

## THE TWELFTH TONE

Newsletter for the AGEHR, Area XII

December 2001 - January 2002

Published Bi-monthly








[William L. Waggener](#), Editor

[Mel Tully](#), Electronic Liaison








NEXT DEADLINE: January 10, 2002

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## Area XII Directors' Workshops 2002

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### Drills -- A Teaching Tool

by [Dave Ruder](#)

Handbell drills sound dreadfully boring, but they are an essential tool for the development of a superb choir. Even advanced choirs need drills that come out of the music to keep them sharp and attentive.

Beginning drills should focus on the development of handbell skills such as the proper stroke, damping, note values, and watching the director. A few minutes at the beginning of each rehearsal will focus your choir on the importance of ringing properly, get their attention, and advance their technique so that each new piece will be learned more quickly. A uniform style and technique is essential to precision -- the mark of a top bell choir.

As the choir advances, so does the difficulty of the skill drills. More advanced choirs need precision drills on playing rapid 8th or 16th notes, moving from technique to technique (e. g., ring to pluck to mallet), even runs, accurate dotted rhythms, weaves, and musical dynamic shifts (including crescendos, decrescendos, and accelerandos). Drill different ways to turn a page or to maintain eye contact with the director and/or other ringers for precision playing.

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### Fiftieth Anniversary Logo Contest





In the year 2004, AGEHR will celebrate its 50th anniversary. A committee has been appointed to develop a coordinated series of plans that have as their major goal a nationwide, year long celebration of the occasion. An additional goal is to increase the public's awareness of handbell and handchime ringing.

"**LET'S CELEBRATE!**" has been selected as the theme for 2004.

The 50th Anniversary Committee is pleased to announce a contest to design a special logo to make this celebration even more significant! This logo will be used throughout the year for all

events at all levels. It will be included in publicity, on T-shirts, with gift ideas, and for other items yet to be developed.

A prize of \$500 is being offered for the winning logo, with guidelines as follows:

-  Entries must be on a format no larger than 8.5 x 11 inches.
-  Any medium will be accepted: pencil, pen, marker, paint, or computer-generated.
-  Space should be allowed to add a place and date.
-  Celebration of the 50th year should be indicated in some way.

The logo for this special year of events should be elegant and festive and be reflective of our history.

Entries must be received by the chair of the 50th Anniversary Committee no later than March 30, 2002:

 50th Anniversary Logo Contest  
Ginny Fleming  
1783 Yale Avenue  
Chula Vista, CA 91913

No fax or e-mail, please. Copies of every entry, designated by a number only, will be sent to each judge. The originator of each entry will be kept anonymous until a winning entry is selected. The committee reserves the right to declare no winning entry.

Join the fun! Get your creative juices flowing and send in your entry!

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## In Service

by *Tamara L. Raetz*

When you have played  
Your very best  
And finally laid  
Your bells to rest  
You puzzle how  
To take applause:  
A humble bow?

An awkward pause?  
A melee needing tape and gauze?  
If none of these  
Appeals to you  
You're hard to please  
But here's a clue:  
They didn't nap!  
So don't condemn  
The hands that clap  
A loud "Amen!"  
Just shake your bells right back at them!

