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for Lutheran
church musicians

in tempo

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Abide with Me

Grief, Memory, Compassion, and Funeral Hymns

by Amanda Llewellyn

I hadn’t even made it through seminary when I was told, “You will bury more than you marry.” It is a reality—given our time, the age of the population, and the climate of Christendom—that funerals are far more customary than wedding ceremonies within our church walls. This offers us a unique opportunity to hone our skills and lean into funerals and burials as a key piece of liturgical and musical ministries.

So what do we do when it comes time to guide grieving families and loved ones into making choices around hymns? We all have various denominational traditions that will guide us, and I propose that another guiding factor can play an important role in our work: centering grief and understanding the significance of music in healing.

The music that we create together ... sinks into our conscience and remains for years to come.

We know that music becomes a key to memory. What we say during funerals and during times of grief can often be lost in the midst of the tears and exhaustion. The music that we create together, however—*that* sinks into our conscience and remains for years to come.

How many of our parishioners, when asked what Scripture was used for their mother’s, father’s, or even child’s funeral, are unable to provide a quick response? But they will immediately tear up over a hymn and say, “We sang this five years ago as the opening hymn at the funeral of my _____.” The hymns that we choose weave into the memories of the day and will re-open

Continued on page 3



From the editor

Linda Borecki



Two things—just two things—you had to know, memorize, write on your heart as you were initiated through baptism into the Christian faith in the early church: the Creed and the Lord's Prayer. Known as "The Presentations," they were encouragement in a tumultuous and hostile culture and a resource for one's whole journey of faith. Creed and Christ's prayer could be drawn on in times of discouragement, testing, or suffering, a reminder of God's purposes in creation and God's purposes being worked out in us. And rather than being tame liturgy, they were considered subversive: proclaiming the authority, power, and glory not of powers and principalities but of Christ.

In many cultures and eras the Creed and the Lord's Prayer have been sung. I believe the Rational Age emphasis on intellectual understanding and the overfamiliarity of speaking the words at the same place in the same way in worship have robbed us of the power and fruitfulness of these great symbols of faith.

At a Catholic mass in Spanish in Mexico with First Communion I once attended, I stood in the back of the packed sanctuary while siblings and adults were sometimes attentive, sometimes distracted, throughout the rite. Just before communion though, little kids were reined in, folks focused forward, and the congregation began to sing something in unison, from memory. People held out their arms, palms up, and most sang with their eyes closed or looking up. At first I thought it might be the Agnus Dei, then I kept hearing a refrain, "en los cielos" ("in heaven"), and realized they were singing the Lord's Prayer. They were practicing seeing the Unseen, "showing up" for the meaning and the action.

I often remember that now when praying the Lord's Prayer—that sense of beauty and mystery and God's presence and attending to the words of Jesus. "Your will be done," your will be done in me, your will be done in us across space and time and discord and strife.

As musicians we can cultivate encountering God more fully through hymns and voluntaries on creedal hymns (try singing "Of the Father's Love Begotten" as the Affirmation of Faith in Advent or Christmas) or the many versions of the sung Lord's Prayer (following on pages 4-5 is a favorite of mine). Such musical arrangements can help us "show up": focus our thoughts, settle our hearts, and stir up our godly imagination to see Christ's power and presence in these ancient elements.

Creed, Lord's Prayer, funeral hymns, gospel acclamations, hymns, psalms, choral anthems, all fine arts employed by young and old—blessings as you help inscribe these words on hearts in subversive and eyes-toward-heaven worship.

in tempo

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Featured Interview: Roberta Rowland-Raybold

Hymnal Abbreviations:

ACS: *All Creation Sings*

CW93: *Christian Worship* (1993)

CW21: *Christian Worship* (2021)

ELW: *Evangelical Lutheran Worship*

The key here is to meet families and mourners where they are in their journey.

those memories for years to come. We find ourselves humming them to ourselves as we pack boxes of memorabilia. We tear up when they begin in Sunday services years later. Music matters.

We can offer concrete tips to families, guided by our experience, that center in compassion and hold their long-term grief journeys in mind.

We may be weary of singing “Amazing Grace” as the final funeral hymn for the 87th time; however, using this as a recessional hymn gives families something that they can often hum (at a minimum) if not sing along without music to guide them, so that hymnals can be left in the pews as they gather belongings and exit the sanctuary and prepare themselves for the receiving line. It is used enough secularly that even family members who are not practicing Christians (more and more common within our current context) will find themselves included and shown grace as all of them exit and prepare for a deeply vulnerable moment of the service. The use of all the stanzas can give the family time to exit, hug one another, weep in one another’s arms for a moment, and set themselves in order before greeting their guests. And for presiders and assistants, the words are familiar enough that attention can be paid to the emotional state of the chief grievers, answers can quickly be given to funeral directors, and guests can rest in a familiar tune.

Funeral and memorial services are about holding grieving

families. They are about proclaiming grace and resurrection promises. Choosing hymns with an eye for spiritual matters as described above may leave us with “In the Garden” for a few more years, as the Greatest Generation passes on to the saints in light, and may give us dozens more services ending with “Amazing Grace,” but the key here is to meet families and mourners where they are in their journey. The key is to choose hymns that aren’t so high they can’t be sung with a throat closed by tears or so syncopated that non-singer guests who are not of faith but show up out of great love cannot participate. These services are a breaking open of our baptismal promises—the fulfillment of grace and the presence of Jesus in our midst. And it is the music that is most memorable.

May your music welcome the weary. Wrap the weeping. Give words to those who have lost language in their grief. May your music deeply comfort, not only on the day of the service but for the years to come.



Amanda Llewellyn

is originally from the East Coast. She received a BA at Susquehanna University (Selinsgrove, PA) and moved west to attend Pacific Lutheran Theological Seminary (Berkeley, CA), where she graduated with her MDiv in 2004. Called previously to parishes in Medford, OR, and Mount Vernon, WA, Llewellyn has been serving with the members of Central Lutheran Church, Portland, OR, since 2013. In 2018 she graduated from Portland Seminary with a DMin degree.

Less-Obvious Funeral Hymns to Sing Even When Choked Up

(most are in most all our hymnals)

Shepherd Me, O God; I’ve used this as a processional in the cemetery. I also often sing it a cappella at graveside.

The King of Love My Shepherd Is

Children of the Heavenly Father; this hymn with the Swedish tune is *loved* among my crew.

I Know That My Redeemer Lives; “He lives to silence all my fears; He lives to wipe away my tears. ... He lives and grants me daily breath; He lives, and I shall conquer death.”

O Blessed Spring; baptismal life, birth to death.

I Am Jesus’ Little Lamb

Jesus Loves Me

Jesus, Strong and Kind (CCLI); as simple as “Jesus Loves Me” and as rich: “For the Lord is good and faithful, He will keep us day and night. We can always run to Jesus, Jesus, strong and kind.”

Eternal Father; Strong to Save; the Navy Hymn will rarely fail for Navy veterans.

How Great Thou Art

Beautiful Savior

You Raise Me Up; just the other week I had a fisher woman choose this hymn, and it ended up perfect paired with the storm at sea gospel text.

On Eagles’ Wings

I Was There to Hear Your Borning Cry

In Christ Alone (CCLI)

Stay with Us Till Night Has Come

Our Father in Heaven (The Lord's Prayer)

Setting by Eric Wyse

1

Our Fa - ther in hea - ven,

/D# C#/D# D#m /D# C#/D# D#m /D# C#/D# D#m /D# C#/D# D#m /C#

5

hal - lowed be your Name, your king - dom come, — your

B C#sus C# F#sus F# C#/E# C#/D# D#m

8

will be done — on earth as in heav'n.

C# D#m/C# B C# F#sus F#

11

Give us to-day our dai - ly bread. For - give us our sins

/E D/E Em /E D/E Em /D /C C C/D Dsus D Gsus G /F#

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15

as we for-give those who sin a - gainst us, Save us from the time of

/E D/E Em D Em/D C /B /A Am D

18

trial, and de - liv - er us from e - vil.

Gsus G /F# /E Em D D/C Bsus B /A

21

For the king - dom, the pow - er, and the glo - ry are yours,

/G G C/G /G G C/G /F F F/G Gsus G/B Csus C C/B

25

now and for ev - er. A - - men.

G/A Am G/A G Am/G /G F G Csus C

favorite anthems of great conductors

Lorraine S. Brugh

One of the privileges of being a church musician is the ability to place words into the mouths of singers. The whole congregation sings the hymns we choose; the choir sings those plus more: psalms, anthems, responses. The music is the vehicle; the words propel the texts into the whole assembly. Both a quality text and excellent music are key to bringing a hymn or anthem into worship.

I believe this idea is magnified when working with a choir. A choir will likely sing a text many more times than a congregational member, repeating texts in rehearsal. We can take time in rehearsal to bring out the meaning of the texts. We can challenge choirs to take the texts to heart and sing from the heart. That takes time and repetition and—I believe—is a good use of rehearsal time.

The following is a list of anthems I am recommending on both counts: the quality of the music and the texts that have enlivened singers and listeners alike. Some appear easy, though singing in real unison is no easy task. Some are clearly difficult, using divided parts in a mixed choir. Harder isn't better, and there is beauty in each of the selections.

