

a practical resource
for Lutheran
church musicians

in tempo

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This Summer:

Find Inspiration and Insight with ALCM

by Julie Grindle

I live in an area of central New York with a lot of churches; well, a lot of Roman Catholic churches. While we have a few Lutheran churches around, they (including my own) are small. None of my colleagues are employed full-time as church musicians because the churches can't support that level of ministry. I am not full-time either, which means I work multiple jobs not only to fill my need to do music but to bring money in, especially as we are close to having our second child heading for college.

I suspect that I am far from alone in this situation. While many of my closest friends are full-time in their parishes, the typical "ALCMer" isn't. This can create a paradox: we part-timers can't always spend the time we would like working on our church jobs, because we are also working somewhere else. And when opportunities arise to continue our church music education—a conference, perhaps—we may not have the time or the funds to participate, because it might mean taking vacation time (paid or unpaid) from job #2 (or #3), as well as from the church job.

Yet the opportunity to be with other church musicians and pastors,

... Events all around the country are meant to bring us together, if only for a moment—a moment we can take to breathe and sing and pray and commiserate and rejoice in God, our vocations, and each other.

to learn and to worship together (without being the leader), is perhaps the best way to be renewed, inspired, and filled. I, for one, begin to feel isolated, tired, and burned out without this occasional (and intentional) time for renewal.

ALCM's board is quite conscious of this need that our members have. As much as we try to keep multiday conferences affordable, they can be tough on the wallet, whether it's the church wallet (if one is lucky) or one's personal wallet. This year we decided to take a chance and bring ALCM closer to its members. While we are by no means making it to every corner of the country, we are offering 45 one- and two-day events all around the country that are meant to bring us together, if only for a moment—

Covenant Society

Please consider joining our Covenant Society—those who have included the Association of Lutheran Church Musicians in their will or other estate plans.

Linda and Robert E. Kempke

Pauline and John Kiltinen

Gregory Peterson and
Ann Sponberg Peterson

Jim and Stephanie Rindelaub

David S. Thoresen



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Hymnal Abbreviations:

ELW: *Evangelical Lutheran Worship*

LSB: *Lutheran Service Book*

CW: *Christian Worship*

a moment we can take to breathe and sing and pray and commiserate and rejoice in God, our vocations, and each other.

On top of that, a longer event is being offered in Valparaiso for those who really want to dig down on a skill set, while sharing time with our sister organization, the Lutheran Summer Music program. This is a program that is pan-Lutheran like we are, and it is a perfect fit when we are all together. The musicians who participate in Lutheran Summer Music are the future of our organization. What a privilege it will be to join with these young people, some of whom will embark on vocations in church music. I suspect our time with them will be incredibly invigorating, especially for those of us who have been doing this work for 10, 20, 30 years and more.

What ALCM event is coming near to you? What skills are you hoping to hone that will be helpful in your church? Where can you go to enjoy some time with other church musicians and learn something new? Perhaps one of the events can even be a destination event for you, with a vacation around it. There are so many possibilities this year, and I encourage you to take advantage of them. When I am surrounded by my colleagues—my loving, talented, joy-filled, hard-working, and dedicated colleagues—it renews my own sense of why I became a church musician in the first place. May one of these events be refreshing and renewing to you in your ministry!



Julie Grindle, president of ALCM, is director of music ministries at St. Mark's Lutheran Church in Baldwinsville, NY.

The ALCM Hearts • Hands • Voices multigenerational event will allow HHV attendees to worship and learn alongside LSM students.



This Summer:

A Preview of Lutheran Summer Music 2018

by Thomas Bandar

for the past 36 summers, high school-age student musicians from around the country have gathered on a Lutheran college or university campus to experience Lutheran Summer Music (LSM). The motivation to attend varies with each student: from wanting to further their study of music to experiencing liturgy more in-depth, or maybe because an influential adult in their life encouraged them to attend. To spend a month immersed in music and faith with like-minded peers from around the country is a life-changing experience—one that can set the trajectory of a student's life for years to come, influencing everything from where they choose to go to college to their adult vocation. In today's fast-paced culture with its emphasis on immediate gratification, this immersive and daily recurring experience is rare and often revelatory.

This year LSM 2018 will take place July 1–29 on the campus of Valparaiso University (IN) and once again promises to share this rich tradition with another generation of young people. The Valpo campus, with its magnificent Chapel of the Resurrection as the focal point, will serve as home to LSM for the second consecutive year. This year we will welcome over 100 high school students and college interns, 25 faculty artists, and many seasonal staff

members to our community. Students will come from all over the country, including Minnesota, Wisconsin, Indiana, Illinois, Washington, Texas, California, Pennsylvania, Arkansas, Iowa, and Colorado.