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## Rehearsal Notes For Reno

### Toiyabe (Division A) - Ron Theile, Conductor

***Ring Around A Rainbow***, Barbara Kinyon, Level 2, 2-5 oct., Alfred 17549 (2-3 oct), 17550 (4-5 oct)

- m. 1. Rehearse at  $q = 116$ -126. This pace is energetic and will allow all ringers to have fun with the piece. The performance tempo will probably end up around  $q = 116$ .
- m. 9 A nice solid pluck adds depth to this section by the low bells. If you have a C3 chime, add it as a whole note to the first beat of mm. 9-11 and mm. 13-14.
- m. 17 A thumb-damped **p** does not produce enough sound. Thumb-damp **f** so our audience can appreciate this section (i.e. so they can hear us!).
- m. 23 We are still at **p**, but we are now ringing normally. m. 23  $>B>p$  will crescendo to **f** in m. 25. Phrasing will be important in this section. Read the rhythm as 1, 2-and-3, 4-and-1, 2-and-3, 4-and-1.
- m. 25-27 Toughest section for effects! Accuracy will be the key to success here (the down-stem notes in the treble clef are rung normally!).
- m. 30 With the addition of the high bells in this section, we will ring as written (**p**).
- m. 36-39 A nice crescendo from m. 36 **p** to m. 38 **mf**. The high bells will take us to **f** in m. 39.
- m. 42 A slight ritard will help to ensure accuracy at the end of this measure.
- m. 43 Ringers tend to want to begin the end at this point. Hold them back at **f**! The big ending doesn't start until m. 55. Control!!!
- m. 51-52 Balance between those ringing normally and those with the martellato will be critical in these measures.
- m. 55 YA-HOO!!! (Go for it!!!)

- m. 60 Solid martellato with a martellato-lift on beat four. This will not be heard unless we get clean dampings from bells at m. 59.
  - m. 61 Accent the high bells for a strong set up for the final measures.
  - m. 62 Bells high, full arm extension for maximum sound.
  - m. 63-64 Counting is critical!
  - m. 65 Martellato by the book -- distance of bell off the table equals the diameter of the bell. Do not martellato from the shoulder!
- Final Note: Have Fun!!! Play With Enthusiasm!!!

***Glory To God In The Highest***, Pergolesi, arr. Martha Lynn Thompson, Level 2, 3-4 oct. (opt. 3 oct. chimes and keyboard), Agape 1971 (Ringers), 1972 (Full Score)

There will be a keyboard accompaniment with this piece. Handchimes will also be used as noted.

- m. 1 Rehearse at  $q = 84-88$ . This pace is definitely a challenge for a large group.  $q = 80-84$  is probably more realistic and will allow all ringers to enjoy the piece. The performance tempo will probably end up around  $q = 82-84$ .
  - m. 4 Accuracy for the dotted eighth/sixteenth note pattern will be needed.
  - mm. 4-6 Phrasing is important. Make sure not to damp the quarter notes too soon.
  - mm. 8-10 Don't over-ring. Hold the dynamic at **f**. High bells will provide all that is needed for volume.
  - mm. 11-17 Dynamics are critical. mm. 11-13 are held at **mf** so that we get plenty of sound from the **f** in m. 14. m. 15 is quickly dropped back to **mf** so that we get plenty of sound at m. 17 which then builds beautifully to **ff** in m. 18. Absolutely stunning!!!
  - m. 22 Damp cleanly and accurately on beat four.
  - m. 23 **mp!** Don't over-ring!
  - m. 24 Build to **f** in m. 25. Practice this one!
  - m. 26 Very clean and accurate damp on beat four.
  - mm. 27-30 Count or not, I will bring in the C5 and C6 after a long fermata with a sweeping arm stroke for beat three.
  - m. 33 Bring in the chimes! Sweet **p**. [In the spirit of being completely inclusive, any choirs who do not have chimes are invited to ring at this point **pp**.]
  - mm. 36-39 Clean and accurate damping is needed on the quarter rests.
  - m. 43 Bells up high with good arm extension is needed to reach a **f**.
  - m. 47 See m. 33.
  - m. 50 **mf** for A4, B4, and C#5.
  - m. 55 Start crescendo from **mf** to **f** in m. 57.
  - mm. 58-69 Damping, counting and watching will guarantee a beautiful finish for this piece.
- Final Note: Ring with your heart -- not with your hands! Have fun!!!

**Ruby (Division B) - Mary Balkow, Conductor**

**Sierra**, Sondra K. Tucker, Level 3, 3-5 oct., AGEHR AG35172

Interesting weaving of techniques and melody. Tempo may be closer to 120 than 144. We want to keep it together.

