

*distinctly* **bronze**  
*east*

2026



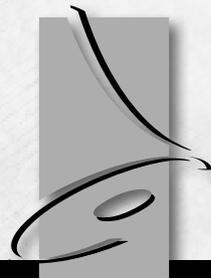
*Crescendo*

Handbell Musicians  
of America's Premier  
Performance Events  
for Advanced and  
Intermediate Ringers

March 1, 2026 • 4:00 PM

Riverfront Convention Center  
New Bern, North Carolina

[www.HandbellMusicians.org](http://www.HandbellMusicians.org)



**Handbell Musicians**  
OF AMERICA

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# UPCOMING LIVESTREAMS

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Handbell Musicians of America offers free livestream concert broadcasts throughout the year.

## **National Seminar**

National Seminar, which will be held in Cincinnati, Ohio, this year, features daily concerts from many fine handbell ensembles from across the nation.

### **Monday, July 13**

7:30 PM EDT • Hymn Festival at Hyde Park Community United Methodist Church • Cincinnati, Ohio

### **Tuesday, July 14**

6:00 PM EDT • Queen City Bronze • Cincinnati, Ohio

### **Wednesday, July 15**

1:00 PM EDT • Bronze Ringers of Floyd Central High School • Knobs, Indiana

6:00 PM EDT • Bells in Motion • Decatur, Illinois

### **Thursday, July 16**

1:00 PM EDT • Trinity Ringers of Trinity English Lutheran Church • Ft. Wayne, Indiana

6:00 PM EDT • Ring Sarasota • Sarasota, Florida

### **Friday, July 17**

1:00 PM EDT • Chicago Bronze • Chicago, Illinois

6:00 PM EDT • Detroit Handbell Ensemble • Detroit, Michigan

### **Saturday, July 18**

2:00 PM EDT • National Seminar All-Star Choir and Distinctly Teen

## **Into the Forest**

Into the Forest is an event for bell-tree musicians held this year in Charlotte, NC. Bell-tree ringing is a unique way of ringing where bells are hung in a string and played with mallets.

### **Saturday, August 22**

2:00 PM EDT

## **Distinctly Bronze West**

Distinctly Bronze West is a companion event to Distinctly Bronze East. It is held this year in Vancouver, Washington, under the direction of Griff Gall (Boston, Massachusetts)

### **Sunday, October 18**

4:00 PM PDT (7:00 PM EDT)

Stay informed of all our livestream concerts and events by subscribing to our weekly emails and following our social media outlets on the facing page.

# M **EEET THE CONDUCTORS**

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## **Michael J. Glasgow, Distinctly Bronze**



Michael J. Glasgow is originally from Michigan and now lives in North Carolina. He holds B.A. degrees in music theory/composition, and in journalism; as well as a Master of Church Music degree, with emphases in both choral and handbell music. In addition to working as a full-service freelance composer, conductor and teacher, Michael conducts the Tar River Chorus (Rocky Mount, North Carolina) and serves as Bass Section Leader for the North Carolina

Master Chorale and a Principal Guest Conductor of Singapore's Ministry of Bellz.

A passionate composer with an "abundant melodic gift" (New York Concert Review), he keeps busy with his own projects, has fulfilled more than 60 commissions for various forces (including handbells, chorus, organ, orchestra and wind ensemble), and has been honored by several contests for organ, handbell and choral compositions.

Michael made his Carnegie Hall debut conducting his Requiem for chorus and orchestra in June 2017, and conducted its European premiere in Vienna two years later. In June 2022 he returned to the iconic New York City venue to conduct the world premiere of his Gloria. He is proud to have served as the inaugural conductor for the Anthornis and Anthornis North advanced-ringing events in Minneapolis and Fargo; additional international engagements include England, Canada, Hong Kong, Singapore, Iceland, and the Eastern Caribbean.

Michael is member of ASCAP, ACDA, American Composers Forum, Mensa, and several other professional organizations. Additional information and samples of Michael's work may be found at [www.michaeljglasgow.com](http://www.michaeljglasgow.com) and on YouTube: @MichaelJGlasgow.