There are many courses of study at LSM, including band, choir, orchestra, piano, organ, and composition, which all culminate in closing performances during “Festival Week,” the final week of LSM. When the students arrive on July 1, either dropped off by family or on the LSM airport shuttle, they are welcomed by enthusiastic staff and counselors ready to get them off to a great start. Students perform a brief placement audition for their ensembles, as well as audition for electives including handbells, musical theater, and jazz ensemble. Families may help their students settle into Wehrenberg Hall, the residence hall where students live under counselor supervision. Students will eat their first meal in the dining hall with their counseling group to meet their peers and get to know their counselor. Counselors will give campus tours and play get-to-know-you games with the students to acquaint them with their new surroundings.

The evening ends with the first faculty artist recital followed by evening prayer. These events are held almost daily and become a beloved ritual for the students, staff, and faculty. Students quickly get into the



To spend a month immersed in music and faith with like-minded peers from around the country is a life-changing experience.

rhythm of their daily schedules, which begin at 8:30 a.m. with a brief service of morning prayer and announcements for the day. Following this, students break off into musicianship class or small ensembles/vocal studies on alternating days. Each large ensemble (band, choir, and orchestra) rehearses daily, as does the non-auditioned Chapel choir. During times when students are not in rehearsal they take private lessons with their faculty instructor and have time set aside for personal practice. Electives are offered on alternating days, and students may

A service full of music fills the Chapel to send the now LSM alums out into the world to impact their home congregations and communities.

choose to participate in one or more of these enriching opportunities. The community eats meals together in the dining hall during designated times, so even the busiest students will have a chance to take a break and enjoy fellowship with peers.

In the afternoon there will be ensemble sectionals on alternating days, and days will end either with a student or faculty recital and evening prayer, or with a fun activity engaging all the students, such as the annual LSM talent show. There is also time set aside each day for recreation when students can participate in such counselor-led activities as frisbee, arts and crafts, basketball, scavenger hunts, and more. Students can also use this time to call home, take a nap, or relax with their new friends. The days at LSM are busy and four weeks fly by!

Distinguished faculty members are a core element of the LSM experience, and LSM 2018 is no exception:

- Phyllis and Richard Duesenberg Endowed Chaplain: The Rev. Dr. Craig Mueller, returning to LSM, having previously served in this role in 1996, 1998, and 2007;
- Regina Holmen Fryxell and Patricia Schad Leege Organ and Church Music Chair: LSM alum Chad Fothergill, joining the faculty for the first time;
- director of the LSM Band: Dr. Jeffrey Doebler (Valparaiso University), returning for his 16th year;

- Phyllis and Richard Duesenberg Endowed Orchestra Chair: Joseph Hodge (Hartford Opera Theater), returning for the second year; and
- Phyllis and Richard Duesenberg Endowed Festival Choir Director Chair and Paul Bouman Endowed Chapel Choir Chair: Dr. Brandon Dean (Gustavus Adolphus College), making his LSM debut.

A full listing of LSM faculty, including biographical information, can be found at www.lsmacademy.org/faculty.

LSM 2018 will continue the tradition of including a complete Bach cantata during a Sunday worship service. This year Dr. Dean will lead the LSM choir and the faculty orchestra in J. S. Bach's cantata BWV 112, *Der Herr ist mein getreuer Hirt* ("The Lord Is My Faithful Shepherd"), on Sunday, July 22, as a part of the eucharist celebration.

From July 22 to 26 we look forward to sharing the Valpo campus with the ALCM Hearts • Hands • Voices (HHV) gathering. This multigenerational event will allow HHV attendees to worship and learn alongside LSM students. HHV attendees and LSM students will come together for the July 25 hymn festival. The 2018 hymn festival, presented in memory of LSM founding executive director emeritus Dr. Carlos Messerli, will be assembled and directed by guest artist Robert Hobby.

The hymn festival serves as the kickoff event to Festival Week. Four full days of recitals and concerts across the Valpo campus will showcase the hard work of LSM students. The days will be filled with solo and small ensemble recitals, while each evening will showcase one of the large ensembles: band, choir, and orchestra. Each night closes with evening prayer, as LSM students share this ritual with family, friends, and community members. Other highlights of Festival Week include a musical theater performance, a jazz ensemble concert, and a recital titled *Fresh Ink!*—compositions written by LSM students throughout the summer.

The culminating event of LSM is the final Sunday eucharist. A brass ensemble welcomes the entire community with a performance outside the Chapel. A service full of music, featuring large and small ensembles of LSM students and faculty, fills the Chapel to send the now LSM alums out into the world to impact their home congregations and communities. For a full schedule of events, go to www.lsmacademy.org/2018.

Because LSM admissions are ongoing with a financial aid priority deadline of May 15, we encourage all ALCM members to share this information with young musicians in their congregations, schools, and communities.



Thomas Bandar is the executive director of Lutheran Music Program, based in Minneapolis, MN.