mm. 1-5 Treble bells begin **f** and decrescendo to **p** at m 5 so the melody in the middle bells can be heard

mm. 5-20 Treble bells keep up to tempo and observe LV markings carefully

mm. 20-33 D5 is in bass clef; thumb damp C5 and D5

mm. 20-33 Cue sized notes are lightly touched (echo) to the table on the beats indicated, not rung

mm. 35-52 Bass bells are loud

mm. 38-39 Middle bells are loud

mm. 36-52 Treble bells not so loud; big chords will be loud anyway

mm. 52-70 Bring out the melody in bass and tenor line

mm. 53-65 Echo the high bells by very lightly touching lip of bell to table

mm. 68-70 Thumb damp staccato notes

mm. 69-71 Do not ritard

**Celebratio!**, Valerie Stephenson, Level 3, 3-6 oct. (opt. 2 oct. chimes and percussion), Jeffers JH S9274 (Ringers), JH S9274FS (Full Score) JH S9274P (Percussion)

What a great piece of bell fun.

mm. 1-10 Tempo will be 69-72 with special emphasis on the **fp** crescendo

mm. 2-4 Do not shake down stem bass

m. 10 Observe ritard (may be a little or a lot depending on how well we can keep it together)

m. 11 Immediate change of tempo to 132

mm. 25-31 Double top notes only if the melody in the middle bells can be heard

mm. 30-31 Observe rit. with fermata on third beat and break before the chimes come in on the fourth beat

mm. 32 Tempo will be about 92

mm. 31-47 Use chimes as indicated; dynamic level is **mp** to **p**

mm. 32-39 Ring bass bells loud enough to allow sound throughout echo

mm. 39 Observe rit.

mm. 40 a tempo; not much louder

mm. 41-48 Crescendo from **mp** to **ff**

mm. 50-52 Accel. to about 132 at m. 53

mm. 53-72 Mallet bass bells; decrescendo at m. 56 for melody to be heard

mm. 61-65 All crescendo to **ff**

mm. 73-79 Lowest bass bells mallet; high treble bells TD

mm. 79-80 Mart lifts are very close to table, and light, soft, tiptoe

mm. 85-91 Bass bells observe accents

mm. 92-95 NO RITARD!!!

## **Sierra (Division C) - Arnold Sherman, Conductor**

Massed (all divisions) - Arnold Sherman, Conductor

### REHEARSAL NOTES June 18, 2002

1. Find the melody in each piece, and make sure that it predominates whenever it appears. It sounds so simple yet it eludes even the best of handbell choirs.
2. Observe all changes in tempo (ritards, fermati, rallentandos, caesurae - also known as railroad tracks - etc.) and **MEMORIZE THE MUSIC** a measure or two before and a measure or two after each tempo change. If every choir coming to the festival carried out just this one rehearsal note, the possibility of actually making music would increase dramatically.
3. Observe and learn all dynamic markings and changes (piano, mezzo piano, forte, crescendo, decrescendo, diminuendo, etc.). The composers and arrangers have included lots of variation already - all we have to do is follow the plan they set out in the music.

A personal note: Over the years I have come to realize that detailed, piece-by-piece rehearsal notes are rarely used on a wide enough, choir-by-choir basis to be effective and worth the time and effort to prepare them. In virtually every festival I have been a part of, musical success is directly proportionate to how well the ringers have learned **EVERYTHING** on the printed page - not just the notes and rhythms - but all the dynamic markings, tempo changes, and melodic shifts and placement. So my notes are simple but challenging - are you and your ringers up to it?

See you in Reno!  
Arnold Sherman

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## **Silent Auction**

On Page 15 this issue is the [Silent Auction Donation Form](#) for this year's event, which will take place at the Area XII Ringers' Conference in Reno this coming June. Please make many photocopies of this sheet to pass around to your ringers and other interested handbell friends so that this year's Silent Auction will set a new record for proceeds. Donors do not need to be registrants for the Conference, although they do need to arrange for their donated material to be transported to Reno. Because Area XII is a 501(c)3 nonprofit organization, all donations should be fully deductible for taxation purposes.

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## Summary of the Area XII Board of Directors' Meeting

by [Ruben Mendoza](#)

Due to the events on September 11 and the subsequent airport closures, the scheduled September 14-16 Area XII Board of Directors' Meeting was cancelled. In its place, a conference call was held on September 29, 2001.