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## Barbara Meinke, Crescendo



Barbara Meinke, a life-long California girl, holds a BA in Music from Cal State Fullerton and has been directing handbell music at Hope Lutheran Church in Temecula, CA for 31 years. Having rung with Timbré Ensemble and Sonos Handbell Ensemble, she now rings regularly in Distinctly Bronze where she was the selected Associate Conductor for March 2020.

A conductor and teacher in her heart and soul, Barbara has performed, taught handbell ringing and musicianship classes, and inspired massed ringers at past HMA National Seminars and handbell events all over the United States and in Germany, including serving as the Advanced Handbell Director for PAM's Conference on Music and Worship in Montreat, NC in 2016, and as conductor for Area 12 Ringers Conference in 2024. She loves her newest role as Nana and enjoys square dancing, cooking and entertaining, crafting, and traveling. Barbara brings enthusiasm, energy, and superb musicianship to the stage, classroom and podium.

# A BOUT HANDBELL MUSICIANS OF AMERICA

## OUR MISSION

Handbell Musicians of America is dedicated to advancing the musical art of handbell and handchime ringing through education, community, and communication.

## OUR VISION

Uniting people to create a diverse community in which handbell musicians of every skill level realize their full potential through a musically respected art form.

## NATIONAL STAFF

Executive Director .....	Linda Onorevole
Director of National Events.....	Marie Clyatt-Larson
Publications Director .....	J.R. Smith
Operations Manager.....	Kim Braswell
Music Advisor.....	Brian Childers
East Regional Membership Coordinator (Areas 1-6) .....	Mya Dundzila
West Regional Membership Coordinator (Areas 7-12) .....	Barbie Senkow
Webmaster, Copy Editor.....	Michèle Sharik

## NATIONAL BOARD OF DIRECTORS

Greig Ashurst.....	President
Kathryn Jurado.....	President-Elect
Lynn Atkins.....	At-Large Member
Tracey Bowers.....	At-Large Member
Gillian Erlenborn.....	At-Large Member
David Harris.....	At-Large Member
Kathleen Wissinger.....	At-Large Member
Karen Eggert.....	Recording Secretary

# C ONCERT PROGRAM

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*Sunday, March 1, 2026 • 4:00 p.m.*

*Gravitas*.....Michael J. Glasgow

*Tranquility's Restoration*.....Kurt Meyer  
Distinctly Bronze and Crescendo

*Rejoice and Be Glad*..... Mitchell Eithun  
Distinctly Bronze and Crescendo  
Casey D'Sola, tambourine

*Pas de Deux*.....Michael J. Glasgow  
Amber Hitchcock, violin

*Walk Before You Run*.....Greg Fisher  
Robbie Link, bass

*Superluminal*..... Brian Seemann  
Marie Clyatt-Larson and Brian Seemann, synthesizers  
Casey D'Sola, drums • Robbie Link, bass

*Thy Presence My Light*.....Sandra Eithun  
Crescendo

*Canticle of Praise*.....Brenda E. Austin  
Crescendo

*Clappity Bump*.....Michael J. Glasgow

*Iditarod*..... Soon Hee Newbold, arr. Stephanie Berryman

*Valedictory*.....Catherine McMichael

*You're My Best Friend*.....John Deacon, arr. Greg Urban  
Distinctly Bronze and Crescendo  
Casey D'Sola, drums • Robbie Link, bass

*Final from "Symphony No. 3 in F# minor"*.....Louis Vierne, arr. Lois Leong

# N

## OTES FROM THE CONDUCTORS

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### **GRAVITAS** (*Michael J. Glasgow*)

We open with a piece I composed in memory of David Davidson, the founding conductor of Distinctly Bronze, and a huge advocate of *making music* with handbells (rather than just “getting the notes right”). Though Distinctly Bronze has become a place for awe-inspiring “flashy” music, when it’s at its best, it also embodies true musical line and great dynamic contrast.

The title refers to one of the four ancient Roman virtues, now used to describe someone’s personality. David was in so many ways the very embodiment of *gravitas*: a dignified, “weighty” personality, someone of great importance. He was also a strong supporter of my writing, from the very fledgling stages of my compositional career, programming my first published piece – *Carnivale* – at Distinctly Bronze 2007. I will always have deep gratitude to him for that, and feel blessed to have rung under him at my first “DB East” (and David’s last, before we lost him to cancer in September 2009).