Jazz Liturgy in the Heart of Minnesota

by Chris Fogderud

four years ago, Lutheran Church of the Cross in Nisswa, MN, allowed me to test a hypothesis: a small rural Lutheran church in the heart of “Lutheran Land” would find new joy and meaning in the Lutheran liturgy presented within the context of American jazz music. The first time the service was held was May 2014. Since then it has been held outside in the summer months and inside in January. The original thought was that a joyful service like this is most appropriate after Easter and around Pentecost, but the congregation has enjoyed participating in the service in January as well. (Sometimes you need a little lift in January in Minnesota!) The

results went beyond my wildest expectations. Not only did the congregation want the service again, but up to now, the service has been held numerous times in Nisswa and at four other churches in the surrounding area.

The main purpose of the following article is not to convince you to do a jazz service at your church (even though I think your congregation would love it), but rather to give information on how I took the sacred liturgy of the Lutheran church and added jazz to it, not the other way around. I believe this could be done with any number of musical passions you or someone in your congregation might have.

Why Jazz?

I selected jazz because it is music of great depth, history, variety, and self-expression. It also happened to be a great passion of my own. Jazz music lends itself beautifully to the Lutheran liturgy. Both have time-honored traditions of form that are easily compatible, and both—at their very best—allow space for the Holy Spirit to enter our lives and express God’s beautiful grace. Jazz has a long history of religious music, from African American church music to Duke Ellington’s three sacred concerts to John Coltrane’s “A Love Supreme.” For these reasons, it seemed like a natural fit.

The Lutheran Unchangeables

There were certain aspects of the service that I viewed as unchangeable. The first was the text. I wanted to adhere closely to the text of the Kyrie, Glory to God (Hymn of Praise), Gospel Acclamation, Holy Lord (Sanctus), and Lamb of God (Agnus Dei). I chose these specific texts because they were commonly utilized in our church (the other parts of the liturgy are

Jazz music lends itself beautifully to the Lutheran liturgy. Both have time-honored traditions of form, and both allow space for the Holy Spirit to enter our lives and express God’s beautiful grace.



ILLUSTRATION © ISTOCK/PROKSIMA

LAMB OF GOD

LAMB OF GOD LAMB OF GOD YOU TAKE A - WAY THE SIN OF THE WORLD (HAVE)
 YOU TAKE A - WAY THE SIN OF THE WORLD

MER - CY ON US (HAVE) MER - CY ON US HAVE MER - CY ON US
 GRANT US PEACE GRANT US PEACE GRANT US PEACE

usually spoken). The second big principle was congregational singing and participation. I wanted to uphold this tradition even within the context of new music. In my arrangements, each of the above liturgical texts has congregational singing. In some, the congregation sings the entire piece. In others, the congregation sings a simple refrain and a cantor sings the more vocally complicated parts. I also wanted to include hymns arranged in a jazz style. Using hymns that are more well-known served to make the congregation comfortable by singing a familiar tune even with an unfamiliar arrangement.

The Ensemble

The entire service is arranged for a seven-member ensemble: voice, bass (acoustic or electric), piano, trumpet, trombone, alto saxophone, and drums. The smallest ensemble that could make the service work would be voice, bass, and piano.

Service Parts

Kyrie

Perhaps the best way to introduce the liturgy is through the Kyrie. We are all familiar with the text of the Kyrie and its three petitions, “Kyrie eleison, Christe eleison, Kyrie eleison.” If you told a jazz musician that you have a poem with three

petitions and would like it set to music, the musician would write you a blues. The American 12-bar blues form consists of 2 repeated petitions each over 4 measures and an answer over the last 4 measures for a total of 12. (Think: “You ain’t nothin’ but a hound dog.”). The Kyrie is a blues! Moreover, it doesn’t just fit the form of a blues; it fits the sentiment as well. At its heart, the Kyrie is a recognition that something is wrong and is a plea for God to enter our lives and make it right. I know of no better sentiment for a blues tune than this! In this blues, the congregation sings the repeated Kyrie blues melody and a cantor alternates with prayers over the same blues progression.

Glory to God (Hymn of Praise)

I set Glory to God to the chord progression of “rhythm changes.” If you are a jazz musician you will be familiar with this phrase. “Rhythm changes” refers to the chord changes in

If you told a jazz musician that you have a poem with three petitions and would like it set to music, the musician would write you a blues.

the George Gershwin tune “I’ve Got Rhythm.” There is a long history of jazz composers writing their own melody over these chord changes. In the A section of the tune, the congregation sings “Glory to God in the highest, peace to God’s people on earth,” while in the B section the cantor sings the traditional text, “Lord God heavenly king, almighty God and Father.” This is in an up-tempo swing style. (Think: “Jump, Jive, and Wail,” if you will.)

Holy Lord (Sanctus)

The text of the Sanctus can also be broken down into three sections, like the Kyrie. For this reason, my setting of this text is a minor blues. This is the most “modern” jazz setting because it has a straight eighth-note feel and because the drum part mimics the groove to the famous tune, “Birdland.”

Lamb of God (Agnus Dei)

Our congregation usually sings this text during the distribution of communion, so I wanted it to be contemplative and peaceful. My setting is a jazz ballad that is sung by the congregation with written-out solos for trumpet, trombone, and alto saxophone that can be played between the verses. The chord changes are loosely based on the famous ballad “Misty.”