The first order of business for the Executive Committee was to appoint all the non-elected officers and liaisons for a 12-month term. The Northern and Southern California Regional Coordinator appointments are currently vacant, and the Board is looking to fill these positions.

Treasurer Debbie Davis submitted Area XII's Financial Statements for the current fiscal year, and the Board approved the budget.

Chair/Area Representative Cheryl Baker informed the Board that AGEHR Executive Director Vic Kostenko resigned over the summer, and William Griffin is currently the Interim Executive Director. There will be a special National Board meeting in Dayton, Ohio, in November to discuss the job description and to redefine the role of Executive Director. The Area XII board is sending Cheryl Baker to this meeting.

Membership Chair Ken Collins reports that Area XII's membership total as of August 2001 is 588.

2002 Conference Chair Cheryl Eckert reports that plans for the June 2002 Ringers Conference in Reno, Nevada, are under way. The music has been chosen, and Chair-Elect Lee Waggener is working on the curriculum for the classes. The web site is up and continually being updated. The registration information will be mailed first class to all Area XII members and included at least once in ***The Twelfth Tone***. It will be available on-line at the Area XII web site.

The Regional Coordinators are planning several local Directors' Workshops for early 2002. These will be announced in the December/January issue of ***The Twelfth Tone***.

The Area XII financial status for FY2001 (ending 8/31/01) is as follows:

Total income = \$6,321.87 (\$361.87 over budget)

Total expense = \$5,966.33 (\$6,239.67 under budget)

Other expense (such as state tax) = \$35.00 (as budgeted)



Net income = \$320.54 (\$6,601.54 over budget)

Total liabilities and equity = \$25,268.37

The next Area XII meeting is scheduled for April 19-21, 2002. There may be need for another conference call meeting between now and then to continue the Area XII Board's work on current projects.

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## What You Can Be Doing Now To Prepare For Reno

The second of a series by [William L. Waggener](#)

1. Commitment
2. **Fund Raising**
3. Music Preparation
4. Travel Plans
5. Last Minute

Now that you've managed to get the commitment to go from your ringers, what's next? As noted in the first article in this series, there are a number of issues to be faced once the commitment to attend has been made. The issue that often seems to loom largest in the initial stage of planning is that of **fund raising**: HOW does one generate the capital to take a group on a trip -- most especially if that trip is a long one and involves a large number of mostly unrelated people?

The solutions to the dilemma of **fund raising** are limited only by the creativity of those involved. The most direct scheme of **fund raising** is simply to require each ringer to pay the registration fees, hotel costs, and transportation costs out of their own pockets. Although this solution might at first blush seem the easiest for the director, there aren't many bell choirs WE've been involved with for which this approach was either reasonable or appropriate. Among other things, merely collecting funds from the ringers directly does nothing to promote feelings of involvement within the group as a whole. Although doing **fund raising** projects as a group does require considerable time, organization, and effort, the rewards that result are more than merely monetary. A subtle and satisfying sense of "...we did this...and we did this together..." often comes from some of the grubbiest **fund raising** challenges, and that feeling carries over into the rehearsal room.

Having accomplished something together in one circumstance can promote a greater feeling of cooperation in other circumstances -- and in bell rehearsals, getting people to cooperate with each other at a higher level is not a bad concept! The distinction between

those who have participated in **fund raising** activities and those who have not was hammered home to us a number of years ago. In the process of preparing to go to the first Area XII Festival in Hawaii, we instituted a "Hire-A-Bellringer" program, because most of our ringers were high school or college students (or teachers...) and simply didn't have the financial wherewithal to pay for the trip out-of-pocket. Our ringers wound up doing almost everything imaginable, from pulling weeds to washing windows to hauling tons of rocks. Although many of the jobs were solo, a good number involved the whole choir -- with one exception, whose parents could and did write a check to cover her share of the expenses. As the year progressed and the nonrehearsal banter in the bell room revolved around some of these unique **fund raising** experiences, the fact that this young woman was a nonparticipant began to take its toll on her relationships with the others in the choir, although we didn't realize how severely until much later. That lesson has stayed with us ever since, and we have tried diligently to plan all of our **fund raising** activities so that as many people as possible can participate.