Unison voice or two-part

Rejoice, I Found the Lost by Wayne Wold; unison or two-part mixed.

This little gem is an example of a beautiful pairing of text and tune. Wold begins by placing emphasis on the opening words, "And Jesus

said." This adds weight to the following words and points to their importance. In learning this anthem, one is also learning gospel texts. The tune is delightful, placing the high notes on Jesus' action.

For the Beauty of the Earth by John Rutter; two-part treble (there is also an SATB version).

I had the opportunity to interview British composer Rutter in 2019 when I lived in Cambridge, England. I was surprised when he noted that his anthems are generally more popular in the US than they are in England. However, that changed when Queen Elizabeth II chose this anthem to be part of her 90th birthday celebration. The difficulty in this piece is in sustaining the long notes at ends of phrases.

Jubilate Deo by Michael Praetorius.

Here is a Renaissance text and tune that is delightful to sing. It works best as a canon, in two or three parts. The only text is "Jubilate Deo" and "Alleluia." This is an opportunity to sing with clear open vowels and to learn a little bit of Latin.

All Things Bright and Beautiful by John Rutter.

SSA

A Ceremony of Carols by Benjamin Britten.

This well-known work can be sung in its entirety or in individual pieces. The opening section, "Hodie," sung in unison, is beautiful and haunting. "This Little

Babe" is the most popular section, and it is tricky, so beware!

SATB

Climb to the Top of the Highest Mountain by Carolyn Jennings.

This anthem checks several boxes for me. It is an Advent anthem that is not overly difficult, has a hopeful message, and utilizes a lovely tune. Jennings pairs text and tune beautifully and simply; you'll have time in rehearsal to still work on Christmas music.

The Best of Rooms by Randall Thompson.

This text by Robert Herrick from 1647 ends with "the best of all's the heart." It is not an easy anthem, as we might expect from Thompson. I have used this at the dedication of a church addition. It is best a cappella and has challenges of chromatic notes and some runs.

First Song of Isaiah by Jack Noble White.

While appropriate during Advent, this piece is also usable for the ordinary seasons. It is one of those expandable anthems, using a single treble voice, a responding SATB choir, handbells, and congregation. However, it can be as simple as two separate voices and loses none of its charm.

Lay Me Low by Kevin Siegfried.

This Shaker song's text about humility is useful for Lent or for any penitential service. Its repetitive nature allows choirs to learn it fairly quickly.

Both a quality text and excellent music are key to bringing a hymn or anthem into worship.



***Psalm 139* by Allen Pote.**

Of all the settings of Psalm 139, this is the one to which I keep returning. I have used it with high school choirs—the words of being known by God spoke to them. I’ve also used it with adult choirs. While it is four-part, the soprano and alto often double, as do the alto and bass.

A Gaelic Blessing
by John Rutter.

SATB with divisi

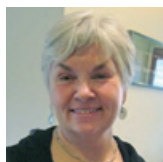
His Voice arr. by
Larry L. Fleming.

This haunting arrangement of a lesser-known early American hymn is hard to forget. It has a tenderness and yearning in both text and tune that lingers. When the Kantorei (Valparaiso

University’s chapel choir) visited the opera house in Naples, Italy, the tour guide allowed us to sing. We had no music with us, and one chorister suggested we sing this. To my surprise—and to theirs, I think—everyone knew the piece without any music. The setting is a cappella and best sung without keyboard support, if possible.

Bonus: Free Setting

The hymn above, originally published in *Southern Harmony*, the 1835 early American hymnal, can also be found as a simple four-part setting here: <https://hymnary.org/media/fetch/112338>.



Lorraine S. Brugh is senior research professor of music at Valparaiso University (IN). She is a past

president of ALCM and also a charter member. Brugh was the director of the Institute of Liturgical Studies at Valparaiso University 2004-17. From 2017 to 2019 she served as resident director of VU’s Study Abroad program in Cambridge, England, and in 2021-22 was artist in residence at Pinnacle Presbyterian Church in Scottsdale, AZ. She served as a reviewer and wrote short descriptions of hymns for ACS (2020). She also contributed a chapter, “Where Do We Go from Here? Liturgical Ponderings,” to *Fully Conscious, Fully Active: Essays in Honor of Gabe Huck* (ed. by Bryan Cones and Stephen Burns; Chicago, IL: Liturgy Training Publications, 2019). Brugh is a member of the North American Academy of Liturgy and the American Guild of Organists, and she currently resides in Peoria, AZ.



Summer Fine Arts Camp

Benefits and Beginnings

by Barry Bobb

One of the great blessings of being a church musician is the opportunity to help others find their gifts and use them. This is especially true when it comes to children.

For over 25 years, Cornerstone Lutheran Church in Carmel, IN, has offered a full-day, week-long summer arts camp (Fine Arts Academy; FAA). The impact on the children, their families, the congregation, the teachers and staff, and the community has been deeply powerful. And it has all been at no cost to the

congregation! (A registration fee covers all costs including teacher stipends.) It complements beautifully the congregation's Sunday school, vacation Bible school, and children's music programs. It also serves as an effective outreach tool. (At Cornerstone, about sixty percent of the participants are not from member families.) We've also noticed that children who participate in the fine arts camp volunteer later on at the church in myriad ways.

The program at Cornerstone profited much from the vision and leadership of its founder, Jan Williams. The camp is for children who have completed kindergarten through grade 8, organized into three age-appropriate divisions: primary (K-1), intermediate (grades 2-4), and junior high (grades 5-8). (All information in this article describes a mature program, built up over many years. Your congregation may want to start smaller: a half-day program, for example.) The Cornerstone FAA uses primarily *trained* teachers, both from the congregation and from the area public and private schools. These teachers find the experience immensely satisfying, giving

Teachers find the experience immensely satisfying, giving them a chance to connect vocation and interests with their faith and love of children.

them a chance to connect vocation and interests with their faith and love of children. The daily program includes core activities (music—choir and Orff instruments, for example), a variety of electives for the older children, an end-of-the-day chapel, and a closing Friday evening program. There is often a service project to help the children not only connect their gifts and their faith but also connect to the broader habits of the Christian life.

The FAA is staffed by a director (or co-directors), a working board (which meets year-round), an administrative assistant, theme teachers, music teachers, and elective instructors. It also helps much to have a core group of teen helpers.

Each summer the FAA is built around a faith theme. Theme classes present the faith content and theme for the week in a variety of teaching methods, encompassing different learning





styles (visual, auditory, reading/writing, kinesthetic). Over the years a wide variety of themes has emerged:

The Hand of God

Let the Peoples Praise You
(multicultural emphasis)

Parable: Earthly Story, Heavenly Meaning

Kaleidoscope of Prayer

Gallery of Faith

Cosmic Power of God (Creation)

Cross Connections
(Redemption)

Gospel Gear (Armor of God, Fruits of Spirit)

The Wonders of His Love (Advent, Christmas, Epiphany)

Wondrous Love (Lent, Easter, Ascension)

Beyond Imagination (Pentecost, Trinity)

Come to the Waters (Baptism)

Shine On (Fruits of Faith)

(You Are) God's Masterpiece

The Journey: God by My Side, the Word as My Guide

One can easily see how the choice of music (choral and instrumental) flows from the theme.

Most likely your elective choices will flow organically from the interests of the teachers you have in your midst. Over the years, the Cornerstone program has offered electives on handbells,



hand chimes, harp, ukulele, world drumming, drama, mime, readers' theater, radio theater, videography, puppets, lyric dance, hip hop, movement, drawing, painting, watercolor, mixed media, textile art, collage, mobiles, mosaics, woodburning, pottery, weaving, woodworking, paper making, gourd art, scrapbooking, sculpture, calligraphy, paper quilling, basketry, batik, photography, sneaker design, jewelry/beading, needlework, Chrismons, knitting, sewing, culinary arts, creative writing, and bookbinding. (Some electives are designed for junior high students only.)

A lively, engaging video conversation between current leaders Anna and Sam Moody about the Fine Arts Academy at Cornerstone is available at <https://www.cuchicago.edu/academics/centers-of-excellence/center-for-church-music/conversations/>. A free, 30-page "how to" handbook (pdf) can be downloaded from the interview site. This contains detailed information about starting a program, building the



budget, recruiting the board and staff, staff responsibilities, and scheduling; it also includes examples of communication pieces.

For more help, contact the current directors of the Cornerstone Lutheran program at fineartsacademyclc@gmail.com; the founding director, Jan Williams, at wjan47175@gmail.com; or Susie Gali, susangali816@gmail.com, who has begun working with her congregation in Genoa City, WI, to start an FAA.



Barry Bobb's career has included being a Lutheran elementary and high school teacher, director of

parish music, and music and worship editor at Concordia Publishing House. He has been the volunteer director of the Center for Church Music (housed at Concordia University Chicago, River Forest, IL) since 2013. Bobb retired from congregational ministry in 2021 and resides in Carmel, IN, with his wife, Donna.





Psallite!

