



The Twelfth Tone

The American Guild of English Handbell Ringers, Inc. - Area XII
California · ❖ Guam · ❖ Hawaii · v · Nevada

Claremont, CA

Volume XV Number 4

August-September, 2003

A NOTE FROM THE ARM OF THE CHAIR

Lee Waggener
Fifty for Fifty

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Happy birthday, AGEHR! This year we are commemorating the 50th anniversary of the founding of The American Guild of English Handbell Ringers. Area XII is celebrating in a big way, with a new logo and two conferences in the 1850 state and the 50th state. Nobody likes to have a party and no one shows up, so I'd like to challenge every member to join in the celebration by attending Area XII events. Let's go *Fifty for Fifty* and have 50% of our members attend an event in the 50th year.

Many of you with established choirs have been planning to go to Hawaii as soon as you heard about the conference, and you have been fundraising and possibly are planning to give concerts in Hawaii. Our members there are eagerly awaiting our visit and the chance to attend classes, hear choirs perform, and play bells in a massed setting. For many of you, a trip to Ontario will be the best choice for your choir. If you are in Southern California, it will be an easy weekend excursion and readily reached from the airport for those of you coming from a distance. Both conferences will have the same music and the same conductor.

In the spring, there will be several choices for Young Ringers. Last May, I attended the Young Ringers conference in San Diego with a very enthusiastic bunch of ringers from our church ranging from 3rd to 7th grade, and they can't wait to go again next year. There are at least three Spring Rings planned so far by Area XII, and the music for each one will be announced soon. In September and October, there are workshops for directors that will be particularly useful for new directors. If you have been directing for a while, it is a chance to learn some new tricks and read new music.

And then there are concerts to attend. *The Twelfth Tone* lists any concerts that we have details about, and the regional coordinators' emails have more up-to-date information. A great outing for a choir is to attend a bell concert together.

25 years ago, when we were novice bell directors, we attended the Silver Anniversary celebration in St. Louis, which was the initial event that led to the Directors' Seminars. We were privileged to play in the Silver Anniversary Choir with Don Allured and were awed to meet the composers whose music we had played. This was the beginning of our attendance at many Guild functions and the beginning of our continuous journey of learning about handbells.

(Continued on Page 14.)

NEW MEMBERS

New Members in May

Maurice Woods
San Diego, CA

Handbell Directors
First United Methodist Church
Bakersfield, CA

New Members in June

Marylu Weaver Meagher
Atascadero, CA

Dana Dickey
Browns Valley, CA

Cynthia Poole
Escondido, CA

Carol Tuggey
La Jolla, CA

Kathy McElrath
CTOP-Thailand Pouch
San Ramon, CA

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The Twelfth Tone **August - September, 2003**

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ADVERTISING RATES

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Quarter Page Ad <small>(Up to but not larger than 7.25"W x 2.25"H or 3.5"W x 4.75"H)</small>	\$22.50	\$112.50

Camera-ready advertising copy is due on the tenth of each odd-numbered month for publication in the following even-numbered month (e. g., the deadline for the February issue is January 10).

OVERTONES REVISITED



*In this series celebrating the 50th Anniversary of AGEHR, we are reprinting articles of historical interest from the early days of the organization's existence. The following two articles appeared in the January, 1955 issue of **OVERTONES**, the very first in an unbroken line continuing through 49 years to today.*

*They have been retyped verbatim as they appeared in that first issue, so the style of writing and social references are unchanged. Authorship is unknown; however, the three **OVERTONES** co-editors were Frederic Fay of Whittemore Associates, Edna Lepper of the Massachusetts General Hospital in Boston, and Bessie Erb.*

OUR PRESIDENT

Mrs. Arthur A. Shurcliff, the President of The American Guild of English Handbell Ringers, is the founder of handbell ringing in the United States. She became interested in ringing when as a girl she rang with the tower band of the Old North Church.

The bells of the Old North Church were the first peal of bells cast for the British in North America. Mrs. Shurcliff's father, Dr. Arthur H. Nichols, was instrumental in having the bells of the Old North Church rehung in the English manner. He organized a band of ringers all of whom had come from England. Mrs. Shurcliff practiced change ringing on handbells and tower bells with these men. Whenever they rang there was objection to the noise of the bells and, therefore, Dr. Nichols took his daughter abroad to ring where bell-ringing traditionally was accepted.

At the turn of the century Mrs. Shurcliff and her father spend a summer in England where she was welcomed by the ringing bands of many churches in and around London with whom she rang very successfully. Before leaving England, in recognition of her skill as a peal ringer, the owner of the bells on which Mrs. Shurcliff had rung two peals in one day, presented her with a peal of eight handbells. Since then Mrs. Shurcliff has added many bells to this first set and has encouraged many people to purchase bells. She has been back and forth to England many times, and has visited the Whitechapel Bell Foundry every time, and is recognized there and at home as the "First Lady" of handbell ringing in America.

After her marriage, Mrs. Shurcliff did little with handbell ringing until her six children were old enough to be taught how to ring. Then she and her family began the now famous tradition of ringing handbells on Beacon Hill. They called their band the Beacon Hill Bell Ringers. This was the first ringing band in the United States. Fascinated by the music of the bells on frosty air, many listeners wanted to try their hand at ringing bells. Some of them ordered sets. Eventually, in the year 1937, at the home of Mrs. Shurcliff, these early bands formed the New England Guild of Handbell Ringers. Today there are seventeen bands in this Guild and from the beginning Mrs. Shurcliff has been its president. Seventeen years later, in 1954, again in Mrs. Shurcliff's home, the American Guild was born and Mrs. Shurcliff became "Our President."

Our President is tall and stately and friendly. She is a charming hostess, a fascinating story teller, has a delightful sense of humor, and is devoted to spreading the art of handbell ringing. In her long years of handbell ringing she has gathered up many experiences and anecdotes with which he flavors our conversation and delights our concert audiences. Both her Beacon Hill home and her summer home in Ipswich, Massachusetts, are open to handbell ringers at all times. It is a pleasure to know and visit her.

FIRST BELL FESTIVAL IN AMERICA

The first Festival of English Hand Bell Ringers in America was held at Castle Hill, the former Crane estate in Ipswich, Massachusetts, August 27th to 29th, 1954. The Luxurious old Georgian mansion situated in a secluded, wooded section overlooking picturesque sand dunes and an island-dotted shore line was a perfect setting for a weekend devoted to bell music, talks about bell ringing, fun and relaxation.