So what can YOU do for **fund raising**? That's wide open! We have heard of bell choirs buying old houses to renovate and resell at a substantial profit or getting railcars of packaged fertilizer to sell. Clearly, those projects required special skills or business contacts. Our own ringers have baked pumpkin pies for Thanksgiving and lemon and strawberry pies for Mothers' Day, made holiday cookie baskets at Christmas, held Bellringer Rummage Sales, and participated annually in the Claremont Village Venture Street Faire by selling "home-baked" Bellringer Chocolate Chip/Oatmeal Cookies. We have played an uncountable number of concerts, weddings, and luncheon programs and have organized a number of quartets to ring Christmas Carols in front of or inside local downtown businesses for a prearranged fee. Perhaps most satisfying of all is that by now, the ringers themselves are generating most of our **fund raising** ideas. So what can YOU do for **fund raising** ? That's wide open! Send in your successes to share!

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## News from the Chair...

by [Cheryl Baker](#)

### Who owns the AGEHR?

This is a critical piece in the puzzle that the AGEHR National Board is trying to sort out. I have just returned from meeting with that Board 11/9-12/01 in Dayton, Ohio, and we have been discussing many facets of the AGEHR structure. In resolving this question and many others, the National Board was able to establish the first draft of a job description for the AGEHR Executive Director position, which is now open for candidates.

So, who DOES own the AGEHR? It's a non-profit organization consisting of many volunteers handling so many responsibilities. You do realize that all elected and appointed positions are volunteer, including the President of the National Board, the Area XII Chair (that's me), and your regional coordinator. Sure, we have many of our expenses refunded, but the time is given freely. Surely these people in "power" own the AGEHR, right? WRONG.

Who else is there to own the AGEHR? Well, the national office in Dayton employs several people. There are the Executive Director (right now it's Bill Griffin as acting ED) and four staff people who handle inquiries, web page design, Overtones, bookkeeping, the AGEHR store, and so on. However, these people do NOT own the AGEHR, either.

Who is left who could own the AGEHR? The answer is: MEMBERS. Everyone -- employed, volunteer, or elected -- within the AGEHR organization works for you-the-member. Your annual dues pay for much more than the wonderful Overtones magazine, admittance to AGEHR Conferences (you realize that you must be a member or associated with a member before attending), free music samples and advertisements from music publishers, phone support at the 800 number in Dayton, local news at the Area level, and so on. Your dues also pay for your views to be represented at Area Board meetings and National Board meetings. You get to vote on bylaws and elect officers. Without you, there would be no AGEHR. You are the owners.

So, as owners, I encourage you to take an interest in your organization. As your elected Chair of Area XII, I have just filled two more regional coordinator positions with non-paid volunteers who are willing to take their membership on to the ownership level. Please welcome Louanne Marshall for the Northern California Region and Micki Mennet-Martin for the Southern California Region. I will be training them to serve you-the-owners at the local level, and you will probably be hearing from them soon if you live within their constituency. As your elected Area Representative to the National Board (that's right, I wear two hats this year), I encourage you to seek out candidates capable of running our terrific AGEHR organization. We are looking for an Executive Director with non-profit business experience, but not necessarily musical experience, who is ready to lead AGEHR toward bigger and better service to its owners.

Please have all candidates' inquiries sent to this hiring agency:

Robert Sellery Associates, Ltd.  
1155 Connecticut Ave. NW  
Washington DC 20036  
202-331-0090  
Fax: 202.333.1167  
sellery@cais.com  
<http://www.sellery.com>

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## A Note From the Keyboard

by [William L. Waggener](#), Editor

Communicate -- "vt. ... to pass along; impart; transmit; to make known; give (information, messages, etc); vi. to give or exchange information, signals, or messages in any way as by talk, gestures, writing, etc.; to be connected ..." -- Webster's New World Dictionary, Second College Edition, 1984.