SAVE
THE
DATE

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PHOTO BY DANNY BRONSON

Trinity Episcopal Cathedral



St. Mary's Cathedral of the Immaculate Conception

Prelude, Postlude, and Special Music

These are the sections of the service that give our group a little more freedom to experiment, because the congregation is not actively participating in the music-making. They are outside the standard liturgy, so there is no required text, but they can greatly add to the meaning of the service. This was my opportunity to share the history of religious jazz music with my congregation. The ensemble has included two of Duke Ellington's sacred works in this section: “Come Sunday” and “Ain't Nobody Nowhere Nothin' without God.” “Come Sunday” is from Duke Ellington's first sacred concert (“A Concert of Sacred Music”) and “Ain't Nobody” is from his

“Third Sacred Concert.” I would encourage everyone to check these concerts out. They are full-length church services with all music written by Ellington. They are even in their complete form on YouTube. Other music in these sections includes my jazz arrangements of “This Is My Father's World” and “Jesus Loves Me,” as well as our traditional postlude, “When the Saints Go Marching In.”

Congregational Reception

I think it is safe to say that the congregational reception to the service has been overwhelmingly positive. I am constantly asked at church, “When is the next jazz service?” To be honest, I was initially surprised at the reaction. Lutheran churches,

especially in the Midwest, can have the reputation for being reserved and wary of any change. I can say that this was not my experience. This service has been embraced by the congregation as a whole and has come to be one example of many of our churches' efforts to rejuvenate our faith and to find new and meaningful ways of showing God's life-changing grace. Like all things in a church service, if Christ is at the center, he will shine and he will make it meaningful to his people. Amen!



Christopher Fogderud teaches music at Brainerd High School in Brainerd, MN, and is an active member of Lutheran Church of the Cross in Nisswa, MN.

Some Music for the Summer and Fall Lectionary

In addition to the deep well of chorale- and hymn-based keyboard compositions, the vast expanse of this literature contains many lectionary-based works—those inspired by or that cite Scripture passages—that can be part of the interpretation, explanation, and unpacking of a day’s readings, themes, and images. The following list samples a handful of these works and pairs them with their respective Sundays and festivals according to the lectionary readings during the time after Pentecost for Year B. These 20th- and 21st-century compositions, both accessible and challenging, remind us that teaching, proclamation, and exegesis take many forms. Though they may require more extensive preparation and perhaps some explanation in the form of a bulletin note, they also affirm a core principle expressed in ALCM’s 2003 “Statement on Worship and Music,” namely, that “music in the liturgy reflects the truth of the Gospel and the beauty of holiness.”

Sunday, August 19, 2018

Thirteenth Sunday after Pentecost (Lectionary 20B/ Proper 15B)

Printed along with the title of Olivier Messiaen’s *Le Banquet céleste* (“The Celestial Banquet”) is a single verse from this day’s gospel reading (John 6:51–58). In verse 56, Jesus teaches that “those who eat my flesh and drink my blood abide in me, and I in them” (NRSV). Though originally conceived as a larger orchestral work like his four-movement *Ascension* suite, Messiaen’s musical exegesis of this passage would eventually become his first published solo organ work. The slow, sustained, expressive wash of quiet string voices is anchored in F-sharp major, a tonality Messiaen viewed as representative of divine love.

The opening measures of Olivier Messiaen’s revised version of *Le Banquet céleste*, © 1960 Alphonse Leduc.

Sunday, September 9, 2018

Sixteenth Sunday after Pentecost (Lectionary 23B)

“Rejoice in the Lord always; again I will say, Rejoice” (Philippians 4:4) is the ELW gospel acclamation for this Sunday. It has been set for voices often, perhaps most famously by Henry Purcell in his so-called “bell” anthem. In a collection titled *Biblical Sketches: The Lexington Organ Book*, Canadian composer Jeff Enns has supplied an accessible trumpet tune (“Rejoice in the Lord Always”) that captures the passage’s emphasis on rejoicing. The passage also forms the basis for Gerhard Krapf’s “Prelude” movement in his *Triptych II*, the fifth installment of Concordia’s Music for a Sunday Morning series. Krapf’s writing—customarily angular with a strong rhythmic undercurrent—sounds both fresh and ancient, making use of bold modulations as well as double leading tone cadences that were common in the medieval period.

R: voix céleste, gambe, bourdon 8
Pos: flûte 4, nazard 2 2/3, doublette 2, piccolo 1
G: R G | Ped: tir. Pos. seule

OLIVIER MESSIAEN

Très lent, extatique (♩ = 52)
(lointain, mystérieux)

MANUEL

G R } pp *legatissimo*

The image shows the opening musical score for Olivier Messiaen's 'Le Banquet céleste'. It is written for organ and includes performance instructions such as 'Très lent, extatique' and 'pp legatissimo'. The score is in F-sharp major and 2/2 time, with a tempo marking of ♩ = 52. The notation includes a grand staff with a 'MANUEL' marking and a 'G R' marking for the right hand.