The Festival was conceived by the New England Guild of Hand Bell Ringers and the program developed by a combined committee of the New England Guild and the newly formed American Guild. The New England Guild undertook the financial backing but was called upon for less than fifty dollars when the accounting was completed.

A tea on the East terrace the first afternoon provided an opportunity for getting acquainted and for a spirit of good

OVERTONES REVISITED, continued

fellowship which pervaded the two and one-half days. Following dinner, Miss Edna S. Lepper of the Old South Bell Ringers in Boston led an informal discussion in the library on "Bell Experiences." Mrs. Arthur Shurcliff gave the background on the American Guild. Mr. Scott Parry talked of his experiences working in the Whitechapel Foundry of London. Mrs. William O. Tufts told of her very recent visit to the Foundry and showed excellent pictures of the tuning process of hand bells. Saturday morning was given over to a discussion led by Mr. Scott Parry of Princeton on various systems of notation employed for bell music. He stated his belief in the validity of stressing the use of music essentially composed for bells, mentioning the Belgian School of Carillon music. Questions were raised about the value of chordal versus melodic patterns and it was evident that there were two or more schools of thought. Out of the discussion emerged the fact that bells have a number of uses; for semi-classical programs; traditional carillon music; and for chordal or hymnic type of composition.

On Saturday morning, also, a tour of historic and beautiful Ipswich homes and gardens was led by Mrs. Shurcliff. Upon return Professor Wendell Wescott of Michigan presided at the banquet at which Mrs. Shurcliff charmed the group with reminiscences of her experiences with bell ringing in this country and abroad. Mrs. Shurcliff was presented with a scrapbook containing the signatures and good wishes of all those present. The Bell Ringers of Cape Ann presented three numbers before the meal. As usual, listening to this band was a delightful experience. During the afternoon rehearsals for the evening's concert were held. A buffet supper was served to delegates and guests. The outdoor concert, held on the East terrace, was a

decided success. Chairs had been arranged optimistically for three hundred. Between seven and eight hundred responded enthusiastically to the varied program. Numbers ranged from "change ringing" to semi-classical and contemporary music and were presented by the Cape Ann Bell Ringers, the Paul Revere Ringers, the Junior Beacon Hill Ringers, the Beacon Hill Ringers and two impromptu groups made up of men and women delegates. The latter two groups met and rehearsed on Saturday and prepared two numbers each. Two of the women who had never before rung bells, rang like veterans.

Sunday morning was devoted to discussion and demonstration of "change ringing" and to further discussion concerning the uses of bells by various types of groups.

The business meeting convened at 2 p.m. in the library and a number of actions were taken to implement the further extension of the Guild.

Great appreciation is due all who were on the various committees in charge of arranging for and planning the various programs. It was a stimulating and rewarding experience. It was unanimously voted to have the second annual Festival on August 26th to 28th at Castle Hill in 1955, and to make every effort to increase the number of delegates from ringing fans.

[On the fourth and final page of this first issue, the names and addresses of the entire national membership were listed - all 46 of them! - wlw]

The above articles appear in **OVERTONES 1955-1986**, an anthology of the first 32 years of its publication which was collected and published in 1987. Copies are still available from the National Office in Dayton.

REGIONAL REPORTS

Los Angeles Metro Report

Shirley Heckman la_metro@areaxii.org



The First Annual High School Handbell Festival held on May 20th at St. Matthias High School in Downey was a great beginning of a new tradition. Choirs and quartets, ringing from two to five octaves, from five schools and churches participated. Each group rang two solo numbers and also participated in the massed ring, "Lumiere," by Fred Gramann, conducted by Karen Curry, recently

named High School Liaison to the Area XII Board. For many of the high school ringers, this was the first time they had heard another handbell group perform. Plans are underway for a Second Festival to be held in Spring 2004.

Two Directors' Workshops are planned for this Fall in the LA Metro are under the leadership of Bill and Lee Waggener. The first will be hosted by Cory Evans on September 20th at the Grace Baptist Church in Santa Clarita and the second will be hosted by Rudy

REGIONAL REPORTS, continued

Rodriguez on October 11th at the Mid Cities Baptist Church in Westminster. Directors, put one of these dates on your calendar now and plan to go and learn/review many ways to improve your bell choir. You will have a great day ringing and connecting with other directors as well as improving your skills in leading your choirs.

Southern California Report
Micki Mennet-Martin mennet@aol.com

Crusader Bells of Pacific Beach Presbyterian Church presented a concert at the church May 31, 2003. Their concert included "Beauty and the Beast", "Siyahamba", and "The Great Gate of Kiev". The group is under the direction of Flo Conrad.

On May 17, 2003, 82 young ringers got together for the first Southern California Young Ringers Conference at the San Carlos United Methodist Church. The clinician was Gary Delk. Rhythm games, solo selections, and massed pieces were enjoyed by all. This was the first year for the Southern California program which is a branch of Rudy Rodriguez's successful Young Ringers Program in Garden Grove. This year, the Garden Grove program was held May 16. The next day, Rudy and Gary Delk traveled to San Diego for the Southern California program chaired by Karlene Neal.

The First United Methodist Church, Mission Valley's Handbell Quartet played Eric Whitaker's "Cloudburst" with the San Diego Master Chorale in concert at the church on June 29, 2003. The quartet repeated the program in a concert at Copley Symphony Hall in San Diego. Tifereth Israel's Community Orchestra was a very important part of the program which benefited St. Madeleine Sophie's Center for artists with developmental disabilities. Norma Peterson directs the First United Methodist Church, Mission Valley's Handbell Quartet.



Central California Report
Paulette McFarlin cen_calif@areaxii.org

Happy summer, ringers!

For the first time that I can remember, I actually got

AREA XII HANDBELL AND CHIME LOAN PROGRAM

How would you like the free use of a three-octave set of handbells or handchimes next year for one semester? The American Guild of English Handbell Ringers, Area XII, has a set of each available exclusive for public or private school use.