So many hearts are rooted together in this shared experience. It is an honor to lead this event, and I do so with intense devotion to David’s vision for it: to showcase and advance the awareness of the truly artistic and virtuosic music that most of the world doesn’t even know our instrument is capable of performing. Thank you for being here to share in that today.

### **TRANQUILITY’S RESORTATION** (*Kurt Meyer*)

If you have ever suffered through a natural disaster, you know the feelings of sudden chaos and the resulting stillness. Composer Kurt Meyer experienced this with the Illinois tornado on June 20, 2021. This severe tornado (a 3 out of 5 on the Enhanced Fujita scale) spared his home but badly damaged the rectory and garage of the church where he works, just a few miles away.

*Tranquility’s Restoration* is Kurt’s response to that disaster, encapsulating the healing and forward movement he felt during the recovery process. In fact, at the key change halfway through the piece, the score says “moving forward.” Kurt explains that it’s “not just a musical marking; it also refers to moving forward in life as tranquility is restored.”

Whether you have experienced a natural disaster or one of life’s many storms, allow this piece to remind you of the restorative power of tranquil moments.

## **REJOICE AND BE GLAD** (*Mitchell Eithun*)

Last April, I was honored to serve as clinician for a private workshop for the Plymouth Ringers of First-Plymouth Church in Lincoln, Nebraska. Their director, Christopher Boilesen, wanted to include *Rejoice and Be Glad* on the repertoire, as he had commissioned Mitchell Eithun to compose it in celebration of the group's 50th anniversary.

The piece is inspired by Psalm 118:24: *This is the day the Lord has made; we will rejoice and be glad in it.* I love that Mitchell chose the key of D Major as the basic tonal center for this piece: since the Baroque era, D Major has often been associated with triumph and jubilation. But the word "basic" is key (pun intended): from the very start of the piece, Mitchell adds modern harmonic twists: he plays around with some "mode mixture" (flirting with both the parallel and relative minor keys), a little bit of Mixolydian-mode flavor, and some other twists and turns. I choose to interpret all of these as diverse expressions of joy and gladness.

## **PAS DE DEUX** (*Michael J. Glasgow*)

In January 2000, *Pinnacle* – the first national event focused on community and professional handbell ensembles – was held in Las Vegas, and the event now occurs about every five years. The closing concert of the 2015 *Pinnacle* event was noteworthy, because the featured group was a church ensemble rather than a community or professional group.

Council Oak Bells from First UMC of Round Rock, under the direction of Carla David, blew everyone away with their finesse, fun energy, and deep musicality. So when Carla began planning her retirement and entrusted me to write a "farewell commission" as a gift to the group, I was humbled and thrilled.

Carla wanted the piece to be "reflective, lyrical, comforting, astral, inspiring, and meditative," but "with an overwhelming climax." I couldn't escape the image of two ballet dancers: the way they move as one. The intimacy of their subtle movements and the drama of their powerful leaps and lifts. With a French title from the ballet tradition, this piece is a "dance duet" between the ringing instruments and the violin.

## **WALK BEFORE YOU RUN** (*Greg Fisher*)

I'm fortunate to have Greg as a private composing and arranging student. His work is imaginative and versatile, and he's producing some incredible music across varying styles and difficulty levels. I expect we'll be hearing his name often in the bell world soon, but *Walk Before You Run* is a great introduction to him today.

I love the way this develops as variations on a theme. It starts with a simple single-line tune, bumps up the energy a bit in a Ragtime Saunter, then a little more with a *Boogie Hop*. Soon, it's full-speed-ahead with a zippy malleted section labeled *Rock out!*, which drives the piece to its exhilarating conclusion. It's quite the earworm; don't be surprised if you're humming it on the way home!

From the composer: *The piece was envisioned as a lighthearted "walk in the park" song that eventually got out of hand! It should bring you to a carefree, happy place: even when we're sprinting home at the end, we're joyful as we slam the door behind us on the last note.*

### **SUPERLUMINAL** (Brian Seemann)

When The Carol Ringers from St. Matthew's UMC (Annandale, Virginia) performed this in concert at the 2024 HMA National Seminar, Damien Lim and I were in the midst of finalizing repertoire for the 2025 Ministry of Bellz event in Singapore. We couldn't get to one another fast enough after the concert to say, "We must include this piece!" (And we did...and Brian was there to ring it with us!) It's a brilliant study in ostinato and textural layering, and just a ton of fun to play and direct.