The whole rationale for spending Area XII time and money on ***The Twelfth Tone*** is to communicate information, messages, or "signals" among those of us who ring handbells, but there is another medium of communication that we can and should be using more effectively -- and that medium is email. The Regional Coordinators are responsible for sending out regular, emailed "***eNewsletter***" items to those in their respective areas, but the one aspect of this endeavor that is limiting its effectiveness is that we have email addresses for only a small fraction of our membership. Clearly, if your email address is not part of our records, YOU won't be getting any of those timely messages.

***The Twelfth Tone***, by its very nature, is inherently unable to communicate the essential details about unanticipated, last-minute opportunities, but internet communication can fill this gap. One example of how well this system can work occurred last summer: at the very last-minute, the Kinjo Guakin University Handbell Ensemble asked the AGEHR to arrange concert sites for their time before and after the Handbell Spectacular in Palm Springs. While the event was going on, a concert venue in Southern California was found -- but with almost no chance for publicity other than word-of-mouth during the final banquet, a short squib in the local newspaper, and some hasty internet notices. Only as a consequence of the Handbell-L posting and the brief ***eNewsletter*** announcement that went out to everyone within driving distance did this spectacular group have a large, highly appreciative audience. Did YOU get an email about this phenomenal concert -- or did you miss out?

If you have an email account and are not currently hearing from Area XII in that mode, please send your Regional Coordinator a short note by email so that you can be included in future electronic notices. Your Regional Coordinator's email address is listed on Page 1.

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## Handbells in Education

by [Ron Theile](#)

Spread the word! **FREE USE OF HANDBELLS AND HANDCHIMES!**. That's right! Ringers and directors need to know that Area XII owns and loans handbells and handchimes to qualified choirs. Schools or churches that will use these sets as "instruments for education" can qualify.

The process is easy and painless. Here is all you need to do: Write, e-mail, or call Ron Theile at the addresses and numbers located on page 1 and request an application. That's it! Fill it out completely, giving close attention to answering how you will use the set of handbells or handchimes. When your completed application has been received, the members of the Executive Board will review it for approval, and then one of the sets could be on its way to your choir!

We hope that those of you who wish to promote the art of handbell ringing will consider a donation to this fund so that we can add to the sets that are available for loan. Contact Ron Theile or any Board member for more information.

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## Heard On The -L

by [Dick Crawford](#)

Do you ever get the feeling that you're ringing in a vacuum - you can't find anyone to talk to? You have that "problem ringer" in your choir that you just haven't figured out how to deal with? You had your arm twisted to play a solo for some event and you haven't the foggiest idea what to play? You want your group to make its first CD but you've never been involved with recording before? Your choir played spectacularly well last week and you need a knowledgeable ear to listen while you crow? You just discovered three octaves of bells in a closet in your church but are afraid to try to start a choir from scratch? You're going to be vacationing a thousand miles from home and wonder if there's a bell concert you can attend? Your assignment requires you to ring seven different bells in a second and a half and you wonder how others have done it? You have a friend who's a wonderful bagpiper and want to know what repertoire is available for pipes and bells?

Handbell-L continues to be a wonderful forum for these and many more topics. More than 1500 strong, including ringers at all levels, directors at all levels, composers, soloists, publishers, manufacturers, retailers and AGEHR officials read the -L, and quite a few of them actively participate. It's worldwide, too, with members in Australia, South Africa, Great Britain, Canada, France and Hong Kong, to mention a few non-USA types.

For me, the highlight of the last year's discussions was the thread about "Ring of Fire" (from the Tualatin Valley Junior Academy in Hillsboro, Oregon) and their trip to Washington D.C. to participate in the festivities surrounding the inauguration of President Bush. Of course, it did involve dealing with the Secret Service and protesters and all those everyday sorts of things. But what great exposure for handbells!

It must be admitted that two things are for the most part missing from Handbell-L: flame wars and spam. Handbell people are the best people in the world, as we all know; we just don't get into the venomous exchanges seen all-too-often on other mailing lists. And the guys who run the -L, Rusty Sanders and founder Jason Tiller, have managed to keep unwanted announcements and advertising off of the list. (Some ads do in fact get through -- announcements for handbell director job openings, concert announcements, ads for new CDs, and occasionally even bell sets for sale -- but no handbell person would ever consider these to be "spam".) The only real problem with the -L is that there's so much of it!

