in terms of bells) electronic carillon in its “Tower of Music.” Schulmerich’s “Carillon Americana” had 610 bells.

Areas. Perhaps this is the genesis of the Quavers newsletter you are reading today! These names appear over and over in the documents from the 1960s, and we are indebted to their work.

In 1965, AGEHR was formally incorporated as a non-profit organization under the tax laws. A tenth anniversary handbell composition project was held in 1964 which called for original music set for two octaves, suggesting that even though some groups had as many as 61 bells, two octave sets were still quite prevalent during this time. And the tenth anniversary of AGEHR brought another organizational milestone—it was the first time that all nine Areas held regional festivals.

The Seattle World's Fair of 1962 and the New York World's Fair of 1964 presented wonderful opportunities to share handbells with their visitors. Nancy Tufts' Potomac Bell Ringers; David Wehr's First Methodist Church Ringers; and the Fink Family Ringers all performed during the Fair in Queens. And a Schulmerich Carillon of 610 bells had many notable performances in the Coca-Cola pavilion.

Handbell Manufacturing

Speaking of Schulmerich, there was big news for our instrument in fall of 1962. Announcements in *Overtones* and the Choristers Guild Letter said "the Schulmerich Carillon Company after several years of experimentation is casting handbells. Announcement has been made that 100 G-to-G sets are scheduled for production by the end of the year." David Yolton published an article in *The Choral Journal* in 1963 which did an informal comparative study of the new Schulmerich handbells being manufactured in Pennsylvania, versus the other manufacturers, Whitechapel and Petit and Fritsen. The new Schulmerich bells were initially available in sets of 25 bells for \$595, plus shipping. (In today's dollars, that's \$5,990. A new set of two octaves (including cases) from Schulmerich in 2024 is \$12,200.) Initially, the idea was to cast 100 of each tone of bell to create 100 two-octave sets. By the end of 1963, demand was such that Schulmerich had produced over 300 sets of handbells and would soon have available the twelve additional bells to create three octave sets, C to C.

While initially the handles were described as leather, it seems by 1963 they had switched to plastic handles. Nancy Tufts described the clapper mechanism: "a metal

disk of approximately 1-1/2" diameter supplants the traditional clapper. The disk is rimmed with a neoprene band, not unlike a fat rubber band, which serves as the striking agent or point of contact with the sounding bow. The band is easily removed or rotated as it wears. Within the bell two notched metal strips are suspended and another, smaller, neoprene band is stretched between these strips serving as a brake for the clapper shaft. The bands may be moved into 3 positions, according to whether the ringer desires to play p, mf, or f."

Two paragraphs later in the same Choristers Guild Letters, Nancy Tufts also remarked on Trusonic handbells, manufactured in California. She thought their innovation of including the pitch name on the leather cap of the handle "in such a position as the ringer can see the letters while ringing" was clever indeed, and she noted she would be painting the pitch names on her bells, too.

At this time *Overtones* had a regular feature called "Bells in Britain," written by Norman Chaddock. Of course, Britain was the birthplace of English Handbell Ringing, and was itself experiencing a resurgence of interest in handbells. Chaddock made the rather ironic observation that "it is difficult, however, to form new groups in Britain for the Americans are buying all the handbells as fast as our English foundries can make them. When Douglas Hughes (Whitechapel founder) decided to start a tune ringing team at his church in Chaldon, Surrey, he had to start with a second hand set." At the time of his 1963 study, Yolton noted that the wait time for Whitechapel was 12-36 months; at Petit and Fritsen it was 8-12 months.

That popularity was reflected in the success of the Dallas national festival in 1967. It attracted 802 attendees and resulted in a reserve fund of over \$11,000, which would help to cover any future shortfalls from National or Area events. (That's more than \$100,000 in today's dollars.) When you start to read about our regional history during the 1960s, you start to see why this was important.

Area 8 Evolves

In the 1960s, Iowa, Missouri, Kansas, and Nebraska were part of Area 6. The 1962 Area 6 festival was in Des Moines, it was loosely organized, and it suffered from poor communication. In 1964, Steve Gladics was the area chairperson and the festival was at Iowa

The Past is Prologue, continued

State University, where Betty Jo Wilcox served as festival chairperson. The attendance here was also not spectacular.

In 1966, Betty Jo Wilcox had taken over as area chairperson and the festival was in Manhattan, KS, on the campus of K-State University. The fee to attend was \$16.50 per person, including a dorm room for three nights and five dormitory meals plus a barbeque. (That's about \$156 in 2024 dollars.) Charlyn Sill was the local chairperson, and Gladys Walker of St. Louis was the program chairperson. The featured musical program given by the Spartan Bellringers of Michigan State was primarily classical transcriptions, folk songs from around the world, popular music, a couple of original pieces, one Christian spiritual, and a patriotic song. The attendance at this festival was better than the previous festivals.

In 1968, though, the outcome wasn't so great. At that time, the area included Minnesota, and the festival was at the University of Minnesota in Minneapolis. Unfortunately, the university decided to undergo renovations during the time the festival had been scheduled which necessitated last-minute adjustments. The festival chairperson, Betty Fletcher, had to borrow \$100 from the national AGEHR office, and contributed \$250 of her own money to cover the costs. (That's \$2370 in today's dollars.)