Brian reflects on this showstopper: "A staple in science fiction, faster-than-light travel serves as the ultimate frontier-busting technology, allowing characters to traverse the vast reaches of space in the blink of an eye. *Superluminal* (the scientific word for faster-than-light motion) is a nod to these fantastical devices, from the iconic warp drive of *Star Trek* to the hyperspace jumps of *Star Wars*. Don't let the ethereal, relaxed opening fool you; this piece "takes off" as soon as the engines are engaged, propelling the ringers and audience into uncharted territories and maybe even encounters with alien civilizations!"

### **CANTICLE OF PRAISE** (Brenda Austin)

*Canticle of Praise* was one of Brenda Austin's early pieces...and her first original composition. Her daughter Hannah was in band, learning a song in 10/8 (an "asymmetrical" meter that's in four, but where two of the four beats are slightly shorter than the others: listen for "long-long-short-short" beats).

As Brenda explained 10/8, the two started composing this melody together in the car on the way to Hannah's piano lesson. The piece is subtitled *Hannah's Song*, and Brenda references the Biblical "Hannah's Song," an exclamation of praise and thanksgiving from 1 Samuel 2. Enjoy the dancelike quality of the opening meter and malleted bass, then settle into the waltzing middle section. But don't settle in *too* deeply, because the thrilling dance of praise returns to conclude the piece!

## **THY PRESENCE MY LIGHT** (arr. Sandra Eithun)

Commissioned to celebrate the 25th anniversary of the Herndon Handbell Festival in Virginia, the dedication to this lovely piece is also a nod to Virginia Clarity, a charter member of Trinity Presbyterian Church and longtime bell ringer there. She generously gifted her handbell family with funds which were used to purchase a five-octave set of handbells.

Each bell's handle is inscribed with the name of one of the many ringers at Trinity. The highest bell and the lowest bell are each inscribed with Virginia's name, so that her memory surrounds the ringers every time they play. Sandra Eithun crafted this beautiful setting of the bell choir's favorite hymn, *Be Thou My Vision*. She also included *The Lone Wild Bird* as a homage to Virginia's love of birds. You will hear them gently singing and calling to you.

## **CLAPPITY BUMP** (Michael J. Glasgow)

Writing this piece for my awesome friend, the late Tim Waugh (who sadly never had the opportunity to conduct it), was a joyful experience. A fun balance of spooky, creepy and silly, the title is an onomatopoeia that came to me to represent the four-note theme that begins the piece, an impetuous little gesture that pops in at unexpected times (and those who knew Tim get it).

The concept: there's a cartoon coffin in a haunted house (think *Scooby-Doo*), and "clappity bump" is the sound it makes coming down the stairs, hopping around on its end, lid swinging. Soon, there's a "ghouls' night out," a mysterious dance party that turns into raucous chaos.

The middle section features bells and chimes played with stringed-instrument bows and has a sinister quality that leaves you wondering what the shadows hold, perhaps while standing outside of the house during the day, studying it from a safe distance. Weird sounds – creaky hinges, slamming doors and coffin lids, rustling *somethings* – are heard. Another nightfall brings another party, the madness leading to the final unnerving statements of the main theme before the doors and lids slam shut once again, the last chord a promise that *it's never really over*.

## **IDITAROD** (Soon Hee Newbold/Stephanie Berryman)

Known as "The Last Great Race on Earth," the Iditarod Trail Sled Dog Race occurs annually and comprises more than 1000 miles. Teams of 12-16 dogs and one "musher" gather in Anchorage and then navigate the unforgiving terrain from Willow to Nome. Now, along the way there are checkpoints for rest and safety – you can read about each trail segment at [Iditarod.com](http://Iditarod.com) – but the journey is grueling.

Soon Hee Newbold, a prolific writer of strings music (particularly for education) wrote this piece as a string quartet: it's an aggressive work that portrays a strong vision of what it's like to race in the Iditarod. The ever-creative Stevie Berryman – a violinist in her own right – heard the piece and said those words many of us so often say: “that would work on handbells.”