Use them with your vocal choir, start a handchime or handbell performance group, or use them with your music appreciation classes. The equipment,

ringed out and didn't want to see bells for two weeks! I was directing three choirs, ringing in another, and organizing the June concert where seven choirs came to the Porterville First UMC for a concert. It was a great day (June 1), with director/arranger/composer Patricia Sanders Cota directing a massed ring with her new arrangement, "This Train" and Mel Tully, past Area XII chair, directing the ending massed number, "Let There Be Peace on Earth." I am ready to ring now but will have to wait until August.

Speaking of waiting, wait 'til Saturday, September 13! There will be a Handbell New Music Reading Session at the First Presbyterian Church, Hanford, led by Mel Tully of WestCoast Handbell Supply. Save this day, plan to attend. Ringers and directors are welcome. The cost is \$5.00 advanced registration and \$8.00 at the door. Times are 9:00 am 'til 3:00 pm. Contact Gail Tully at: BellMusic@WestCoastHandbells.com

The Directors Workshop will be on Saturday, February 7, 2004. More information will be announced later, but save that date!



Nevada Report
Barbara Walsh barbagehr@worldnet.att.net

Howdy! You know how Lee wrote about bell ringing being the perfect excuse to do all sorts of things? Well, my Tintabulations group uses bell ringing as a perfect excuse to travel. We just recently got back from playing at Disneyland and had a blast! Of course, playing at Disneyland was quite exciting (our own Gary Delk was in the audience and Karen Curry was our stage manager), but the other concerts along the way were just as special because of the new bell friends we made in Bishop and Claremont. Thank you for your hospitality! I really feel that experiences like this make a bell group better on many levels. I highly encourage you to go somewhere - even if it's across town - to build friendships and to become a better group on all sorts of levels.

Speaking of travelling, please travel to South Reno United Methodist Church on Oct. 4th for a Ringers' Workshop with Mary Balkow as our clinician. I'll have flyers (both electronic and hard copy) out soon. Come learn and have fellowship and fun!

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RUDY'S ROOST

The Care and Feeding of Ringers Part 5: *Secret REVEALED! The BEST thing you can do for your ringers!*

Recently, I was reading a newspaper article about an all-girl soccer league here in Southern California. One of the teams was named The Ladybugs. The mothers of these young Ladybugs were quite vocal at the soccer matches. The mothers would run up and down the sidelines during the matches hollering at their daughters to run faster, kick harder, and to get into position. The mothers also let the referees know when they didn't agree with the ref's call. . . loudly. And the mothers made sure that the coach was informed, often and loudly, when the coach had the "wrong" players on the field. It was not a pretty picture of Soccer Moms. There were other teams with mothers who were also vocal, but The Ladybug moms excelled.

The situation grew so bad that the soccer league officials and team coaches held a secret meeting to deal with the problem. Their solution was quite unique. They formed a soccer league for the mothers of the players! So when the daughters went off to their soccer practice, their mothers were in the next field having their practice, too. The Ladybugs moms formed their own team and called themselves, The Killer Ladybugs.

A few weeks later, the girls' Ladybugs team went into a losing slump. But the mothers did not berate their girls, nor yell at them from the sidelines. They didn't even bad-mouth the referees. The mothers were most understanding and encouraged their girls to keep trying and not to give up.

This illustrates on the soccer field something that I have been telling my classes at various handbell seminars for years. What is the BEST thing that you can do for your ringers? This is it: this is the Secret: Become a ringer! In somebody else's choir, of course.

The handbell instrument is a most unique instrument. What other musical instrument requires that you bring along 9 or 10 of your friends to play it and make music? When a flutist plays a C major scale, her fingers move at most 1/2 inch to change notes. Handbell ringers playing a C major scale need eight (count them eight) hands moving a total of 3 feet each to play the scale! I say all that to say this: Ringing handbells is unlike anything you ever studied in school or college. The challenges of ringing correctly, not to mention with musicality and emotion, are indeed daunting. The handbell director who is intimately familiar with those challenges is a better conductor, in my humble opinion (to borrow Dave Ruder's phrase.)

I had been conducting handbells for about 5 years with only a little actual ringing experience, when we formed an ensemble of five ringers for the purpose of ringing at venues other than at our own church. We were a semi-professional ensemble, meaning that we got paid some of the time. The five of us covered 4 octaves of bells, ringing music which I had arranged for the group. (That is the subject of a future column.) I took it upon myself to conduct this group from the bass table where I played G4 thru G5. Piece of cake, I thought to myself, how hard could it be?

The first few rehearsals were just disastrous! The bass bell ringer just kept messing up. We all were challenged with trying to master off the table ensemble ringing techniques, but the bass bell ringer had additional challenges to face as well, like ringing three chromatic bells without misplacing them back on the table.

I am glad to say that I survived that experience. The ensemble stayed together for about 5 years. I am also glad to report that my marriage also survived the experience. My wife rang the top octave. Need I say more?

But the most important thing I took away from that experience was an intimate knowledge of the challenges faced by the people "on the other side of the bell table." Just like The Killer Ladybugs, I became much more understanding and encouraging. From time to time, I have been asked by a ringer who was having a difficult time with a piece of music, "What can I do to help you?" Sometimes the ringer will ask back, "How would you ring this section?" From my ringer experience, I would look at the problem, work out a solution as if I were ringing it and relay that info to the ringer. The results are wonderful. And the respect from the ringer to the director grows exponentially. It's great!

Now, I know that there are many of you reading this who will not agree with me. There are those of you who will say, "You don't have to know how to play an instrument to be able to conduct it." This is true. But I am talking about degrees of excellence. Handbell conductors with handbell ringing experience are better conductors, IMHO. Consider this: How many of the respected philharmonic conductors started life as an instrumentalist first?

So . . . You want to be good to your ringers? You want to do the best thing possible for them? Then drive across town and join someone else's handbell group. Wa-a-a-ay across town where no body knows your name and where your ringing mistakes will be quickly forgiven.

Next time, we will be talking about that strange bird: The Conductor/Teacher and how he approaches "The Care and Feeding of Ringers." - *Rudy Rodriguez*

Pithy saying for the day:

"If you want a place in the sun, you've got to put up with a few blisters."
Abigail Van Buren

IMHO: WHAT AM I GOING TO DO WITH ALL THAT FESTIVAL MUSIC?