These 20th- and 21st-century compositions, both accessible and challenging, remind us that teaching, proclamation, and exegesis take many forms.

Sunday, October 28, 2018

Twenty-Third Sunday after Pentecost (Lectionary 30B/ Proper 25B)

For those not observing Reformation Sunday, Mark's gospel for this day (Mark 10:46-52) tells how Jesus restored sight to the blind beggar Bartimaeus—this despite the attempts of the crowd to subdue his pleas. The story forms the subject of the final movement from Daniel Pinkham's *Miracles for Flute and Organ*, “The Miracle at the Roadside.” A chromatically

dense organ part oscillates beneath increasingly virtuosic writing for flute: in the last few measures, one can even imagine the blind man's eyes fluttering open—the moment he first sees is the same moment a clear major triad emerges from the dense, cloudy texture.



Chad Fothergill is a doctoral student in musicology at Temple University in Philadelphia, PA, researching the office of *Kantor* in the late Renaissance and Baroque periods.

Chad Fothergill is a doctoral student in musicology at Temple University in Philadelphia,

Select Editions

Some of the pieces and collections mentioned above are here listed with their original publication information. Note that some may now be available in reprints under new publishers while others may be out of print.

Jeff Enns (b. 1977), “Rejoice in the Lord Always,” in *Biblical Sketches: The Lexington Organ Book*, compiled by William F. Bryant. MorningStar (MSM 10-746), 2011.

Gerhard Krapf (1924–2008), Music for a Sunday Morning, vol. 5, *Triptych II*. Concordia (97-5434), 1978.

Olivier Messiaen (1908–1992), *Le Banquet céleste*, new edition. Alphonse Leduc (A. L. 22.893), 1960.

Daniel Pinkham (1923–2006), *Miracles for Flute and Organ*. ECS (ECS Facsimile Series 245), 1978.

The conclusion of Daniel Pinkham's *Miracles for Flute and Organ*, © 1978 ECS.

Summertime Tips for the Handbell Director

by Beth Ann Edwards

Congratulations! You've completed another successful year of handbell directing and ringing. Now that summer has arrived, it's time to balance a relaxed schedule with keeping your handbell ringers in good form for next fall.

As soon as the ringing season is over, take some time to inspect your handbells. Make sure all the parts are in good working order, and order any parts that need to be replaced. I usually have a few springs of each size on hand. Springs, clapper heads, and handles are often the first to need some attention. If your bells have not been serviced by a professional for six or seven years (or more), consider sending them out for a thorough look-see. Both Schulmerich and Malmark have a series of videos and print materials available on their websites (malmark.com/html/caring.php, schulmerichbells.com/pages/maintenance-videos). The videos are also available on YouTube (search for "Schulmerich handbell repair" or "Malmark handbell repair").

One or two summer social outings help keep relationships strong, and members can spend time with ringers they might not know very well. Basses, battery ringers, and trebles can meet and mingle, and it's a great time to invite newcomers! A bell polishing party, followed by a social event or meal, is a wonderful way to keep the bells looking great, and this also makes ringers more invested in the choir and their instruments.

Try a summer handbell choir

Ringing and rehearsing during the summer present a challenge because of travel schedules, and some ringers need time to rest and rejuvenate. However, a lighter commitment might entice others to give ringing a try. A summer handbell choir is perfect for intergenerational ringing, and if your church has more than one handbell choir, summer is also a good time for joining forces. If your choir still has a couple rehearsals on the schedule, pull out a piece that would work in mid- to late-June. The ringers can rehearse during the program year and then brush up on the morning they are scheduled to ring. Another option is to extend rehearsals for a couple extra weeks to learn a piece or two to be scheduled later in the summer.

Once a date is set for ringing in worship, choose music that is accessible. Books with reproducible music work well. Purchase one book, photocopy the number of copies you need, and feel free to mark the music as needed. Beginners might need more marking and each assignment can be customized. Simpler Level 1 or 2 music works well, and an easy, effective way to bring handbells to worship in summer is random rings and hymn accompaniment. Several books with reproducible hymn accompaniments are available through Jeffers (handbellworld.com) and through other music distributors.

Summer is the perfect time to work on ensemble ringing.

If a small group shows interest in ringing during the summer, choose from some excellent series that are written for a smaller number of ringers. Martha Lynn Thompson's Ring with 6 series published by Agape has several books that include four or more pieces. Choristers Guild publishes a series of worship-appropriate anthems for 5, 6, or 7 ringers. If more ringers are available, handbells can be redistributed until each ringer has just a couple of bells. These Choristers Guild anthems are written for 2–3 octaves, and I've successfully programmed them with 8 or 10 ringers.

If you would like to work with a larger summer handbell choir, consider joining forces with another church's handbell ringers. Ideally, the joint choir would ring at both churches. However, an alternative plan is to ring in one church one summer and ring in the other church the next summer.