Singing Psalm 111

Many congregations have mastered the art of chanting the pointed text together. But this is not easy.

by Grace Hennig

Recently I've had occasion to peruse some hymnals I haven't viewed before. I encountered *The United Methodist Hymnal* (1989) at a wedding in Cedar Rapids, IA, and *The New Century Hymnal* (1995) at First Congregational United Church of Christ in Madison, WI. I was curious how Christian denominations outside Lutheranism are using psalmody.

There were a few composers in common between these hymnals when it came to psalm settings, and the name Jane Marshall (1924–2019) stood out for me. As a composer, Marshall was best known for her anthem “My Eternal King,” published in 1954, but I wish I could have had a conversation with her about psalmody. After seeing her psalm settings in these hymnals, it is clear to me that Marshall had a hand in shaping psalmody practice in the WELS, especially psalm refrains.

Many users of *CW93* associate Marshall most with the musical refrain that pairs with the text “Keep me, keep me, as the apple of your eye.” It is a musically memorable refrain. It was first included in *CW93* for psalms 91 and 121, then included in *Christian Worship: Psalter* (*CWP*; Milwaukee, WI: Northwestern, 2021) in settings 17A and 121D. A little research reveals her love for psalmody, setting many psalms as anthems but also setting them

A little research reveals [Marshall's] love for psalmody, setting many psalms as anthems but also setting them responsively so the congregation could sing psalms assisted by the choir.

responsively so the congregation could sing psalms assisted by the choir. This is evident not only in her hymnal work but also in her collection *Psalms Together* (Garland, TX: Choristers Guild, 1986). (A second volume was published in 1988.)

As I study her psalmody for congregations, I see a couple of things. First: short and memorable psalm refrains—one might call the refrains “whistlers” (so engaging you can't help humming or whistling them as you leave worship). Second: short, doable phrases of psalm text for the congregation to sing, sometimes immediately after the choir has just sung the same music and text. In Marshall I see a composer concerned for the willingness of the person in the pew to buy into this idea of singing psalms and to abandon the idea that this practice is outdated or only for monastic worship practice.

How much is the success of a responsorial setting of a psalm related to its memorable refrain? Quite a bit. However, the method of singing the body of the psalm

text may be a bigger challenge to success than a refrain's memorability. Will your congregation best sing verses of a psalm paraphrase, metrical hymn stanzas, or pointed biblical text? Many congregations have mastered the art of chanting the pointed text together. But this is not easy. Some may argue that the subtlety of chanting pointed biblical text is a job only for a soloist or a well-rehearsed choir.

For congregations new to psalmody, chanting pointed text is probably not the place to start, and it probably shouldn't occur until the congregation has heard a choir demonstrate this practice several times. My guess is that Marshall knew the challenge of corporate psalm chanting, so she composed her responsorial settings in *Psalms Together* in call and response form, so that the congregation heard exactly what to sing first before trying it themselves. This is a wise place to start with corporate psalm singing, when an adult or children's choir can lead the way.

In my last article, I suggested a psalm for Easter Sunday. Let's turn now to Christmas. The traditional psalm appointments for Christmas Day (depending on the denominational lectionary) are 2, 96, 97, 98, and 110. In *CWP*, suggestions are made for optional, non-lectionary, thematically fitting psalms for certain Sundays of the church year. One psalm that has found wide use is Psalm 111. The commentary included

with Psalm 111 in *CWP* reads, “The Church sings Psalm 111 in services where Christians marvel at God’s gracious salvation.” That may suggest a Christmas theme. Consider using Psalm 111 during the Christmas festival this year.

I was delighted to see a Marshall setting of this psalm as an SATB choir anthem, “Psalm of Celebration.” There are, indeed, multiple settings of this joyous psalm that span the centuries written by multiple composers.

- The best-known setting by Claudio Monteverdi (late Renaissance/early Baroque) is titled “Beatus Vir” (“Happy Is the Man”), as is the setting by Antonio Vivaldi (Baroque).
- The *Concordia Psalter*, Series B, Set 3, offers a versification of Psalm 111 for unison or two-part choirs.
- Hal Hopson’s Psalm 111 (in *The People’s Psalter*) uses an African American tune refrain in a setting for choir and congregation with accompanying instruments.
- Larry J. Long’s responsorial setting is scored for four-part chant.

There are, indeed, multiple settings of this joyous psalm that span the centuries written by multiple composers.



Chapel service at Martin Luther College, New Ulm, MN.

- The anthem “Song of Thanksgiving” by Tony Ward is set for two equal voices and piano, with the option of including assembly on the refrain.
- Another SATB setting for choirs is by composer (and Northwestern Publishing House music editor) Jeremy Bakken.
- Two contemporary-worship-style settings are by Chris DeSilva (“I Will Give Thanks”) and Gregory Wilbur (“O Give the Lord”).
- Finally, I offer my metrical setting on pages 12–13 (which is in *CW2I* and *CWP*) of Jaroslav Vajda’s artful and meaningful paraphrase as a possible entry point for using psalmody in your church this Christmas.



Grace Hennig is professor of music at Martin Luther College (New Ulm, MN). She has served as a parish musician in Illinois, California, Wisconsin, and Minnesota. Her hymn tunes and settings appear in *Christian Worship: Supplement* (Milwaukee, WI: Northwestern, 2008), *Lift Up Your Hearts: Psalms, Hymn, and Spiritual Songs* (Grand Rapids, MI: Faith Alive Christian Resources, 2013), and *Christian Worship: Psalter (CWP)*. Other compositions have been published by Northwestern and GIA. Grace served on the committee that produced *CWP*.

Psalm 111 Lord, I Must Praise You

Tune: LEISE

Music: GA Hennig

Text: Jaroslav Vajda

Introduction

1. Lord, I must praise you when I stand in wonder at your might - y works and
 2. Noth - ing but good you give to those who fear you; ev - er near those who re -
 3. You sent your peo - ple long - de - sired sal - va - tion, mak - ing us a bless - ed

splen - dor. There is no oth - er God, no one a - bove you, yet so close to those who
 vere you. To you the hun - gry come for dai - ly feed - ing, and the poor for jus - tice -
 na - tion. You are the Rock: on you our hopes are found - ed; safe we dwell, by love sur -

14
 love - you. O Lord, have mer - cy! All your works de - clare your maj - es - ty
 plead - ing. O Lord, have mer - cy! All your deeds are hon - est and sin - cere;
 round - ed. O Lord, have mer - cy! Make us wise to fol - low in your ways,

14

Reproducible for current ALCM members

in an end - less grand dox - o - lo - gy; e - ven more would I praise your com - pas - sion,
 all your vows as true as they ap - pear. Per - fect love, rar - est kind, all I need in
 and re - ceive our sac - ri - fice of praise. We are yours, yours to use for your dream as

19

love, and grace. O Lord, have mer - cy.
 you I find. O Lord, have mer - cy.
 you may choose. O Lord, have mer - cy!

24

Last time

8va

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REPRODUCIBLE

ALCM *in tempo* 2023, No. 2 **13**

Psalm 111 NRSV

Praise the LORD!

I will give thanks to the LORD with my whole heart,
in the company of the upright, in the congregation.

Great are the works of the LORD,
studied by all who delight in them.

Full of honor and majesty is his work,
and his righteousness endures forever.

He has gained renown by his wonderful deeds;
the LORD is gracious and merciful.

He provides food for those who fear him;
he is ever mindful of his covenant.

He has shown his people the power of his works,
in giving them the heritage of the nations.

The works of his hands are faithful and just;
all his precepts are trustworthy.

They are established forever and ever,
to be performed with faithfulness and uprightness.

He sent redemption to his people;
he has commanded his covenant forever.
Holy and awesome is his name.

The fear of the LORD is the beginning of wisdom;
all those who practice it have a good understanding.
His praise endures forever.

Lift Up Your Heads

by Carla Waterman

Artwork by Pamela Keske

Take a moment to pause at the threshold. The gates have been commanded to fully extend their lintels and stretch beyond themselves to make a doorway high enough for the everlasting King:

Lift up your heads, ye mighty gates!

Behold! The King of glory waits.

The king of kings is drawing near.

The Savior of the world is here.¹

What a vision! The darkness melts away as the world is bathed at last, forever, by the glory of the Light of the world as the kingdom is finally and fully claimed.

And though the five stanzas of “Lift Up Your Heads” (or “Fling Wide the Door”) find their way into Christmas and All Saints Day, Christ the King Sunday and the Ascension, I believe Samuel Terrien best expresses the psalm’s—and by extension, the hymn’s—liturgical fit: “[Psalm 24] is the Advent of the last Epiphany.”²

The king of glory is ascribed with honor that is beyond the possibility of humans to confer, an eternal honor now confessed by “the world and those who dwell therein” (Psalm 24:1b; ESV). And as the King of glory approaches the gates of the kingdom, it is as though the gates come alive. What a picture of ultimate power, grandeur, and anticipation!