You direct a church handbell ensemble. You've just gotten the information regarding the Area XII Handbell Conferences in Ontario, CA and Honolulu, HI. The description of the event sounds like a great deal of fun and it would be a wonderful learning experience for you and your bell team! Great music; terrific fellowship; group bonding; new experiences; fun activities; a chance to get away from it all!

BUT HOLD IT! The festival list of music calls for your group to learn six or seven pieces. The repertoire looks terrific, but there are some real problems. If you participate you will have to spend a good portion of your budget on music that might never be used again. There is obviously lots of secular stuff. Should the church lay out all that money for music with only a one time use? Does the group practice for many hours in preparation with massed ringing as their only performance outlet? Dare we ask the church to invest in materials which cannot be used in worship?

IMHO, a resounding YES! By all means, get the music and participate. That wonderful festival music, the classic standards of the bell literature, has been carefully selected from thousands of bell pieces by expert handbell clinicians and leaders. Here's an opportunity for your bell members to get acquainted with, if they haven't already done so, some of the best bell compositions of the last thirty years. Here is a chance to see why these pieces have stood the test of time and are so fun to play. It might be a surprise, with a bit of creativity, how you can turn what looks like a questionable investment into a wonderful, exciting tool and adventure, recycling the music to other uses and having the congregation excited by what you have done. (At the close of this article, we will share how you can secure a sample for worship use.)

All right! So how can you reuse the secular conference pieces?

There are some obvious, non-worship uses. Perhaps your handbell team plays in the community for shopping malls, service clubs, or rest homes. A mixed program of secular and sacred adds balance to the program. Older folks, and even younger ones enjoy songs like Sakura Melody Fanfare, Rondo-Passacaglia and Materna. Some of this music, like the Ballade in C Minor, might work well for a wedding ceremony or other event.

Some experienced groups tour or give concerts to raise money for trips. These special performances are excellent places to use the conference music. Handbell ensembles often give concerts for their own

congregation or nearby church. Because you and another group have both learned the music, you might join forces in a concert and both play the same pieces together.

But how about something more radical? Suppose we take that secular song and actually use it in the worship service! Some pieces are delightful as preludes; others effective as a postlude to the service. An offertory selection that is not familiar might even be renamed for the bulletin, a practice that few composers mind as they want to sell their music and often offer an alternate name for an original piece. Usually, unless the music theme has word associations, it is very difficult to deem a piece sacred or secular without some outside connections (title, style, etc.).

But let's go even further. With a good analysis of the music and a bit of creativity, one can actually use the music as an accompaniment or in partnership with a scripture or other sacred reading. The synthesis of music and words enhances each other in a way that breathes new life and meaning to each other and lifts the worship experience to new heights. The Psalms work particularly well, but other texts can be used effectively. If done well, it will appear that the text is highlighting the music, or that the music is highlighting the text.

For example, the Rondo-Passacaglia of Dobrinski might be used with a reading of Psalm 96. The text can be attached to the ABAACADEA rondo form by reading all or a portion of the A section of the psalm each time the A section reappears in the music with a new section of the psalm for the BCD and E sections. One might use the text to America, the Beautiful with Betty Garee's startling arrangement of the hymn tune Materna. It's rather goose-bump inducing! Just be sure to get a good reader and practice, practice, practice together.

If you would like a sample copy of the cue sheet to Materna and/or Rondo-Passacaglia, send a self-addressed STAMPED envelope to David Ruder, 423 Palo Verde Dr., Sunnyvale, CA 94086. The rest is up to you! - *Dave Ruder*

The Raleigh Ringers

Music Director: David M. Harris
8516 Sleepy Creek Drive
Raleigh, NC 27613
(919) 847-RLRG (7574) phone/fax
email: rringer@rr.org
www.rr.org



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UPCOMING READING SESSIONS

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18018 Norwalk Blvd.
Artesia, CA

9 a.m. – 3 p.m. Full Day
\$42.00 before August 12, 2003
\$48.00 after August 12, 2003

Name _____
Organization _____
Address _____

Phone _____
Email _____

Northern California

September 6, 2003
Lafayette-Orinda Presbyterian
49 Knox Dr.
Lafayette, CA

9 a.m. – 1 p.m. ? Day
\$32.00 before August 25, 2003
\$38.00 after August 25, 2003

Name _____
Organization _____
Address _____

Phone _____
Email _____

One Director and One Advanced Ringer per packet.

To register, send registration form,
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The Handbell Mart
PO Box 1996
Hawaiian Gardens, CA 90716

Area XII-Sponsored Spring Rings

Atascadero/SLO Spring Ring

March 20, 2004

Lee and Bill Waggener,
clinicians

TBA
Atascadero, CA

Contact: Shirley Werner
shIPLEY712@charter.net

LA Metro Spring Ring

March 27, 2004

Lee and Bill Waggener,
clinicians

The Church of the Brethren
2175 Bonita, La Verne, CA

Contact: Shirley Heckman
a_metro@areaxii.org

Southern California Spring Ring

May 13, 2004

David and Dian Ruder,
clinicians

St. Mary Magdalene Catholic Church
1945 Illion Street, San Diego, CA

Contact: Micki Mennet-Martin
Mennet@aol.com

Join other members of Area XII at one of these Spring Rings! E-mail the respective contact person for registration fees and deadlines, the music list, and any other relevant information.

OUR GOLDEN ANNIVERSARY



milestone.

About the time this reaches your mailbox, six members of Area XII should be attending the 2003 Director's Seminar in Hartford, CT, which is the event that marks the beginning of the Guild's Fiftieth Anniversary celebration. Ginny Fleming, a past Chair of Area XII as well as past President of the Guild, has chaired the Anniversary Committee responsible for planning the celebratory events that will appropriately commemorate this

Area XII will share in the celebration in several ways. One is the goal proposed by the Area XII Chair (see Page 1) of having 50% of the 590 members of Area XII participate in at least one Guild-sponsored event during the coming year. Because less than 20% of our Area membership normally participates in our biennial Ringers' Conferences, this goal may be a bit of a stretch. However, your Area XII Board and Regional Coordinators have already spent considerable time and energy planning not only numerous Directors' Workshops during the year but also Spring Rings throughout the Area in which you and your ringers can participate. The plans for a number of these are far enough along that the details appear in the Coming Events section of this issue. Check them out. Other events are still in the planning stages and will appear in subsequent **Twelfth Tones**.