Summer retreat

Your handbell choir might benefit from a retreat at the end of summer, to get back into ringing. Consider a Friday night/Saturday morning time or a longer evening rehearsal that starts with a potluck meal and/or ends with a social time. A retreat offers an opportunity to work through music that's programmed for fall and time to focus on techniques and other ringing challenges in a more relaxed setting.

Handbell choirs are occasionally asked to ring at a wedding.

One simple but very effective way to bring handbells into the ceremony is to randomly ring a pentatonic chord when the couple is announced to the congregation at the end of the service. If anthems are chosen, choose a piece that is meditative and fairly simple (Level 2 or so). My go-to collection is Catherine McMichael's "Three Pieces for Weddings and General Use," published by AGEHR (AG35291). There are many more collections and stand-alone anthems to choose from.

Children and handbells

Summer is a wonderful way to introduce children to handbells and hand chimes. Once you create opportunities for children and youth to ring, it might lead to a permanent youth handbell choir in the fall.

- If your church hosts a Vacation Bible School, the coordinators might be willing to offer a handbell option for the older children or for the junior high–senior high volunteer helpers. The choir can share their music in worship on Sunday, and the ringers might want to continue ringing during the school year.
- Many churches do not have Sunday school during the summer. This class time might be available for a handbell or chime choir rehearsal. Try for three or four rehearsal times, and schedule them to ring in worship. Attendance might be spotty from one week to the next depending on vacation

schedules, but if the music is simple enough and the ringers are committed to the appointed Sunday worship, it will fall into place.

- A music day camp can be scheduled for a Thursday and Friday, with handbell and/or choral music scheduled for worship on Sunday. Ask participants to sign up in advance for the Thursday–Friday–Sunday commitment, and include some social time. Rehearsals can be scheduled for morning, afternoon, or evening. Our Arts Camp schedule went from 8:30 a.m. to 4:00 p.m., and on Friday we scheduled a pool party and cook-out at a congregant's house. A three- or four-hour commitment would also work well. A day camp is also a great way for young people to include friends from outside your church family.

Professional rejuvenation

A time of renewal and reinvigoration is crucial for a church musician. Prioritize some time that will bring you together with like-minded handbell directors. Contact handbell directors in your area to meet for coffee or dinner, and share ideas and concerns. No one understands your job better than another church handbell director!

ALCM is sponsoring one-day practical workshops throughout the country (alcm.org/2018-events-by-date/) and many will offer sessions for handbell directors. The ALCM Hearts • Hands • Voices event in Valparaiso, IN, also includes a handbell component.



Consider attending a handbell workshop, area festival, or national seminar, and encourage your ringers to join you. Most events sponsored by Handbell Musicians of America (handbellmusicians.org) provide multiple opportunities for ringing and for taking classes on technique, musicality, and more. National seminars host concerts given by professional and church choirs from around the world, and ringing opportunities abound in classes and tracks. Area festivals generally focus on massed ringing plus classes. Look for directors seminars that are often offered in conjunction with these events. Some local events are geared toward reading sessions, to assist directors with choosing new music.



Beth Ann Edwards is director of arts, handbells, and youth choirs at

St. John's Lutheran Church in Des Moines, IA.

Recharge and Rebuild Your Choir (and You!)

by Frank Martignetti

It is all too easy, whether we have been in a particular position for 2 years or 20, to focus only on the never-ending task of preparing the next Sunday's anthem, remaining content with the pre-existing skills and knowledge our volunteer choristers bring to us. But if we only remain content, our choir will never grow and, in the long run, we may grow stale and frustrated, and perhaps burn out. We Lutherans are blessed with a tradition of strong singing, but all of us encounter singers with a wide variety of prior experience and backgrounds. No matter how strong many of our volunteers are, and even if we are one of the few who have paid professionals anchoring each section, our ability to grow our choirs depends on our teaching and leadership abilities. Just as we all should strive for ongoing growth in our spiritual lives, we should also all strive for ongoing growth in our musical lives. No matter where you are with your church choir, there is growth potential.

This process of growth begins with two things:

- a vision for improvement,
- repertoire selection, which should take place well before the first rehearsal of the choir year.

One of the main ways we build our choirs is through varied but carefully thought-out warmup exercises.

No matter where you are with your church choir, there is growth potential.

What goals have you set for your choir in the coming year? Might you want to work on blend, tone, dynamic contrast, breath control, intonation, or effective sight-reading leaps, just to name a few areas you might focus on? Set yourself two to four goals for each year. Once you have these goals, consider what skills or knowledge a given piece can teach, reinforce, or extend in your choir. How might a piece potentially help you build these skills? Then, how can you teach these skills through the rehearsal process? One of the main ways we build our choirs is through varied but carefully thought-out warmup exercises. Two excellent sources for these are James Jordan's *The Choral Warm Up* (Chicago: GIA, 2005; G-6397) and Shirlee Emmons and Constance Chase's *Prescriptions for Choral Excellence* (Oxford: Oxford Univ. Press, 2006), for experienced choral directors looking for something new.