And it does. It *really* does.

### **VALEDICTORY** (*Catherine McMichael*)

Most of us think of “valedictory” as an adjective. But it is also a noun, referring to a “farewell address,” as in “So-and-so gave the valedictory.”

This heartfelt piece was commissioned by friends of the late Pat Hickey to honor the memory of a determined, dignified woman whose “laughing eyes and cheery smile brought joy to all.” Pat was a dedicated member of the adult bell choir at Gettysburg Presbyterian Church in Pennsylvania, and composer Catherine McMichael says “while I didn’t know Pat personally, the piece evolved from how Pat’s friends felt about her: everyone who spoke about her just seemed to glow, and I wanted to capture that in the music.”

I can’t help but hear the recurring five-note theme that runs throughout the piece as an expression of that warm “glow” someone emanates when they’re talking about someone truly precious to them.

This exquisite composition is Pat’s musical valedictory.

### **YOU’RE MY BEST FRIEND** (*John Deacon/Greg Urban*)

Everybody knows this 1975 hit song from Queen! I commissioned this arrangement from Greg, and it took its initial shape during a very difficult time which ended up being enormously pivotal in my life. My handbell friends – especially the late Tim Waugh and Arnold Sherman, whom I miss dearly, but who are very much with us in spirit – were a big source of encouragement and strength during that challenging transition.

The lyrics quoted in the dedication sum it up beautifully: *Commissioned by Michael J. Glasgow, in celebration of his handbell friends: “whenever this world is cruel to me, I got you to help me forgive!”*

I’ll say it forever: music binds hearts together, and the more people I meet through music, the smaller the world becomes. I can’t express how excited I was to be invited to this podium, and I am deeply grateful for the literally life-changing impact this instrument – and its people – has had upon me.

**FINAL** (*Louis Vierne/Lois Leong*)

Movement 5 from *Organ Symphony No. 3 in F# minor* (op. 28)

This faithful arrangement of Vierne's epic *Final* ("fee-NAHL") from his third organ symphony is Lois Leong's first published piece...and today is its world premiere!

Its inclusion on this year's repertoire was a bit of providence: as I was honing down the rep list, I was looking for a flashy, bombastic barn-burner to close the concert, but wanted something *brand new*. Out of the blue, Lois reached out and shared that she had just played the entire third symphony for her Master of Music in Organ Performance recital at Indiana University, and was *nearly finished with* this arrangement. You can't get much newer than that!

Lois says, "We are here to show the world that handbells don't just 'ring.' We can master and command the same complex, virtuosic, symphonic literature as any well-respected instrument: in this case, the organ!"

I think we'll leave it there.

**Thank you for coming to today's performance.**

**We would love to hear from you!**

**Please take a moment after the concert to  
share about your experience.**



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**Save the date for next year's  
Distinctly Bronze East and Crescendo concert  
right here at the Riverfront Convention Center  
Sunday, February 28, 2027 • 4:00 PM EST**

# R

## COGNITION

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### DISTINCTLY BRONZE PARTICIPANTS