A second part of Area XII's share in the Golden Anniversary is to designate the Ringers' Conferences collectively as its

official celebration. The two conference chairs and their respective committees are already fairly far along in the organization and design of these events. Even the repertoire - "golden oldies" of the handbell literature - has been chosen to reflect the best works of the last 50 years.

The third form of Area XII's celebration is the creation of a new logo which now appears at the masthead of **The Twelfth Tone**. Under the watchful eye of Rudy Rodriquez, this new logo underwent multiple permutations until it evolved into the image you now see. It will also be made into a pin which will be distributed at our Ringers' Conferences in 2004.

The culminating event will be the Handbell Spectacular, which will be held in July of 2004 in Norfolk, Virginia. Among other things, the Silver Anniversary Choir, which was conducted by Donald Allured to mark the 25th anniversary, will have a reunion of those members who can be present. A number of Area XII people took part in that celebration 25 years ago. That event spawned the series of national directors' conventions that have become annual affairs ever since.

How can you participate in this wonderful year-long celebration? Simply attend something. Note the Directors' Workshops scheduled for the fall, and go to one. Note the Spring Rings already listed in the Coming Events, and take your choir for the day. Take your ringers to one of the Area XII Ringers' Conferences. Make your plane reservations for Virginia and be a part of the ultimate directors' meeting next July. - ulw

THE SPRING RING: IMPROVEMENTS

On April 5, 2003, the Sacramento area annual Spring Ring celebrated its 20th anniversary, which Lee and I were privileged to attend. Approximately 10 years ago, Paul Allen wrote three articles that appeared in *The Twelfth Tone* of that era which he has agreed to submit again. This series is presented in commemoration of this anniversary and in hope of encouraging others to establish similar, long-running events in Area XII. - ulw

The Fifth Annual Spring Ring was a crisis for us. We had difficulty with our Fourth both in finding an appropriate location (serious insurance concerns) or an event date. We returned to the site of the Fourth. We affirmed that three directors could evenly distribute the joy and responsibility of the job, but we didn't like the idea of finding three new directors *every year*.

We tried a "rotation" of directors, a great idea which continues. In this plan, three directors would be cycled in three years. The newest director would first direct Tins, then direct Coppers choirs the second year, and finally direct the Massed Choirs the final year. Each year, a new director would be added to Tins end of the cycle, and the one who had served for three years would "retire" after the Massed Director experience.

We realized we needed a *single* event coordinator whose only job was to produce the Spring Ring. The event coordinator chooses the location for the Spring Ring, finds a choir to serve as host choir, confers with all the directors in determining a date in March as close to the end of that month as possible, negotiates the cost of the facility, secures custodial help, and much more. The event coordinator lays out the concert floor, providing that large choirs are mixed in with small ones, choirs who were located in the back of the hall last year are moved closer to the front this year, posts the daily schedule, communicates with the directors by letter and, in general, decides all the necessary details connected with the event.

Since the Fifth Spring Ring, our event coordinator has been Susan Coddington-Allen. Each year, she fulfills the responsibility exceptionally. Each year, she innovates. Each year, the job becomes *easier*. Each year, she asks if the Sacramento area directors want her to continue in the position. Each year, they gratefully re-appoint her.

At this time, we also selected a President to oversee our association and to be a resource and spokesperson. The Handbell Directors Association of the Sacramento Area (HANDS) appointed Paul W. Allen as its "C.E.O." It is altogether convenient that he and the event coordinator get along so famously.

During the Spring Ring lunch break, the area directors eat together. It is a joyous meeting. New directors are introduced. Compliments are showered. The question is always asked, "Who would like to be considered as a massed director for the next three years?" Surprisingly, but not really, at least three people ask to be considered. Often at least one of these directors is new to the Spring Ring, caught up in the significance of the affair and wanting to grow through the opportunities the Ring provides. Directors who have served in this cycle are Tom Fox, Sharon A. Sowers, Susan E. Coddington-Allen, Leonard Schmidt, Deborah Young, Barbara Welch, Vera

Refnes, Nadene Donner, Mary Balkow, and September Hope.

The next three Spring Rings were located in a much larger auditorium, the activity building at Capitol Christian Center, Sacramento. Noël Newman-Bunbury and later Sonia Henry hosted with the Capital Christian Chimes. It was a spacious new building, and the church seemed quite interested in community goodwill. The auditorium's carpeted floor cut down on a lot of ambient noise. As usual, we had to be careful of the low-pitched hum of fluorescent lights.

Some choirs come to the Spring Ring with all their members. Other choirs are incomplete. When choirs register their arrival Saturday morning, open stations are recorded by the registrar. Any lone ringers may check to see where they may ring. A few times, a person has come a distance to observe the Ring and has rung in the concert!

The cost of the facility, at first quite reasonable and within our budget, became forbidding. We had upped the per-choir charge to \$40 for AGEHR members (\$45 for non-members), and we were operating in the black. The only expenses incurred were facilities use, refreshments, honoraria to visiting instrumentalists, and our checking account service charge. But when the *facilities* charge became \$1500 for the day, we had to search elsewhere.

Every August, about five months after the Ring, we directors met for dinner to evaluate the past Spring Ring and plan for the next. In the beginning, we received individual evaluations following each Ring, but these became negative and generally unhelpful. Constructive comments gave way to venting ringers' frustrations. Some Spring Ring directors were quite despondent about the cruel insensitivity of some comments. The Ring administration did away with these evaluations, and there has been no complaint over their absence. The directors heard from their ringers about the Ring, and we were certain we received an accurate picture of the previous event's successes.

During our August meeting, even *more* time was

THE SPRING RING: IMPROVEMENTS, continued

our massed directors lacked experience directing a large number of choirs. The skills required to direct 30 choirs from a six-foot high rostrum are quite different from directing 12 ringers in a chancel setting. Communication gestures and clarity were the skills needing development.

To satisfy this need, we host the Massed Directors Seminar every January. During three hours, the ringing choir consists of *directors* who ring well, not ringers. This means that directors in our area have to be fairly good *ringers*, a skill not owned by all directors. It is a quality of our area that our directors also ring well.