To subscribe to the Handbell-L mailing list, just send a message to [listproc@ringem.org](mailto:listproc@ringem.org). No subject line is needed. The text of the message should read *subscribe Handbell-L FirstName LastName* (actually, you should replace "FirstName" and "LastName" with your very own first and last names, but I didn't really need to tell you that, did I?).

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## **Nevada Report**

by [Barbara Walsh](#)

Howdy! Our Oct. 6th workshop with Cheryl Baker as our clinician was great! 52 ringers were given a head start on the Area XII conference in Reno next June by receiving and rehearsing two of the pieces, "I'll Fly Away" and "Music for Royal Fireworks". Cheryl pointed out and gave us skills to tackle the tricky parts. The pieces came together more easily than I thought they would, so that by our "public rehearsal" that afternoon, they sounded quite good. Most everyone left feeling jazzed about the upcoming conference. I'm excited to be able to tell everyone that we'll have David Ruder, director of Bay Bells, as our clinician at our Directors' Workshop in Reno on March 23, 2002. Cost will be \$30.00 in advance; \$33.00 at the door. Look for more details later.

Don't forget about other upcoming events; 12th Night in Las Vegas on Jan. 12-13 with Karen Buckwalter as director, The Young Ringers' Conference in Reno on May 28 with Mary Balkow, and of course the Area XII Conference in Reno on June 28-30.

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## **Southern California Report**

by [Micki Mennet-Martin](#)

As I am new, I have only a little to report: San Diego Harmony Ringers, a community ensemble will play at the House of Hospitality court yard on Saturday, December 8 at 6:00 pm, in the San Diego Historical Museum and as part of San Diego's annual Christmas on the Prado in Balboa Park on Saturday, December 15 at 1:00 pm, and on Sunday , December 16 at 7:00 pm at the Lakeside Presbyterian Church in Lakeside, California. The ringers of the Escondido United Methodist Church, Kalmia and 4th in Escondido, California, will play December 9 at 4:15 pm as part of the musical entertainment preceding the church's annual "Bethlehem Walk", in Church on December 16 for both the 9:00 and 10:30 am services, and for the 11:00 pm service on Christmas Eve. Christ Presbyterian Church Celebration Ringers will present a concert on December 16, with time to be announced.

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## **San Francisco Bay Area Report**

by [David Ruder](#)

### **INTERNS - A DELIGHT IN THE BAY AREA**

The Bay Bells Handbell Ensemble has its second intern in two years. Tammy Raetz began her internship with the BBHE in September, 2001. Tammy is a rather new but highly enthusiastic handbell ringer. She'll try anything and practice anything until her arms are sore. A mother of two girls and a professional writer, her work, including some delightful poetry, often appears on the Handbell L.

The purpose of the BB internship program is to enlist a person with no or limited handbell experience but great potential for a high learning curve and give them an opportunity to rehearse and perform with an advanced handbell ensemble. The intern is often paired (doubled) with another ringer or placed between two helpful ringers to solo on a part he or she can handle. As the year progresses, the intern assumes a greater and greater share of the ensemble responsibility. Tammy has already played most positions between C3 and D6.

We highly recommend this system for a more advanced ensemble. A fine musician who plays violin, piano, or some other instrument and reads well is a perfect candidate!

## **SONOS - A BAY AREA HANDBELL WONDER**

Sonos Handbell Ensemble has just released its newest CD, "A Very Classical Christmas." Sonos has attempted "to create a recording exploring the varied expressions of the Christmas spirit in the Classical tradition." About half of the recording's 18 tracks share the work of Sonos and Timothy Day, a flautist from the San Francisco Conservatory of Music. The recording is available from their website at [www.sonos.org](http://www.sonos.org) or a large music store like Borders Books, Virgin Megastore, or Tower Records. The Bay Area is proud of this jewel of the handbell world. Good luck on the new recording to Jim Meredith and all the gang!

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## **Announcements**

### **LOST**

An Ab6 bell at the Campanile workshop at Point Loma Nazarene College in August. If anyone knows its location, please call Ruth O'Neil at (760) 940-2134.

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