Engaging in this process requires you to take the long view and to plan repertoire at least two to four months in advance. It also requires you to rehearse each piece for at least three weeks before the Sunday on which it will be sung—for some pieces, perhaps much longer. Singing is a complex skill, and educational research shows us that skills are most effectively developed in shorter periods over a longer period of time.

Just as “cramming” for a test leads to little growth or long-term retention, “cramming” for each Sunday's anthem makes it hard to create long-term growth. This effort on the front end is worth it, since it will create growth and excitement for you and your choristers.

Whether you've never learned how to build your choir's musicianship and vocal technique in a systematic manner or you could use a refresher, you will leave my ALCM workshop with a variety of pedagogical tips, tricks, ideas, and perspectives to enliven not only your rehearsals but your worship. I have been building and revitalizing choirs from the ground up throughout my entire career, and I look forward to sharing perspectives gleaned from my experiences leading church, community, college, high school, and children's choirs. We will look at different pieces and discuss what challenges and opportunities for growth lie within. Suggestions for accessible, quality repertoire will also be shared. I hope to see you in September!

Singing is a complex skill, and educational research shows us that skills are most effectively developed in shorter periods over a longer period of time.



Frank Martignetti is director of music ministries at Advent Lutheran Church in Manhattan, NY, and will be a presenter at one of this summer's Hearts • Hands • Voices workshops.

Organ Maintenance:

A Matter of Degree

by Luke Tegtmeier

Temperature is central to accurate tuning. If you have ever played in a wind ensemble, you probably remember tuning before rehearsal every day. Some days, after a few minutes of playing, the band director would insist on re-tuning. “Now that your horns are warm, let’s tune again!” This is because wind instruments go sharp as they get warmer. The same is true of flue pipes in an organ. These pipes (Principals, Strings, and Flutes) will change pitch by approximately 2 cents for every Fahrenheit degree of temperature change. Since there are 100 cents in a half-step, a difference of a few degrees is very noticeable!

Reed pipes, on the other hand, are less affected by temperature. Oboes, Trumpets, and Krumhorns will (ideally!) stay closer to pitch. When the whole Trumpet rank seems to go out of tune every time the temperature changes, it’s actually not the Trumpet—all of the flues are changing pitch together, while the Trumpet stays the same.

This is why pipe organ technicians joke that we tune to a thermostat! But the variables related to temperature are different for each situation. Placement of the organ pipes,

Ed. Note: As one of the biggest investments a church can make, the pipe organ requires careful attention to ensure its longevity. In this series of articles, Luke Tegtmeier will help bridge the gap between organist and organ builder.



PHOTO BY ANN FRANK, ST. LORENZ, FRANKENMUTH, MI

the effectiveness of your HVAC system, the temperature change during the week, and ceiling fans are just a few of the variables to consider. Work closely with your technician to make sure that the organ is being tuned under the correct conditions.

For example, I was tuning at one of our regular clients this past Advent. Unexpectedly, the Swell and Choir were horribly flat compared to the Great. The reason: the two enclosed divisions were located in deep chambers where the temperature was at least 10 degrees cooler than the main room where the Great was located. Obviously the person in charge of the thermostat did not understand that the room had to be at temperature long enough for the heat to reach the enclosed divisions. But a temperature difference of 10 degrees causes a pitch difference of almost an eighth-step! Knowing the instrument well, I simply tuned each division to itself, knowing

Since there are 100 cents in a half-step, a difference of a few degrees is very noticeable!

that the flues at least would come back together when the temperature was more agreeable. Before leaving, I checked temperature and pitch again. Sure enough, the enclosed divisions were much warmer and more in tune with the Great. That made me confident that the instrument would be in tune at the correct temperature. I also made myself a note to be sure to reiterate the importance of correct temperature with this client prior to the next tuning!



Luke Tegtmeier holds degrees in church music from Valparaiso University and Luther

Seminary. For ten years he was a church musician in Minnesota. Since 2015 he has worked for Muller Pipe Organ Company near Columbus, OH. He welcomes your questions or comments: luke@mullerpipeorgan.com.

Mindful Hymnody and Leadership

by Tom Mueller

hymn leadership is a core responsibility—perhaps the core responsibility—of every church organist or pianist. For many musicians, however, the preparation of hymns for worship is frequently pushed aside by other weekly priorities. Those who devote adequate time to hymn preparation often focus on working out elaborate introductions, harmonizations, interludes, and other frills without necessarily engaging with the music and the text of the hymn itself. In my opinion, this approach is misguided. Prioritizing performance over leadership may make for an exciting hymn arrangement, but it does not automatically result in effective congregational leadership or engagement. In fact, the opposite is often true.

Prioritizing performance over leadership may make for an exciting hymn arrangement, but it does not automatically result in effective congregational leadership or engagement.