During the Seminar, the massed directors conduct their group's selections once through completely for 20 minutes. Then we listen to questions, reactions, and comments. Next, the seminar consultant offers objective suggestions on directing style, communication through nonverbal gesture, and clarity of beat patterns. Finally, the director experiments for another five minutes with new directing methods based on the suggestions. This process is very positive, a professionally rewarding experience, and further illustrates our desire to build up, support, and train our directors - reflected in the improved abilities of our choirs!

We changed venue one final time for our Ninth Spring Ring. The brand new Florin High School gymnasium in south Sacramento in the Elk Grove Unified School District became perfect for us. Bleachers opening on only one side were comfortable and afforded plenty of room and a proper perspective for the audience. The 500-square foot gym floor allowed 30+ handbell choirs to perform comfortably and move around freely.

Since the HANDS President is a teacher within EGUSD, the gym is available for the cost of custodial service, about \$350 total for Friday evening (when we set-up) and Saturday all day. The custodian is present throughout the day for any service required. The public address system works well as does the air conditioning. If choirs coming a great distance need tables provided, the event coordinator supplies them at \$3 each from a local party rental company.

The choirs' abilities had improved. The directors acknowledged this by providing for a Bronze-level selection during this Ring, directed by a one-year only volunteer (not part of the cycle). This person is acclaimed by the area directors as an exceptional handbell musician. Paul W. Allen began the tradition at the Ninth Spring Ring and has been capably succeeded by Leonard Schmidt and Mary Balkow.

Since the Sixth Spring Ring, the event was located in two places. It would have been unfair to require the closest handbell choir to host the event repeatedly.

spent deciding what music to ring. More directors became more aware of their musical likes and dislikes. The three directors in the cycle had right-of-veto on their titles. This process became cumbersome, frustrating, and inefficient. Once, we spent two hours debating titles when finally one director announced objection to *all* the titles selected.

To increase our efficiency, a Music Selection Committee selected our music. This committee consisted of five directors: one director from a large choir, another from a smaller choir, one from a newer choir, another from a past Spring Ring, and the current Massed Director. The event coordinator and the HANDS President coordinated this committee. The Music Selection Committee spent the 5-6 months before August looking through titles, listening to tapes, and deciding what music would be rung at the next Spring Ring. These selections were ratified by all the directors at the August meeting without objection. For us, it is a perfect plan and reflects trust among the directors and confidence in our events coordinator who appoints the members of the committee.

Through a tragic experience, we also realized that some of

THE SPRING RING: IMPROVEMENTS, continued

So, every August, one choir volunteers to serve as host choir for that year only.

The host choir's responsibility is fixed: provide refreshments for breaks, arrive Friday evening to help set up tables and chairs, stand front-and-center during the rehearsals and concert (a privilege), be a resource for the event coordinator, supply ushers during the concert to pass out programs, and remain afterwards to break down tables and chairs.

The Spring Ring begins formally at 10:00 am. The doors open at 7:00 am. Between 7:30 am and 9:30 am, solo choirs rehearse alone and undisturbed. The host choir protects this provision with vigilance. Non-solo choirs wait in the foyer until 9:30 am.

The Tenth Spring Ring was an anniversary. We had successfully maneuvered 10 rings. Paul W. Allen was commissioned to write a handbell piece for the watershed event. *Sonore Sonnette: A Symphony for Handbells*, a work in three parts using brass quintet and soprano voice, premiered under the direction of the composer.

At least one handbell vendor has been present during many the Rings. A vendor had music available as well as gloves, bells, hand chimes, bell plates, and other knick-knacks. For two years West Coast Handbell Supply with Mel Tully has been our vendor. Directors find this service convenient, but ringers seem to use it much more. We usually perform one piece with brass choir. We also have the brass choir warm-up the audience before the concert. At 3:15 pm the brass ensemble presents 15 minutes of brass music to set the proper mood.

The Master of Ceremonies keeps the concert moving. He may interrupt the flow *only occasionally* to give the ringers a rest or recognize a director. There is no unnecessary talk during the concert. We assume the audience is present to hear handbell music, not talk.

We also assume that the audience is generally literate and can read. An eight-page, professionally printed concert program provides plenty of relevant information to the audience. We let the print speak for us during the concert. This program lists the selections which will be played and *always* cites the composer and the arranger *by full name* and the date of publication. The full name of the group director is given as well as *the full name* and *location* of any solo choir. Abbreviated citations or incomplete information seem to insult. The program lists each handbell choir participating by name, location on the concert floor and director. A seating chart *from the audience's point-of-view* lets observers identify every choir by name, director, and ringing category.

The program summarizes the *history* of the Spring

Event by year, location, and director(s). *Each group director* is introduced through a printed biographical sketch, including ringing and directing experience, education, and personal data. HANDS is described and AGEHR and where to write or call to receive more information about either. Our printed program both credits hard work done by choir and director *and* memorializes the event in a handsome souvenir.

Solo choirs, solo ringers, or ensembles have always been encouraged. We have six or seven in each concert. A piano is available if needed. Based on experience, we encourage solo groups to keep their selections limited in length (in other words, tastefully ignore some repeats).


The area directors pay for the Spring Ring in time and money. We always operate in the black. However, when we wanted to commission a new work, we needed to cushion our income. We thought that it would be valuable and not too offensive to request free-will donations from the audience. At the close of the concert, two members of the host choir stand at the exit to the concert hall, each holding one of their largest bells. The M.C. makes a gentle invitation to contribute to HANDS and cautions gives against any *clinking* donations against the bronze bell. We average \$250 every Ring.

The Spring Ring has healthily surpassed a decade. We continue to look forward to the future with energetic plans and quite a few questions. - *Paul Allen*



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TWELFTH NIGHT HANDBELL FESTIVAL**



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Further Info: Janet Ty, (702) 363-7428
E-Mail, JTY@aol.com
Dixie Bailey, (702) 431-9759
E-Mail, DXBAIL@earthlink.net

HIGHLIGHTS OF THE SPRING BOARD MEETING

April 25-27, 2003 – Claremont, California

Lee and Bill Waggener's church was the site of our meetings, and ringers from that area invited the Board members to their homes as guests. This hospitality was very much appreciated.

Karen Curry, newly appointed as High School Handbell Liaison, spoke with us on Friday. She brings a wealth of ringing and touring experience and will be an asset for Area XII. Her email address is kvctinker@aol.com.