I have chosen to cite here the hymn text from *LSB*, reflecting on

**Who is this king of glory?
One who descended into
our broken humanity
that we might rise as new
creation with and in Him.**

the first four lines of each stanza held in common with other hymnals. However, not all hymnals have the same second stanza of this hymn as *LSB*, which lays out for us the character of our King of glory. For though the King is strong and mighty in battle, the hymn text also paints another picture:

A righteous Helper comes to thee;
His chariot is humility,
His kingly crown is holiness,
His scepter, pity in distress.

Who is this king of glory? One who descended into our broken humanity that we might rise as new creation with and in Him. The psalmist is prophet as he addresses the question of the king’s identity: who is this king of glory? One can hear the apostle Paul picking up the theme: “at the name of Jesus every knee should bow, in heaven and on earth and under the earth, and every tongue confess that Jesus Christ is Lord, to the glory of God the Father” (Phil. 2:10–11).

Our hymn text then explores the implications of the king Jesus claiming the world as Christ’s own:

How blest the land, the city blest,
Where Christ the ruler is
confessed!
O peaceful hearts and happy
homes
To whom this King in triumph
comes!

The light of heaven bathes earth with blessing. And though the psalm speaks of this King being strong and mighty in battle (v. 8), the hymn dwells on the end for which that battle was fought. Shalom. Well-being on the other side of fear, guilt, and shame. Peaceful hearts. Forgiveness and restoration with God and each other. Happy homes.

And the last two stanzas are call and response, invitation and embrace. First, we encounter the call to welcome this King of glory into the holy space of our own beings:

Fling wide the portals of your
heart;
Make it a temple set apart
From earthly use for heav’n’s
employ,
Adorned with prayer and love and
joy.

It is as though we, too, have become a gate to this holy hill. Perhaps behind the text we might hear, “Lift up your heads, O people! Be lifted up, O humans, that the king of glory may come in!”

And finally comes the response. Is it quiet and reflective? Intense and eager? Different responses at different points in our lives?

**There is room for triumph
and quiet reflection
here, for different
instrumentation that
announces each stanza.**

Redeemer, come and open wide
My heart to Thee; here, Lord,
abide!

O enter with Thy grace divine;
Thy face of mercy on me shine.

The hymn text moves from the unsurpassed grandeur of this King of glory to the human heart as dwelling place to the face-to-face-ness of the risen Christ with his beloved children, followers, friends. There are few places in our world that can hold might and power, humility and mercy in the same space. This hymn holds these realities together in the way that is only possible in new creation, which we now glimpse dimly but will one day know in full.

So how might we engage this hymn? This hymn calls forth active participation from the worshipper and thus could use a bit of a guide. There is incredible imagery here, but even though the hymn is familiar, that imagery can fly by so fast that the spiritual movement gets missed. From the glory of the king to the blessing of those who welcome him to an invitation to become one of the welcoming ones to the personal response of “Redeemer, come”—all could use both musical, artistic, and textual aids to prepare the congregation for the drama they will engage as they sing.

Perhaps this guide is most seamlessly accomplished in how the music is performed. There is room for triumph and quiet reflection here, for different instrumentation that announces each stanza. As my own church’s

accompanist, I seek to interpret this hymn in a manner that reflects the sensibilities of each stanza in its context in the service. When I rehearse it with the rest of the musicians, I talk them through the stanzas and explain the triumphant and reflective peaks we will need to shape for and with our congregation. I begin triumphant, and then in stanza 2 start quietly and build for the next couple of stanzas. And then I ask us to make the last stanza a prayer, slightly slower and a bit more reflective.

A guide to this hymn can also happen in a couple of sentences written in the bulletin or in the use of media, if access to a screen is part of worship. “As we sing this hymn, pay attention to the spiritual tone of each stanza, moving the heart ‘til the last stanza becomes a prayer.” One could also take the image accompanying this column and reveal a different piece of it with each stanza to illumine the words.

“Lift Up Your Heads” is most easily imaged as a processional psalm. But there are other places it can be used. A brief homily on the imagery and movement of this hymn can be a lovely invitation to join with the very gates of heaven in welcoming the King. And it could also be a recessional hymn as we follow the King into the kingdom of our lives.



Carla Waterman is a founding faculty member of the Robert E. Webber Institute for Worship Studies (Jacksonville, FL) and former chaplain and spirituality professor at Northern Seminary (Lisle, IL). She is a practical theologian who enjoys collaborative work and has a blog at www.carlawaterman.com. Carla is the worship accompanist at Advent Lutheran Church in Maple Grove, MN, and lives in a suburb of Minneapolis.



Pamela Keske, Carla’s sister, has been putting pictures to Carla’s words since 2009, when Pamela created five pen and ink folk icons for Carla’s book, *Songs of Assent* (Carol Stream, IL: WaterManuscripts, 2009). Pamela’s degree is from Wheaton College (Wheaton, IL) in youth ministry. She uses art in much of her work as a teacher and youth leader at Church of the Cross in Hopkins, MN. Pamela painted 19 pictures for their confirmation class that depicted God’s story from creation to new creation. Pamela and her husband live in Coon Rapids, MN.

Notes

1. *LSB* 340. See also *CW*93 3; and *CW*21 305. (*ELW* 259, “Fling Wide the Doors,” is set to the same tune, *MACHT HOCH DIE TÜR*, and uses a 20th-century translation by Gracia Grindal, while the others use a 19th-century translation by Catherine Winkworth, altered.) Although this hymn in the first three hymnals has different words in places, the musical and textual sensibility of my chosen hymn text is applicable across all these three hymnals.
2. Samuel Terrien, *The Psalms: Strophic Structure and Theological Commentary* (Grand Rapids, MI: Eerdmans, 2003), Kindle, Kindle location 2949.



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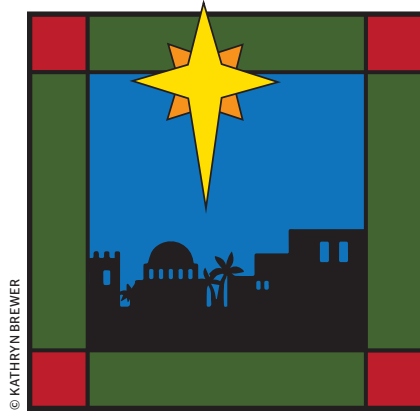
Welcoming the Gospel: Advent, Christmas, Epiphany

by Michael E. Krentz

One of my favorite rubrics in *ELW* is the one before the reading of the gospel: “The assembly stands to welcome the gospel, using this acclamation, a sung alleluia, or another appropriate song” (*ELW* Setting 1, p. 102).

A few months after the COVID-19 pandemic shut everything down in March 2020, as the initial excitement (maybe it was panic) about moving to online-only worship wore off and a certain sameness set in, I decided to provide some weekly variety for our Zoom worship services by preparing a gospel acclamation each week. I thought that this might help the congregation appreciate that I was still paying attention to worship as I had been when we were worshipping in person, that I was continuing to bring my best to help them hear God’s word and offer their prayer and praise. And I did it because I needed a creative outlet myself.

I did not begin with any grand plan, but after several months I just kept going, which seemed like a good idea at the time. I also shared these acclamations each week with the wider church (and ALCM members) via Facebook and received positive feedback. People were even using them! So in late spring 2023 I completed a full three-year cycle of gospel acclamations.



I decided to provide some weekly variety for our Zoom worship services by preparing a gospel acclamation each week.

Some notes about the collection:

- Each acclamation in the collection is based on a hymn tune. I leaned toward using classic Lutheran chorales, especially those that have carried some iconic hymns of the day. During the “green season,” I used a wider variety of familiar tunes.
- The assembly sings the Alleluias, with the Proper verse being taken by a leader or choir. Those who wish could invite the assembly to sing the verse.
- Most of the acclamations include the option of unison-only performance or singing in SATB by the choir (singing what looks like the accompaniment). I especially looked forward to this when we first returned to in-person worship with a choir, having been

“starved” of harmony singing for over a year.

- Each acclamation can be performed unaccompanied or with organ or piano. Some have guitar chords. Other instruments, including bells, could be added.
- I typically print a unison melody-line version in the assembly bulletin and provide the SATB for the accompanist and choir. I have tif files for everything free for the asking; just email me at mekrentz@gmail.com.

Following are two acclamations you might find useful for Advent through Epiphany 2023–24. The acclamation for Advent 1A and 1B could be used for each of the four Sundays of Advent.

Let us continue to welcome the good news of Jesus into our assemblies with song!



Michael E. Krentz is director of music and organist at Christ Lutheran Church, Allentown, PA.

Previously he was on the faculty for nine years at the Lutheran Theological Seminary at Philadelphia, PA (now part of United Lutheran Seminary) and was director of music at The Lutheran Church of the Holy Spirit in Emmaus, PA, for twenty years. Krentz is secretary/treasurer of ALCM.

Gospel Acclamation: Advent 1A and 1B

(All)



Al - le - lu - ia, al - le - lu - ia!

(a capella, keyboard, or sung harmony)

(Leader) (repeat alleluias)



Show us your steadfast love, O Lord, and grant us your sal - vation.