Stephanie Alm - Lenoir, NC  
David Anderson - Benicia, CA  
Linda Ashley - Omaha, NE  
Kimberly Barbish - Chesapeake, VA  
Diane Barnes - Ashland, OR  
Greg Bayless - Cincinnati, OH  
Kathy Beard - Houston, TX  
Kat Bendt - Durham, NC  
Stevie Berryman - Spring, TX  
Samantha Beschta - Newington, CT\*  
Regina Blackman - Rock Hill, SC  
Nancy Blackwell - Bellevue, NE\*  
Ellen Blue Daniels - Apex, NC  
Glen Bohannon - Glen Allen, VA\*  
Chris Boswell - Rochester, MN  
Laveita Brinson - Louisburg, NC  
Peg Broughton - Matthews, NC  
David Brown - Raleigh, NC  
Ruth Brown - Raleigh, NC  
Irene Brown - San Tan Valley, AZ  
Colleen Budelier - Davenport, IA  
Jodi Caldwell - Manhattan, KS  
Shannon Casey - Tucson, AZ  
Jerry Conry - Houston, TX  
Donna Countryman - Goldsboro, NC  
Philip Cress - Chapel Hill, NC  
Colleen Croxall - Willis, MI\*  
Kathe Cunningham - Arvada, CO  
Jeannie Cushman - Proctor, VT  
Linda Duffendack Oxley - Cottage Grove, OR  
Lynn Duhon - Mesquite, TX  
Mya Dundzila - Eddington, ME  
Joyce Easter - Virginia Beach, VA  
Beth Ann Edwards - Clive, IA  
Karen Eggert - Huntingtown, MD  
Joshua Fitzgerald - Arlington, TX  
Carol Flint - San Jose, CA  
Christine Fox-Roberts - Rehoboth Beach, DE  
Tricia Fuelling - Geneseo, IL  
Amy Fugate - Erie, PA  
Erin Gerecke - Indianapolis, IN  
Lisa Grainger - Moncks Corner, SC  
Teri Gregory - Gambills, MD  
Sharon Griffith - Charlotte, NC  
David Grossman - Hanahan, SC  
P.L. Grove - Walnut Creek, CA  
Greg Guinther - Manakin Sabot, VA  
Stacie Gutowski - Bethesda, MD  
Nancy Hamff - Conroe, TX  
Phil Herold - Cary, NC\*  
Wayne Hicks - Carrollton, VA  
Susan Hitch - San Dimas, CA  
Amber Hitchcock - Raleigh, NC  
Tessique Houston - Concord, CA  
Jeanne Jessup - Englewood, FL  
Haysley Kai - Dartmouth, NS  
Karen Kaneko-Baker - Tucson, AZ  
Cindy Karm - Dallas, TX  
Sandy Keeney - Elkton, MD  
Mark Keeney - Elkton, MD\*  
Penny Kindraka - Grand Rapids, MI  
Nancy Kindraka - Farmington Hills, MI  
Emily Kubischta - Shoreline, WA\*  
Patricia Lane - Silver Spring, MD  
Grace Lau - Vancouver, BC  
Brandon Law - Hong Kong\*  
Lois Leong - Willow Grove, PA  
Leslie Lewis - Supply, NC  
Emily Li - Burlington, ON  
Dee Loux - Maiden, NC  
David Mangler - Lewes, DE\*  
Hillary Marotta - Hummelstown, PA  
Beth Mays Loebig - Upland, CA  
Elizabeth McCarthy - Arlington, VA  
Jacinda McMeel - Wakefield, MA  
Catherine McMichael - Saginaw, MI  
Bob McNichols - Fredericksburg, VA  
Jonathan Miles - Orlando, FL\*  
Linda Minnotte - Aubrey, TX  
Carol Lynn Mizell - Denton, TX  
Diana Montgomery - Hempstead, TX  
Ellen Moretz - Charlotte, NC  
Kathy Murphy - Dumfries, VA  
Julie Murphy - Des Moines, IA  
Susan Napier - Hudson, FL  
Laurel Ohlson - Fairfax, VA  
Chad Parker - Columbia, MD  
Gillian Penn - Fairfax, VA  
Cyndi Peterik - Wake Forest, NC  
Nancy Plumley - Livonia, MI  
Anna Poplawski - Framingham, MA\*  
Gini Rainey - Tyler, TX  
Gretchen Rauch - Palo Alto, CA  
Clifford Reilly - Imperial Beach, CA\*  
Bob Rhodes - West Bloomfield, MI\*  
Sheri Roach - Billings, MT  
Kristen Russo - New Britain, CT  
Susan Schultz - Boxford, MA

Susan Schwartz - Maple Grove, MN  
 Cynthia Seputis - Arlington Heights, IL  
 Michèle Sharik - Vallejo, CA  
 Debbie Shaw - Long Beach, CA  
 Shannon Shaw-Perez - Moreno Valley, CA  
 Sarah Sheffield - Indian Trail, NC  
 Laura Shelton - Sterling, VA  
 Shelly Siemer - Des Moines, IA  
 Sterling Smith - Apex, NC  
 Tricia Smith - Apex, NC  
 Sandi Smith - Dearborn, MI  
 Diane Sorrels - Tyler, TX  
 Casey Spring - Salem, MA  
 Lisa Spring - Revere, MA  
 Ruth Stevens - Wake Forest, NC  
 Brenda Swindle - Lewisville, TX  
 Cathy Thill - Omaha, NE  
 Elaine Thompson - Silver Spring, MD  
 Crisanne Triplett - Alpharetta, GA\*  
 Heidi Twedt - Middleton, WI