Rudy Rodriquez gave us an update on the Young Ringers' events planned in May in Garden Grove and San Diego. He announced the slogan for next year's Young Ringers' events: "50 Years Young" in celebration of the Guild's golden anniversary.

Twelfth Tone Editor Bill Waggener pointed out that we have established a regular publication schedule, and the Board approved his motion that our advertising fees be increased by 50%, putting us more in line with the fees charged by other Areas. Current advertisers can contact Bill prior to September 10 to renew their advertising contracts for up to one year at current prices.

David Ruder is selecting "classics" for us to ring at the 2004 Conferences in Hawaii and Ontario. We will begin receiving registrations as soon as possible. Due to an increasingly busy schedule, Mark Michaels will no longer be serving as Events Coordinator. The Board asked Lee Waggener to serve as Chair of Ontario and Cheryl Baker to serve as Chair of Hawaii.

Members of the Board will be searching for sites for future events (including college campuses). These events would be either our usual Ringers' Conferences or new events that ringers could attend as individuals. If anyone has suggestions of sites to be considered, contact Dave Ruder (Northern California) or Lee Waggener (Southern California and Nevada).

Rudy Rodriquez has been in charge of creating a new Area XII pin. The Board approved a design, and the new logo will be used for the 2004 Conferences.

Area XII is fortunate to have so many active members who have served as Conference Chairs – but the Board felt that our current Rules of Procedure create an inordinately large expense in providing life-long benefits to past Conference Chairs. Consequently, the Board voted that beginning with the 2004

Conferences, the Conference Chair will be provided room (at half the double occupancy cost at conference rate) and registration fee for the immediately following equivalent Area XII event an 50% of the room cost (at half the double occupancy cost at conference rate) and registration for one additional equivalent Area XII event. This benefit is not retroactive and past conference chairs who have received benefits for their past service will receive no further benefits. This decision was made with a great deal of appreciation for all Past Conference Chairs and a wish to use our current finances for the benefit of all Area XII members.

Respectfully submitted,

Jo Anne Hammond, AGEHR Area XII Secretary

are needed to see this picture.

CHORAL MUS

COMING EVENTS

Event	Date	Clinician	Location	Cost	Contact Information
"A Moose-i-cal Cruise to Alaska" Handbell Cruise	August 3 - 10, 2003	Tim Waugh	Inside Passage cruise	Prices start at \$1029 per person,	Azumano Travel (800) 395-5578
Summer Ring A handbell event for ringers, directors, and their families.	August 6 - 8, 2003		Concordia University, Irvine, CA		Nancy Jessup nanjessup@aol.com
Solo Ensemble Extravaganza	August 7 - 10, 2003		Colorado College Colorado Springs, CO		Beth Klein (503) 805-1269 beth@handbellsunlimited.com www.handbellsunlimited.com
Las Vegas Explo	August 14 - 16, 2003		Alexis Park Resort Las Vegas, NV		(888) 553-9756 handbellexplo@earthlink.net www.handbellexploration.com
Director's Handbell Music Reading Session	September 6, 2003 9:00 am - 1:00 pm		Lafayette-Orinda Presbyterian Church 49 Knox Drive, Lafayette, CA	\$32 before August 25; \$38 after August 25	Nancy Stouwie (866) RING BEL TheHandbellMart@aol.com
Directors' Workshop	September 20, 2003	Lee and Bill Waggener	Grace Baptist Church 22833 Copper Hill Drive, Santa Clarita, CA	\$25 in advance, \$28 at the door	Shirley Heckman la_metro@areaxii.org
Beyond The Basics Directors and Advancing Ringers Seminar	September 20, 2003 Registat'n and Goodies at 8:00 am Classes 9:00 am - 1:00 pm	Lesley Schneider Larry Sue Dian Ruder David Ruder Missy Vainio Jukka Vainio	Valley Church 10885 No. Stelling Road Cupertino, CA 95014	\$20	David Ruder (408) 732-0760 chairelect@areaxii.org
Ringers' Workshop	October 4, 2003	Mary Balkow	South Reno United Methodist Church 200 Despain Lane Reno, NV		Barb Walsh nevada@areaxii.org
Distinctly Bronze	October 9 - 13, 2003	Fred Gramann	Springmaid Beach, South Carolina		www.agehr.org
Directors' Workshop	October 11, 2003	Lee and Bill Waggener	Garden Grove United Methodist Church 12741 Main Street Garden Grove, CA	\$25 in advance \$28 at the door	Shirley Heckman la_metro@areaxii.org
Southern California Twelfth Night	January 04 or 11, 2004		Chula Vista United Methodist Church 915 Paseo Ranchero Chula Vista		Jo Anne Hammond johwani@aol.com
Hershey Explo	January 8-11, 2004		Hershey, Pennsylvania		(888) 553-9756 handbellexplo@earthlink.net www.handbellexploration.com

Boldfaced events are Area XII-Sponsored or -Endorsed.

COMING EVENTS, continued

Pinnacle	January 15-19, 2004		Hotel Inter-Continental Addison, Texas		www.agehr.org
Reading Ring Through	January 31, 2004		Presbyterian Church Los Gatos, CA		Norma Rose gmrose1234@aol.com
Atascadero/San Luis Obispo Spring Ring	March 20, 2004	Lee and Bill Waggener	TBA Atascadero, CA	\$20	Shirley Werner shiple712@charter.net
LA Metro Spring Ring	March 27, 2004	Lee and Bill Waggener	Church of the Brethren 2175 Bonita La Verne, CA		Shirley Heckman la_metro@areaxii.org
Southern California Spring Ring	May 13, 2004	David and Dian Ruder	St. Mary Magdalene Catholic Church 1945 Illion Street San Diego		Micki Mennet-Martin Mennet@aol.com
Southern California Young Ringers Conference	June 05, 2004	Nancy Jessup	Christ Presbyterian Church 7807 Centella Street, Carlsbad		Ruth O'Niel ruthrings@hotmail.com
Area XII Ringers Conference	June 25 - 27, 2004	David Davidson	Ontario Convention Center Ontario, California	\$180.00	Lee Waggener chair@areaxii.org www.areaxii.org
Area XII Ringers Conference	July 1 - 4, 2004	David Davidson	Renaissance Ilikai Waikiki 1777 Ala Moana Boulevard Honolulu, Hawaii	\$225.00	Cheryl Baker pastchair@areaxii.org www.areaxii.org
Handbell Spectacular 2004	July 24 - 27, 2004		Marriott Waterside Hotel Norfolk, Virginia		Jane Mary Tenhover (800) 878-5459 executive@agehr.org
11 th International Handbell Symposium	August 3-7, 2004		Westin Harbour Castle Hotel and Convention Center Toronto, Canada		http://www.agehr.org

Boldfaced events are Area XII-Sponsored or -Endorsed.