Text: Psalm 85:7

Music: Michael E. Krentz, b. 1954, based on

Nun komm, der Heiden Heiland

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Christmas Alleluia

Gospel Acclamations for the Christmas Cycle

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Christmas I am bringing you good news of great joy for all the people:
1 Christmas Let the peace of Christ rule in your hearts,
2 Christmas All the ends of the earth
Epiphany We have observed his star at its rising,

to you is born this day in the city of David a Savior, who is the Messiah, the Lord.
 and let the word of Christ dwell in you richly.
 have seen the victory of our God.
 and have come to worship him.

Repeat alleluia

Texts: Luke 2:10-11; Col. 3:15,16; Ps. 98:3; Matt. 2:2

Music: from a German carol, 14th cent.

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REPRODUCIBLE

back to basics

Blest Be the Tie That Binds

by Paul R. Otte

Welcome back to this series of articles that deals with really basic things about playing hymns and making them comfortable and meaningful for congregations to sing. We've dealt with tactus (rhythm vs. breathing space), melody and registration, the importance of interpreting the text, and dealing with melismas when using screens to display the hymn texts. This article will deal with something perhaps even more basic: tying the inner voices when playing hymn settings.

I apologize for telling you what you probably know already, but I know that some of us were pianists who have been drafted as organists without ever having been trained in this area. While this article is again directed primarily toward organists, some of its applications may apply also to piano accompaniment of hymns.

I will begin by stating the obvious: traditional hymn settings in our hymnals are mainly choral settings, not really piano or organ settings. That's why they are traditionally four-part settings: soprano, alto, tenor, and bass (SATB). They just happen to be played on a keyboard for

Traditional hymn settings in our hymnals are mainly choral settings, not really piano or organ settings.

accompaniment. That explains the occasional special challenges, like when the tenor and bass are separated by more than an octave, as on the last line of "Crown Him with Many Crowns" (DIADEMATA; CW93 341; CW21 511; ELW855; LSB 525).

My Lutheran school teacher in the seventh grade did not play piano, and four of us students rotated playing for morning devotions. I was a small child with small hands. It always irritated me that when called upon to play, the hymn tune was either DIADEMATA or CORONATION, both of which called upon me to stretch my tiny left hand to play a tenth. It never occurred to me to play the bass note an octave higher. Instead, I had to read the tenor note from the bass clef and play it with the right hand thumb. Drove me nuts! And now I encourage organists to solo out the melody and read the alto and tenor both in the left hand. I guess I'm as guilty of irritating the accompanists as my seventh grade teacher was! But I digress.

Another byproduct of these SATB settings is that there needs to be a note or more for each syllable the altos, tenors, and basses sing, not only the soprano melody. And that brings us to the topic of this article. If we play the hymn exactly as printed, we restrike

each repeated note in the inner voices (alto or tenor). Naturally, when an inner voice moves to a different pitch, we play it legato, but when these voices stay on the same pitch for several notes in a row, we lift our hands to restrike the same pitch in the chord that follows.

If you do *all* this restriking on the organ, it sounds like driving down a Minnesota asphalt road after a tough winter: thump, thump, thump. Try restriking all four voices on WUNDERBARER KÖNIG (CW93 224; CW21 917; LSB 907), NICAIA (CW93 195; CW21 483; ELW413; LSB 507), or GLORIA (CW93 63; CW21 346; ELW289; LSB 368), and you will hear what I mean. The traditional cure for this is to *tie* repeated notes on the inner voices (tenor and alto) when going from a strong beat to a weak beat. In Example 1, the bass voice may also be tied, as marked by a dotted tie.

This also applies to music with a triple rhythm, as in Example 2.

When played this way, the accompaniment is much smoother on both the organ and, to a certain extent, the piano. It may take some practice to play this way. If it

If you do *all* this restriking on the organ, it sounds like driving down a Minnesota asphalt road after a tough winter: thump, thump, thump.

Example 1

Written: WERE YOU THERE

Played:

Or:

Example 2

Written: RATHBUN

Played:

It's fun to highlight certain bits of text with detachment, giving the section an almost giddy cheerfulness.

does not come easily to you, take your pencil and write in the ties as shown in the examples. After some time, it will come naturally to tie the repeated notes on the inner voices.

If you use my accompaniments on the ALCM website that are written on three staves with the melody soloed out, you will see that repeated pitches as described above are usually replaced by a single note of greater value (two quarter notes replaced by a half note).

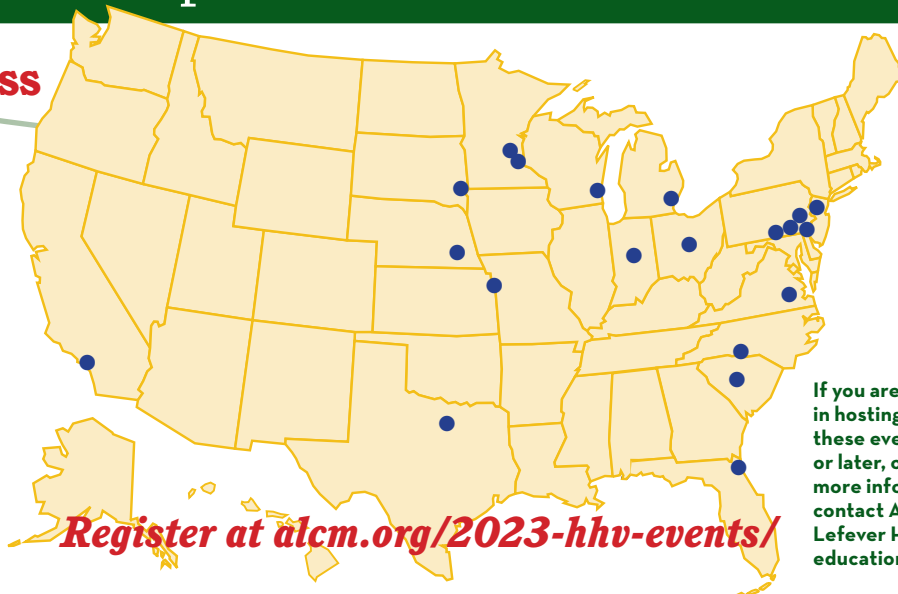
There are, of course, exceptions to the rule. For example, if your hymn introduction does not establish your tempo, you may have to repeat all the notes as written when you play stanza 1 in order to get the congregation to start on the right foot. Later stanzas can incorporate the tying technique. Textual concerns may also dictate playing all the notes in a detached fashion. It's fun to highlight certain bits of text with detachment, giving the section an almost giddy cheerfulness. An example might be stanza 2 of "Angels We Have Heard On High" (hymnal numbers listed above under GLORIA). Try playing it with staccato notes for all the voices.

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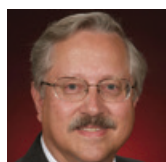
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We should not tie notes across breath points. This is especially true of phrases that end on the same notes that begin the next phrase

In conclusion, I need to emphasize that we should not tie notes across breath points. This is especially true of phrases that end on the same notes that begin the next phrase, for example, the first two phrases of “Crown Him with Many Crowns.” Here, the first note of measures 2 and 4 should be played as dotted half notes followed by a quarter rest, even though the pitches are the same as beat 4 and it is going from a strong beat to a weak beat.

Other styles of playing may require the accompaniment to play slightly detached. People’s ears these days relate to a melody with a guitar or keyboard strumming. The organ can echo this style with a slower harmonic rhythm treating many of the melody notes as passing tones rather than harmonizing each note with a separate chord in the alto/tenor/bass. That’s a topic for another discussion. May your playing be smooth as you lead God’s people to heartfelt praise!



Paul R. Otte is a retired minister of music and a member of ALCM since its organization. He has

studied with Conrad Morgan, Paul Manz, Fred Jackisch, and Jan Bender. He is a graduate of Concordia University (St. Paul, MN) with a BA in education and of Wittenberg University (Springfield, OH) with an MSM. In retirement he enjoys composing and travel.

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A Penny Saved

by James Hild, with Paul Wilson

You know the old saying: a penny saved is a penny earned. While this is good advice, in reality it can be tough to save your pennies.

How many “pennies” do you need to comfortably retire? There are multiple ads in the media on how to save, what investments to use, who to look to for advice—it can be overwhelming. I am no expert, so I turn to trusted sources to help me manage my money. (This is especially helpful if you are part-time and saving money for retirement.) When should you start saving? What investments should you consider? How much risk is comfortable? What about social conscience investments?

I asked financial planner Paul Wilson (PW) to contribute to this article.

PW: I’m about to say something highly controversial in my industry: not everyone needs a financial advisor, especially those just starting their careers or those in mid-career. There are all sorts of self-help books, seminars, mobile apps, websites, and financial advisors that all proclaim to have the secrets to your path to financial freedom. I’ll save you some time and expense by telling you at least one common thread among them all: save, save, save.

I’ll save you some time and expense by telling you at least one common thread among them all: save, save, save.

For those who are at or nearing retirement, this is likely a great time to consult with, and perhaps hire, a financial advisor. However, buyer beware! You absolutely want to work with a professional and not a salesperson. How do you find out who’s who? Start by asking these two questions:

1. Are you a fiduciary, and will you put that in writing?
2. Do you receive commissions on anything you might recommend to me?