Thank goodness the 1970 Area 6 festival in Lincoln was more successful! In the beginning it didn't look like it would be, though. After some initial hiccups with personnel and nothing at all planned through 1969, area chairperson Pennie Smith asked Mary Kettlehut to see what she could do in Lincoln. With Kettlehut serving as festival chair and Russell Blackmer and Roger Arnold helping, they managed to plan a festival in five months that was so successful that the \$100 loan was repaid to National, \$150 was paid back to Betty Fletcher, and \$800 went to the Area treasury as profit.

So the 1960s had their ups and downs as the National organization grew and the Areas developed. By the next decade, the Area map would change again, and Area 8 as we now know it was established. We'll look at that in an upcoming article.

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Area VIII Archives, Scrapbook V.



KANSAS STATE UNIVERSITY



June 22 – 23, 1966

We are fortunate to have the 1966 program in our archives.

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Does Your School Qualify?

Area 8 offers a handchime loan program to schools in Illinois, Iowa, Kansas, Missouri and Nebraska. *Qualifying schools will receive:*

- 3-octave set of handchimes for one semester (approx. 4 months) with teaching materials
- support network and/or mentor
- one-year membership to Handbell Musicians of America.

To check availability of handchimes for loan or to submit an application, please contact Nancy Youngman, Area 8 Chimes Chair.

To learn more about the Chime Loan Program, visit the [Area 8 website](#).

A video featuring Nancy Youngman describes in detail the Area 8 chime loan program and can be found [here](#).

Upcoming Area 8 Events

February 2024

February 11, 2024

2:00 pm Prairie Bronze Handbell Ensemble Concert: Cosmos and Creation
Hesston Mennonite Church, Hesston, Kansas

February 25, 2024

4:00 pm The Agape Ringers Concert
First Congregational Church of Western Springs, Western Springs, Illinois
4:00 pm & 6:00 pm Des Moines Concert Handbells at Gamers Symphony Concert
Viking Theater at Grand View University, Des Moines, Iowa

March 2024

March 3, 2024

2:00 pm Prairie Bronze Handbell Ensemble Concert: Cosmos and Creation
First Presbyterian Church of Newton, Newton, Kansas

4:00 pm The Agape Ringers Concert
Cornerstone United Methodist Church, Elgin, Illinois

March 17, 2024

4:00 pm The Agape Ringers Concert
Peace memorial Church UCC, Palos Park, Illinois

April 2024

April 12 & 13, 2024

6:00 - 8:00 pm Friday and 9:00 am to 5:00 pm Saturday
Iowa City Handbell Choir Festival
St. Andrew Presbyterian Church, Iowa City, Iowa

April 14, 2024

4:00 pm The Agape Ringers Concert
Immanuel Lutheran Church, Rock Falls, Illinois

April 27, 2024

4:00 pm, Chicago Bronze 25th Anniversary Concert
First Congregational Church, West Dundee, Illinois

April 28, 2024

3:00 pm, Concordia University's Spring Handbell Concert
St. John Lutheran Church, Seward, Nebraska

4:00 pm, Chicago Bronze 25th Anniversary Concert
Trinity United Methodist Church, Wilmette, Illinois

May 2024

May 5, 2024

4:00 pm, Chicago Bronze 25th Anniversary Concert
First Presbyterian Church of Deerfield, Deerfield, Illinois

May 31, 2024

7:00 pm Rezound! Handbell Ensemble Concert
Grace Covenant Church, Overland Park, Kansas

More events listed on page 26

Publishing in Quavers

4 publications per year,
published once each season.

Articles

Articles are due on the
10th day of January, April,
July, and October.

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a concert or event for
inclusion, click [here](#) or
go to the A8 Website,
Events page.

Questions?

Please send all questions
and comments about
this and future *Quavers*
publications to Beth Ann
Edwards, Editor:
newslettereditor.area8@
handbellmusicians.org

*Find the most up-to-date
calendar and details
about events on the
[A8 website](#).*

**Please check websites for the
most up-to-date calendar and
event information.**

Are you or someone you know looking for a college that has handbells? Click [here](#) for a list of college handbell programs found on the national Handbell Musicians website.

June 2024

June 1, 2024

7:00 pm Rezound! Handbell Ensemble Concert
Christ United Methodist Church, Independence, Missouri

June 2, 2024

3:00 pm Rezound! Handbell Ensemble Concert
Prairie Baptist Church, Prairie Village, Kansas

Friday, June 7, 2024

7:00 pm Des Moines Concert Handbells: Around the World in 80-ish Minutes
Gloria Dei Lutheran Church, Urbandale, Iowa

Saturday, June 8, 2024

7:00 pm Des Moines Concert Handbells: Around the World in 80-ish Minutes
Plymouth Congregational Church, Des Moines, Iowa

June 9, 2024

3:00 pm Rezound! Handbell Ensemble Concert
Pine Ridge Presbyterian Church, Kansas City, Missouri

June 20-22, 2024

Area 8 Festival
Columbia, Missouri

Upcoming National HMA Events

Click [here](#) for more information

July 9-13, 2024

Handbell Musicians of America National Seminar, Hartford, Connecticut
Including Master Series and Distinctly Teen

August 12-17, 2024

21st International Handbell Symposium, Hamamatsu, Japan

October 10-13, 2024

Distinctly Bronze West

Find the most up-to-date calendar and details about events on the [A8 website](#).