Fran Underwood - Burke, VA  
 Greg Urban - Salem, MA  
 Marquise Usher - Daly City, CA  
 Wilson Van Tine - Houston, TX  
 Julie Vaquilar - North Las Vegas, NV  
 Joann Wallenburn - Seeley Lake, MT\*  
 Mary-Kate Ward - Summerville, SC  
 Jen Welch - Rochester, MN\*  
 Cindy Wersosky - Chesapeake, VA  
 Jessica Westgard Larson - Fargo, ND  
 Breezy Winkle - Scottsdale, AZ  
 Lisa Woerner - Charlotte, NC  
 Joyce Wolfe - Wilson, NC  
 Kirstin Woodbury - Omaha, NE  
 Laura Wrubel - Alexandria, VA  
 Jo Ann Youhas - Williamsburg, VA  
 Maggie Yui - Hong Kong

\* First-time attendee

## CRESCENDO PARTICIPANTS

Sue Atkins - North Chesterfield, VA  
 Kim Braswell - Mandeville, LA  
 Stacie Brown - San Antonio, TX  
 Cameron Carter - Alexandria, VA  
 Wendy Cheng - Cary, NC  
 Lisa Clark - Scottsdale, AZ\*  
 Cheryl Classen-Atkisson - Omaha, NE  
 Cyndi Erp - Long - San Antonio, TX  
 Greg Fisher - Raleigh, NC\*  
 Michael Handy - Sanford, NC  
 Valerie Heard - McGaheysville, VA\*  
 Risë Kagan-Erickson - Morrisville, PA  
 Amy Knudsen - Kansas City, KS\*

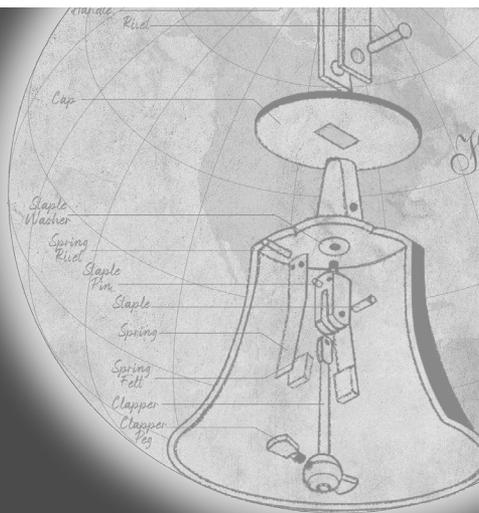
Ellen Laszlo - Bayfield, CO\*  
 Terry McCartin - Alpharetta, GA\*  
 Mike Montgomery - Hempstead, TX  
 William Murphy - Germantown, MD  
 Dotty Parker - North Chesterfield, VA  
 Terrilee Perdue - San Antonio, TX  
 Linnette Rodriguez - Rio Piedras, PR\*  
 Barbie Senkow - San Antonio, TX  
 Jennifer Smouse - Midlothian, VA  
 Dottie Tweedie - Quinton, VA\*  
 Meg Wildemuth - Geneseo, IL

\* First-time attendee

## PARTICIPATION BY STATE/PROVINCE

Arizona	5	Minnesota	3
British Columbia	1	Montana	2
California	12	Nebraska	5
Colorado	2	Nevada	1
Connecticut	2	North Carolina	25
Delaware	2	North Dakota	1
Florida	3	Nova Scotia	1
Georgia	2	Ohio	1
Hong Kong	2	Ontario	1
Illinois	3	Oregon	2
Indiana	1	Pennsylvania	4
Iowa	4	Puerto Rico	1
Kansas	2	South Carolina	4
Louisiana	1	Texas	19
Maine	1	Vermont	1
Maryland	9	Virginia	21
Massachusetts	6	Washington	1
Michigan	7	Wisconsin	1

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