Fiduciary financial advisors must act in their clients’ best interests. Commissions can cloud a financial advisor’s objectivity, so you want to find an advisor who is fee-only, meaning that the only source of income for the advisor is a fee that is paid directly by clients, and income is not paid by a parent company paying commissions on products. You can find more information about these types of advisors here: www.napfa.org.

JH: *When should you start saving?*

PW: Now! You’re never too young or too old to start saving. The younger you are and the more you save, the more options you’ll have as you approach retirement age. That being said, the fact is that any amount you’re able to save before you retire will definitely come in handy when that day comes.

JH: *What investments should I consider?*

PW: Generally speaking, if you

Commissions can cloud a financial advisor’s objectivity, so you want to find an advisor who is fee-only.

have an employer-sponsored plan such as a 401(k) or 403(b)—a 403b is generally the plan used by churches and schools, since these institutions are non-profit—save as much into that plan as you possibly can. Those plans often will have target date mutual funds or index funds, both good options for a set-it-and-forget-it strategy, and the costs associated with these types of investments are typically very low.

For those approaching retirement or those who are currently retired, good portfolio management looks a bit different than just set-it-and-forget-it. This is a scenario where it probably would make sense to consult with a financial advisor. However, not all financial advisors are created equal: do your due diligence and make sure your advisor is credentialed, is held to the fiduciary standard at all times, and isn’t going to charge you hefty commissions.

JH: *How much risk is comfortable?*

PW: First, how do you define risk? Is it the risk that your investment will collapse and be worthless? Investing in a broadly diversified index fund can help mitigate that risk. Do you define risk in terms of volatility? If so, you’ll want a mix of somewhat stable



and growth-oriented investments. High volatility in a portfolio may be appropriate for someone in their thirties and may be wholly inappropriate for someone who is retired.

JH: *What about socially conscious investments?*

PW: In years past, environmental, social, and governance (ESG) investing used to mean you had to accept lower returns to achieve a cleaner conscience. The ESG industry has come a long way

You can now find environmental, social, and governance (ESG) investments that yield returns similar to their non-ESG counterparts over extended periods of time.

since then, and you can now find ESG investments that yield returns similar to their non-ESG counterparts over extended periods of time. Typically, ESG fund managers run a screen over their existing portfolios and give certain weightings to certain securities based on the screen's criteria. They may even outright eliminate certain sectors of the economy (tobacco, for example). Since ESG can mean many different things to many different people, make sure you understand the screen and agree with the biases either for or against certain sectors of the economy before investing in any ESG investment.

JH: *What advice do you have for the person who is nearing retirement or who has recently retired?*

PW: You'll want to take some time to estimate what it costs to live your life in terms of essential and non-essential expenses. Keep in mind that these are subjective categories (golf may be essential to some and non-essential to others). Take those numbers and

see if they're covered by Social Security payments and by any pensions you may have. If not, what is the gap and will your retirement accounts and other investments be able to make up the shortfall without risk of depleting your assets prematurely? Once you take the plunge into retirement, give yourself permission to not have everything figured out immediately. In my experience, it can take a person months or even up to a year to figure out the new normal and the new pace of life. Whatever the case may be for you, be sure to stop, smell the roses, and enjoy retirement!



James Hild is an ALCM director living in Wayzata, MN. He served as organist and as choir, brass,

and handbell director at All Saints Lutheran Church, Minnetonka, MN, for 28 years before his retirement in 2018.



Paul Wilson is a Lutheran certified financial planner and a singer.

Need more information?

Our three Lutheran denominations have companies that serve to help us invest for retirement. They generally hold one-day seminars for those nearing retirement. I found them very helpful.

ELCA: Portico Benefit Services

LCMS: Retirement Planning—Concordia Plan Services

WELS: Retirement—WELS BPO

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*must-haves and hidden gems
for the harried hymn planner*

Parable of the Workers in the Vineyard, All Saints, Christ the King/ Last Sunday of the Church Year

Long-practiced leaders Mark Bender, Mark Glaeser, Lois Martin, and Levi Nagel offer favorite singable songs for one challenging gospel reading in late Pentecost and for two end-of-church-year festivals: some “must have’s” and a few gems “hidden” in less-obvious hymnal topical sections. Also note some overlap in themes between All Saints and Last Sunday of the Church Year!

Again you are invited to “look over the fence” at suggestions found in others’ traditions. You may also find some of these suggestions in the public domain or at hymnary.org.

Parable of the Workers in the Vineyard (Matthew 20:1-16)

Contemporary Christian Licensing International (CCLI)

The First and the Last by Joel Houston and Reuben Morgan; speaks of the greatness of Jesus as the first and the last, the beginning and the end; medium rock in 4/4



Evidence by Josh Baldwin, Ed Cash, and Ethan Huise; “I see the evidence of your goodness all over my life. I see your promises in fulfillment all over my life”; moderate rock tempo in 4/4

House of the Lord by Phil Wickham and Jonathan Smith; “There’s joy in the house of the Lord today, and we won’t be quiet”; driving rock in 4/4

Hymnals

By Grace I’m Saved, CW93 384; CW21 575; LSB 566

Great Is Thy Faithfulness, CW21 602; ELW733

His Mercy Is More, CW21 579; a newer melody but pretty easy, and there are two accompaniments (in accompaniment edition) for different skill levels.

As We Gather at Your Table, ELW522

God, Whose Giving Knows No Ending, CW21 749; ELW678

All Are Welcome, CW93 930; ELW641

Lord of All Hopefulness, ELW765; LSB 738

Salvation unto Us Has Come, CW93 390; CW21 558; ELW590; LSB 555

Hark, the Voice of Jesus Calling/ Crying, CW93 573; CW21 745; LSB 827

With the Lord Begin Your Task, CW93 478; CW21 776; LSB 869

Editor’s Note: We continue our series of hymn and song suggestions for “the harried hymn planner.” Sources are Christian Copyright Licensing International (CCLI—also available at MusicNotes), CW93, CW21, ELW, and LSB. God bless your planning and praises!



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All Saints (Matthew 5:1-12, the Beatitudes)

CCLI

When the Stars Burn Down (Blessing & Honor) by Randy Phillips, Shawn Craig, and Dan Dean; “There will come a day, standing face to face, in a moment we will be like Him. He will wipe our eyes dry, take us up to His side, and forever we will be His, singing blessing and honor, glory and power, forever to our God”; great chorus and bridge; moderate rock in 6/8

There Will Be a Day by Jeremy Camp, arr. by John Wasson and John Carlson; text paraphrase of Revelation 21; “There will be a day with no more tears, no more pain and no more fears. There will be a day when the burdens of this place will be no more, we’ll see Jesus face to face”; slow rock ballad in 4/4

Your Grace Is Enough by Matt Maher; “So remember Your people, remember Your children, remember Your promise, O God”; driving rock in 4/4

Quiz

“Beautiful Savior”

Quiz Answers on page 33

- Which of the following is **not** a hymn tune for “Beautiful Savior”?
 - SCHÖNSTER HERR JESUS
 - CRUSADER’S HYMN
 - ASCALON
 - ST. ELIZABETH
 - ST. OLAF
- Who wrote “Beautiful Savior”?
 - Joseph Augustus Seiss
 - Markus Silesia
 - F. Melius Christiansen
 - Nobody knows
 - St. Olaf
- The oldest copy of “Beautiful Savior” was found in
 - a Jesuit manuscript.
 - a Catholic hymnbook.
 - a Silesian folk hymn collection.
 - the library of St. Olaf.
- Who used the melody in an oratorio?
 - G. F. Handel
 - Franz Liszt
 - Fanny Mendelssohn
 - Michael Krentz
 - Olaf Christiansen
- Which of these attributes about Jesus is **not** mentioned in the hymn?
 - robed in flowers
 - purer than angels
 - brighter than the stars
 - my crown
 - the crown of St. Olaf
- True or false? Folks calling this hymn “Fairest Lord Jesus” are sadly mistaken.

We Turn Our Eyes by Tommee Profitt, arr. Travis Cottrell; “We turn our eyes, see the darkness battle light. ... And we will rise, Love has overcome the night”; moderate rock in 3/4

Hymnals

For All the Saints, CW93 551; CW21 880; ELW422; LSB 677

Afflicted Saint, to Christ Draw Near, CW21 867; a newer melody but pretty easy, and there are two accompaniments (in accompaniment edition) for different skill levels.

I Know My Faith Is Founded, CW21 797; CW93 403; LSB 587

By All Your Saints Still Striving/ in Warfare, CW93 552; CW21 892; ELW420; LSB 517 (all with appropriate second stanza)

Rise Up, O Saints of God, ELW669
Shall We Gather at the River, ELW423

I Am the Bread of Life, CW21 544; ELW485; during communion

Behold the/a Host, Arrayed in White, CW93 550; CW21 883; ELW425; LSB 676

The Church's One Foundation, CW93 538; CW21 855; ELW654; LSB 644; “Yet she on earth has union with God, the Three in One, and mystic sweet communion with those whose rest is won.”