Area XII Workshop Registration Form

Event _____

Date and Location _____

Name of Director _____

Institution _____

Address _____

City/State/ZIP _____

Email _____ Phone _____

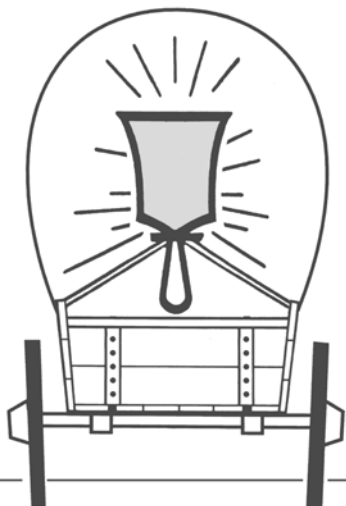
I/We are bringing _____ participants X \$ _____ /person = \$ _____ enclosed.

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Please photocopy this form as necessary and mail with your registration fees to the contact person listed for the event. You may have to communicate with the contact person to determine such details as the

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A NOTE FROM THE ARM OF THE CHAIR, continued

Every two months a publication arrives at your door, either *Overtones* or *The Twelfth Tone*. These contain valuable information, but nothing can compare to getting out with other ringers and playing together, learning together, picking the brain of a clinician, hearing another choir play, reading through new music, or chatting with other ringers and directors and sharing bell stories. As with almost any of life's endeavors, you usually get out of something in proportion to what you put into it. That applies to organizations as well - particularly organizations with a strong educational focus such as AGEHR. There is always something to learn by going to a workshop, attending a concert, or ringing under a different director, but you won't benefit from that learning unless you are there to receive it first-hand. Be an active participant during our Golden Anniversary year and get the most out of your membership!

Join the party as we celebrate 50 years. Spread the news to your ringers that THIS is the year to attend a conference or a Spring Ring or a Twelfth Night Festival or ...

See you there! - Lee Waggener

Area XII-Sponsored Fall Workshops

Santa Clarita, CA

September 20, 2003
Grace Baptist Church
Santa Clarita, CA

Lee and Bill Waggener

Cost:
\$25 in advance,
\$28 at the door

Cupertino, CA

September 20, 2003
Valley Church
Cupertino, CA

*Lesley Schneider,
Larry Sue,
David and Dian Ruder,
Missy Vainio, and
Jukka Vainio*

Cost:
\$20

Reno NV

October 4, 2003
South Reno UMC
Reno, NV

Mary Balkow

Cost:
TBA

Garden Grove, CA

October 11, 2003
Garden Grove UMC
Garden Grove, CA

Lee and Bill Waggener

Cost:
\$25 in advance,
\$28 at the door

with clinicians:

For more information, contact:

Shirley Heckman
la_metro@areaxii.org

David Ruder
chairselect@areaxii.org

Barb Walsh
nevada@areaxii.org

Shirley Heckman
la_metro@areaxii.org

The Area XII Ringers Conferences 2004



Our Golden Jubilee!

Conductor: David Davidson

June 25 - 27, 2004
Ontario Convention Center
Ontario, California

July 1 - 4, 2004
Renaissance Ilikai Waikiki
Honolulu, Hawaii

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[For a web-based Registration Form, go to http://www.areaxii.org/Conf/04_conf/Reg200401.html]

Lee Waggener, Conference Chair
chair@areaxii.org

Cheryl Baker, Conference Chair
pastchair@areaxii.org

Bill Waggener, Registrar
twelfthtone@areaxii.org

The Young Ringers' Conferences 2004

Barb Walsh, conductor

Garden Grove

Garden Grove United Methodist Church
May 14, 2004

Encinitas

San Dieguito United Methodist Church
May 15, 2004

8:00 am set-up through 3:00 pm Final Concert
Ringers: \$20.00; Directors and Chaperones: \$10.00

For more information on all of these events, check the Area XII Website:

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The Twelfth Tone

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A NOTE FROM THE KEYBOARD

Yesterday, Lee and I returned from a nine-day trip to Oahu and Maui during which we visited with Hawaiian ringers and directors as well as one of the Renaissance Ilikai Hotel representatives who is responsible for working with us in preparation for the 2004 Area XII Ringers' Conference. We met some very enthusiastic people and gathered a mountain of information which we've shared with Cheryl Baker, our Hawaii Ringers' Conference Chair, as well as with the rest of the Area XII Board. These people were on the receiving end of a number of LONG emails which we sent back to the mainland via Lee's laptop.

The ringers and directors we met were especially excited that Area XII will be holding one of the 2004 conferences in Hawaii. Although they are truly part of Area XII, the extreme cost of coming to the mainland where virtually all of our events are held is prohibitive for most choirs and directors, so very few are ever able to participate. They are hungry for workshops on technique, new music reading sessions, and learning as much as they possibly can in the four days of the event. The common theme we heard was that "...we really need to see it - we just can't figure it out from a book..."

This issue contains the registration form for our two events as well as the general information sheet outlining the details for each one. *Ringin' space will be limited* - most especially in Hawaii - so you are encouraged to

gather your ringers together as soon as you possibly can to decide which (or both?) of these conferences is best suited for you and to get your registration materials and deposit in early. In addition to the enclosed printed registration form, Cheryl Baker and Mel Tully, our Webmaster, have prepared a web-based version of the same form that can be completed on-line, printed, and mailed with your deposit check. The electronic version is now available via http://www.areaxii.org/Conf/04_conf/04indexconf.htm.

Whether your destination will be Ontario or Honolulu, please get your registration material in as soon as you possibly can. It would be terribly disappointing to miss one of these really great opportunities only because someone else beat you to the last available space! Having been a participant in the planning of both events, I think I can say with a lot of confidence that all of you who will be able to attend should have a marvelous experience, no matter which event it happens to be.

William L. Waggener
Editor