Jerusalem the Golden, CW92 214; CW21 890; LSB 672

Thine the Amen, Thine the Praise, ELW826; LSB 680

Heavenly Hosts in Ceaseless Worship, LSB 949

Jesus Sat with His Disciples, LSB 932

God Loves Me Dearly, CW21 583; LSB 392

I Am Jesus' Little Lamb, CW93 432; CW21 804; LSB 740; “And when my short life is ended, by His angel host attended, He shall fold me to His breast, There within His arms to rest.”

Children of the Heavenly Father, CW93 449; CW21 502; ELW751; LSB 725

Christ the King/ Last Sunday of the Church Year (Matthew 25:31-46)

CCLI

Praise Him Forever by Chris Tomlin, Jonathan Smith, and Phil Wickham; a song of praise to the Lord our God; driving rock beat in 4/4

King of Kings by Brooke Ligertwood, Scott Ligertwood, and Jason Ingram; lists the reasons the King of Kings came to fulfill the prophecies; powerful, slow ballad in 4/4

Kings and Kingdoms by Travis Cottrell; “Kings and kingdoms fall, but the Lord our God will reign forever. Sovereign over all, the Lord our God will reign forevermore”; rock ballad in 4/4



The Reason by Travis Cottrell, Jeff Pardo, and Travis Ryan; “Everything that I have, all my worship I bring; You’re the reason I live, You’re the reason I sing”; rock ballad in 4/4

Hymnals

The Day Is Surely Drawing Near, CW21 488; CW93 207; LSB 508

The King Will Come at Age's End, CW21 489

See, He Comes, the King of Glory, CW21 494; a new hymn that appears only in this hymnal. Accompaniment can easily be simplified by playing the two lowest notes in the bass clef.

Lo! He Comes with Clouds Descending, CW93 29; CW21 487; ELW435; LSB 336

Lift High the Cross, CW93 579; CW21 900; ELW660; LSB 837

Praise, My Soul, the King of Heaven, CW21 621; ELW865; LSB 793

Rejoice, for Christ/the Lord Is King! CW21 524; ELW430

Jesus Shall Reign, CW93 84; CW21 380; ELW434; LSB 832

O God beyond All Praising, ELW880

Crown Him with Many Crowns, CW93 341; CW21 511; ELW855; LSB 525

Sing with All the Saints in Glory,
CW21 881; ELW 426; LSB 671
Thine the Amen, Thine the Praise,
ELW 826; LSB 680
Alleluia! Sing to Jesus, CW93 169;
CW21 606; ELW 392; LSB 821
The Day Thou/You Gavest/Gave
Us, Lord, Has/Is Ended,
CW93 594; CW21 795;
ELW 569; LSB 886

**“So be it, Lord!
Thy throne shall never,
like earth’s proud empires,
pass away;
Thy kingdom stands
and grows forever,
Till all Thy creatures
own Thy sway.”**

—from *The Day Thou Gavest, Lord, Is Ended*, the
opening hymn at Queen Elizabeth II’s funeral.



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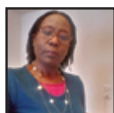
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(re)consider this **They're Talking During My Prelude!**

Our fourth Friday virtual happy hours facilitated by Pres. Nancy Raabe are opportunities to build relationship and exchange ideas. Please join us! Here in *In Tempo* we will sometimes share strategies that emerge in our conversation for navigating worship life in community. In this issue are members' varying approaches to inattention to the preservice music:

“Before the service, talk to God; during the service, let God talk to you; after the service, talk to one another.”

- Have announcements first, then a shorter prelude (1–2 minutes) for folks to settle and focus.
- Verbally give a short “heads up” before the prelude once

in a while, telling the congregation something interesting about what they'll be hearing, or draw attention to the text if it is hymn-based.

- Put interesting information about the prelude in the bulletin where it will be seen before or while you are playing, such as a stanza from the hymn on which a voluntary is based.

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- Show a complementary, contemplative psalm verse or image when the prelude starts.
- Employ a Paul Manz technique: when the din grows too loud, play *softer*.
- *Don't try*: getting louder and louder to win a sound battle.
- Encourage folks to stay in the narthex to visit until they are ready to come in for quiet contemplation before worship:
 - Post a sign (maybe on a music stand) at the sanctuary entrance that says "Please enter quietly."
 - Insert a bulletin blurb: "Before the service, talk to God; during the service, let God talk to you; after the service, talk to one another."
- Think of this as important "life of the community" time before worship and play simple seasonal hymns. Save more intense-listening volunteers for the offering time, communion, or with a verbal "heads up" invitation to stay and attend to a pipe-duster postlude.

Quiz

Spoiler Alert: See the Quiz Questions on page 29 first!

Answers to Quiz

1. **e.** St. Olaf. The other hymn tunes listed are indeed given to the tune. CRUSADER'S HYMN, ASCALON, and ST. ELIZABETH are mistakenly connected with the Crusades—this tune had nothing to do with the Crusades.
2. **d.** Nobody knows.
3. **a.** The hymn was copied from a Jesuit manuscript (1662) produced in Münster, Westphalia (now Germany). However, Silesia is the region where the tune is believed to have originated; that area is now part of Poland, Germany, and the Czech Republic.
4. **b.** Franz Liszt used the melody in his 1864 oratorio, *The Legend of St. Elizabeth*.
5. Trick question. **Two** are incorrect: **a.** robed in flowers and **e.** the crown of St. Olaf. The meadows and woodlands are robed in flowers, not Jesus. (By the way, F. M. Christiansen's 1919 choral anthem "Beautiful Savior" is the signature piece of the Northfield, MN, St. Olaf College Choir.)
6. False. American hymn publisher Richard Storrs Willis translated the hymn from German with the title "Fairest Lord Jesus" circa 1850. Lutheran pastor Joseph Augustus Seiss translated the hymn as "Beautiful Savior" circa 1873. Congregational, Episcopal, Methodist, Presbyterian, and other hymnals use "Fairest Lord Jesus" (about 60 percent in all), while some 15 percent of hymnals, including Lutheran, use "Beautiful Savior." Another 25 percent of hymnals use other translations.

Sources consulted: Beth Hoeltke, "A Theology of Creation Lived Out in Christian Hymnody" (PhD diss., Concordia [St. Louis] Seminary, 2014), 159–64, <https://scholar.csl.edu/cgi/viewcontent.cgi?article=1058&context=phd>; Marilyn Kay Stulken, *Hymnal Companion to the Lutheran Book of Worship* (Philadelphia: Fortress Press, 1981), 531–33; Hannah Cruse, "History of Hymns: 'Fairest Lord Jesus,'" Discipleship Ministries (The United Methodist Church), <https://www.umcdiscipleship.org/articles/history-of-hymns-fairest-lord-jesus>.

featured interview

Roberta Rowland-Raybold

Three truths and a lie about Roberta Rowland-Raybold:

1. She played for Marcel Dupré.
2. She gave up playing the organ for 20 years.
3. She answered an ad for a free college education if over the age of 60 and got it.
4. Her sacred music education at Wittenberg University included studying fruit flies.

Organist-teacher-composer Roberta Rowland-Raybold's life is all adventure, from Dupré to fruit flies, and it's difficult to make up something that didn't or couldn't happen: all of the above statements are *true*.

Growing Up with an Organ-builder Dad (Robert S. Rowland, 1898-1995)

He was an eccentric musician! He gave me lessons until we got to key signatures with two sharps—he had never learned further than that. Then I got another teacher. Dad was a perfectionist, with me and with the organs he built. I started piano lessons at age four and organ at age six. I have a picture of me at nine or ten, at an organ. I gave quite a few little recitals in churches where my dad worked. This picture I remember was a Baptist church in Peekskill, NY. Back at that time I would not have played very good literature, but my memory doesn't go back that far. Probably a good thing!

My father was hoping I would be an organist, but that didn't happen for a long, long time. I got married soon after high school and moved to State College, PA. I'd had enough music and didn't play again for close to 20 years.

And After Twenty Years ...

My father lived to see me start to play again! My mom and dad would come visit me and we'd go to American Guild of Organists meetings. My dad said, "I'm paying for your membership!" The AGO chapter was small, not in good shape, and needed a dean. I hadn't saved any organ literature. But two members had duplicate organ music that they gave me, so I became dean, started practicing again, and got a position at University Baptist Church in State College.

University Baptist had a Rodgers combination pipe/electronic organ; the pipes were never in tune with each other. People would say to me, "Oh, the music was just wonderful this morning!" And my standard answer was, "Well, thank you, you should hear the music on a pipe organ." They'd say, "What? We have a pipe organ!" and I'd say, "Oh, a *real* pipe organ." To make a long story short, we got a new pipe organ! I was at that church for 17 years.

I was a single parent and had to earn a living; I was in the insurance business for 24 years. And finally, when my kids were grown, I decided I wanted to get back into music studies, so I started looking for educational opportunities. I hadn't been in school since I was 20.



Just Be Sixty

It was hard to find a university that had a sacred music program, that was adult-friendly, and that would talk to you if you had no money. June Miller, head of the organ department at Penn State, got back to me and said, "Wayne Wold is waiting to talk to you." I knew him just by name as a composer. I gathered my courage and called. He was a Wittenberg University graduate and suggested to me that I contact them. Wittenberg sent me a packet of information, and it included a little business card-sized ad in black and white that said if you were 60 years old or older they had a full scholarship for you in the music department. So I called and asked, what do you have to do or be? Well, nothing, was the answer. Just be 60. Well, I wasn't 60 yet so I waited another year until I was, applied, and was accepted. I sold my home, packed up my cat, and moved to Wittenberg. I am eternally grateful.

Oh, I have to tell you this: when I went out for an audition and interview, I played a Bach piece for organ teacher Trudi Faber. I have always loved Bach. I thought I had nailed it. I thought I had played Bach perfectly. I finished playing and she said, "Have you ever studied much Bach, dear?" Somehow I came up with a brilliant answer: "I guess not enough."

Trudi is still a very good friend of mine. I had to learn a new way of learning Bach. I had never been taught technique of any kind, it was just playing notes.

This scholarship would pay for whatever classes I took, and it was a liberal arts college, so I continued with the organ and took Russian literature, Robert Frost poetry, biology breeding fruit flies—everything. And I was fortunate to get into the Honors program. My kids were impressed!

I actually stayed an extra year to study more organ and work with Donald Busarow in composition. He was a serious musician who really loved the Lord. He was a tough teacher. A perfectionist, a real perfectionist. He didn't pass out compliments. He'd give me

I actually stayed an extra year to study more organ and work with Donald Busarow in composition.

an assignment—write a piece for flute or organ or something. I went in one day with three Christmas carols for piano and flute. I think it's the best thing I've ever written. He played it on the old piano in his office, stopped and looked at it, played it a *second* time. That's something he never did. He turned and handed it back to me and said, "If you ever decide to try to get anything published you better be damn sure to give the best thing you've got, because publishers will remember your name forever." He loved it or he wouldn't have said anything.

Normaamotnelson

I waited a couple weeks then asked, "Dr. B., if I were to send this piece of music to a publisher, who should I send it to?" "Normaamotnelson at Augsburg." I had never heard of "Normaamotnelson." That was kind of an odd name and I didn't have a piece of paper to write it down and didn't dare ask, would you spell it for me, please, so after that session I left and googled and googled until I found "Norma Aamodt-Nelson" and sent that piece with a cover letter to her mentioning Dr. Busarow, and Augsburg accepted and published it.

Falling in Love with Lutheran Music

Wittenberg turned me into a Lutheran. I fell in love with good music. I fell in love with *Lutheran* music. I heard all of the beautiful Lutheran hymns—and I *love* hymns. I love hymnody. The Lutheran hymnal is such a treasure. And how to play hymns! How to respect the old composers—to realize the text is one thing, the music is another, and where did the hymns come from—I had never thought of anything like that before.

Roberta Rowland, concert organist, Peekskill, NY, c. 1947





Roberta is standing beside the Old Palatine Church organ in Mohawk Valley, NY, built by her father in 1978.

**Do whatever you can do
to the best of your ability.
Keep it simple.**

Composing

It is hard work! I improvise all the time, but to put it on paper is hard work for me. The composition I enjoy the most is my book on the Beatitudes.¹ I've done the movements separately and as a program with a narrator. *The Beatitudes* is my only composition that is free-composed. Most publishers want hymn settings. I'd like to do more free composition but, again, it's hard work for me! How did Bach and the great composers do it?!

But some ALCM readers may write wonderful music. Just this week I heard one of our AGO members play his own work, exciting and wonderful but unpublished. I suggest that those interested in composing meet periodically to share their music with each other and to exchange ideas. They should feel free to use their own music in their churches. The congregation at my church loves to see my work listed in the bulletin. It seems they are proud to have a music person who composes!

Keep It Simple

A lot of musicians in smaller congregations find themselves on a church organ or piano bench, having just had a few years of piano instruction as a kid. When it comes to playing, the hymns and liturgical music are the most important part of the service. Anyone can play a prelude or offertory or postlude. If you don't have a prelude or can't play one well, take your favorite hymn and play it on the softest stop possible

for a prelude. For a postlude, take the last hymn of the service and play it again as people are leaving—they'll remember it on their way home.

If you've had even just a little training, do whatever you can do to the best of your ability. Keep it simple. The simpler the music you play, the more spiritually uplifting it will be to your congregation. A lot of us like to show off a little bit—put on *sforzando* and do it all. Last week at the concert I played, at the last big chord I did a two-octave pedal slide on the 32' stop to end "Lift High the Cross." It's fun, but it's show-off. As ALCM says, we are here to lead the congregation in song. That's what I tell my choir: we are here not to perform but to enhance the worship service and lead the congregation in song and worship.

And practice. No one told me how to practice until Judy Congdon, one of my later organ instructors. She told me to play music backwards. Start at the end and work forward, measure by measure. Play it at 50 percent speed. And when it comes to hymns, play it with breathing. Play on different manuals. [See Roberta's accompanying "Ten Practice Techniques for Organ and Piano" on page 38.]

Some of my students, when I ask them to play a hymn, they just play it through, without breathing, the second stanza the same as the first. I let them know: study the text when you are practicing and play according to the meaning in the text. Hymn playing is the

The more you are in love with that piece of music, the more people will love what you are playing.

core of the music program of our church. I think all our good Lutherans would agree with me: hymns are the core!

Lifelong Learning

The thing I enjoy most now is teaching adult organists—when someone comes to me and asks, can you work with me a little bit? They turn into wonderful students. Learning is about not just making church music "better" but making it more exciting—falling in love with your music, what you are playing. If you don't like what you are playing, the people listening will know. They're going to know that you are struggling with it, that it's just a bunch of notes. So whether it's a hymn or a hymn setting or Buxtehude or Mendelssohn, the more you are in love with that piece of music, the more people will love what you are playing.

We cannot all sell our homes, move across the country, and get church music degrees. But we can all keep learning: learning how to practice, learning new music, and learning even when curled up in our favorite chair reading a great article from *In Tempo* or *CrossAccent*.

Cadenza—A Final Flourish of Questions and Answers

First concert you attended?

Marcel Dupré. New York state, at a private home, when I was a little kid. I heard him a second time at West Point and played the organ for him. Someone was talking to him and turned around and said, "Oh, aren't you the little girl who played a concert last week in Middletown, NY? Marcel, you should hear her." And Mr. Dupré said, "Well, you just come right up here and sit on the bench and play for me," and I did.

First job?

Grand Union grocery store in the meat department when I was 17

What do you wish you had more time to do?

See my grandchildren in Colorado

What hymn do you want at your funeral?

"A Mighty Fortress"

What's your go-to hymn or Scripture for hard times?

1 Peter 5:7—"Casting all your care upon Him; for He careth for you" (KJV).

Note

1. *The Beatitudes*, Lorenz (10960102).



10 Ten Practice Techniques for Organ and Piano

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by Roberta Rowland-Raybold

- 1 If the music is taken from a hymn tune or chorale, read over the text first. This will help explain the composer's ideas.
- 2 Play through the new piece of music just once!
- 3 Identify the most challenging sections and mark with red sticky tabs. These will be your "hard work" sections.
- 4 Analyze the structure of your music:
 - Mark, highlight, note repeating themes.
 - Note recurring patterns.
 - Identify the composer's important ideas or bridges.
- 5 Check the suggested speed or the speed at which you think the music should be played.
- 6 Play the challenging sections at 50 percent of the goal speed five times correctly, in this way:
For piano—
 - **First:** left hand alone
 - **Second:** right hand alone
 - **Third:** both hands together
For organ—
 - **First:** pedals alone
 - **Second:** left hand alone
 - **Third:** right hand alone
 - **Fourth:** left hand and pedals together
 - **Fifth:** right hand and pedals together
 - **Sixth:** hands together
 - **Lucky seventh:** hands and pedals together
- 7 Work backwards in the piece measure by measure at fifty percent speed. Repeat five times.
- 8 Google the title and composer and listen to others play this piece on YouTube. Each person will play in their own style, but it will give you various ideas.
- 9 Ask yourself these important questions:
 - In what historic period was this piece written?
 - What nationality was the composer?
 - What was the purpose or inspiration for the composer writing this piece?

(You can find out a lot on your computer that will help you understand the composers and their music better.)
- 10 How do you want your music to be heard by the listener? If you are lucky enough to have a friend or teacher who will play this piece for you, listen to it from a distance and think about what you enjoy most about it. If possible, record yourself playing this piece and listen for tempo, registration, and musicality. That is what the listener will hear.



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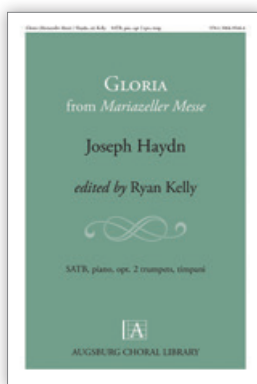
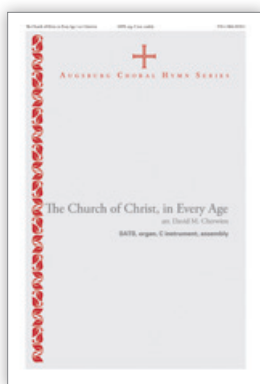
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