In his 1520 treatise *On the Freedom of a Christian*, Martin Luther summarized the life of the believer with this statement: “A Christian is a perfectly free lord of all, subject to none. A Christian is a perfectly dutiful servant of all, subject to all.”¹ For me, this paradoxical statement captures the essence of hymn leadership. Church musicians must be both leaders of and servants to their congregations. We have all heard renditions of hymns in which leaders chose an uncomfortably

fast tempo, did not allow adequate time for breaths, and did not shape their phrases in a way that was sympathetic to the singer. Conversely, I have also sung in congregations in which the leader did not maintain a predictable tempo or slavishly followed the congregation. Neither situation was ideal! Striking a balance between the conflicting ideals of leadership and servanthood is the essence of effective hymn playing.

The tools of poetic analysis offer many useful insights for the church musician. As a teacher, I frequently work with organ students who have not recited a poem since their grade school days, and they are often surprised to find themselves reading or reciting hymn texts in their lessons. This is good! Understanding the meaning and structure of a hymn text is

key to developing an effective musical interpretation. Below, I’ve detailed several concepts that I find useful in my own preparation for worship.

Read carefully. Study the text of the hymn as a complete unit, not just a series of stanzas. Hymn texts often contain allusions to biblical passages, theological concepts, common religious imagery, or even other hymns. If these are unfamiliar, take some time to research them. Think like a public speaker. If you have ever taken a public speaking class, you discovered that public speech differs greatly from the language of daily conversation.

The tools of poetic analysis offer many useful insights for the church musician.



PHOTO BY KATHRYN BREWER, GRACE, RIVER FOREST, IL

Think of your hymn playing as an oration.

Effective public speakers speak slowly with great clarity and volume. Important words or concepts can be emphasized by pitch inflections, timing, or gestures. Use space to show punctuation or structure, such as a full stop, a comma, or a stanza break.

Be a poet. Read the hymn out loud. What is the meter? Is there a rhyme scheme? Do the stanzas divide into smaller units? Does the meaning of a phrase change if you place the emphasis on one word rather than another?

Save your work. Mark important words, breaths, breaks, and other reminders so that you do not have to duplicate your work the next time you use a particular hymn. Use a pencil—you can always change your mind later.

Make time. Hymn preparation is a time-consuming process. If you plan hymns in collaboration with your clergy, ask for several weeks of lead time in the hymn planning so that you have adequate time for preparation.

Once you have a firm understanding of the text, it is time to translate your ideas into music. Think of your hymn playing as an oration. How can you use such musical elements as phrasing, tempo, meter, accentuation, dynamics, or timbre to express your poetic conception? I find that most students (even those with substantial vocal experience) do not instinctively lead hymns in a way that is sympathetic to



PHOTOS © ISTOCK/BLUE ROOM STUDIO AND COOKELMA; ALT: KATHRYN BREWER

the average congregational singer. Regardless of your instrument, make sure that you can project a strong meter. For organists, this is often a matter of adding a small amount of time to a particular beat (an agogic accent) or momentarily adding voices to a chord so as to create a louder dynamic. A slightly flexible tempo can be a great help to your congregation. Most untrained singers have difficulty singing intervals wider than a second or a third; a small rhythmic stretch to accommodate a wide or unexpected interval will encourage your congregation to sing more boldly. Listen carefully to your congregation. Think like a choral conductor: what can you do *solely through your own hymn playing* to help them sing better?

These are relatively simple ideas and they are easily implemented, but they can have a profound effect on the experience of your congregation. Conscientious hymn preparation takes time, thought, and effort. However, the results are worthwhile. All good preachers practice their sermons before Sunday morning; there is no reason that the church musician should not do the same.



Tom Mueller is assistant professor of church music and university organist

at Concordia University Irvine (CA). He is one of the presenters at this summer's Hearts • Hands • Voices workshop.

Endnote

1. Martin Luther, *Martin Luther's Basic Theological Writings*, ed. Timothy F. Lull (Minneapolis: Augsburg Fortress, 1989), 596.

A
Heart
•
Hands
•
Voices
WORK
SHOP

Sound System Basics

for the Church Musician

by Ben Hohenstein

Whether one wants to incorporate nontraditional instruments into worship or simply amplify a soloist, sooner or later the modern church musician will need to work with a sound system—it's almost inevitable! It's easy to become overwhelmed when faced with all the knobs, wires, terms, and technicalities that accompany sound reinforcement. In this article, I'll give you an overview of the parts found in every sound system and how each one functions.

Parts of the Sound System

Many people will refer to “jacks” as “inputs” because a cable gets plugged into them. This is a great way to get confused! When thinking about sound systems, it is always helpful to think about things from the perspective of signal flow. Always consider where each sound comes from and where each one is headed. This helps immensely in understanding what is really taking place. Every piece of electronic equipment has jacks, which are the physical connections where cables plug in. But each one of these is also an input or an output when signal flow is considered: signal is sent out of an output and into an input.

Every sound system has the following parts: inputs, control, amplification, and speakers. Let's follow the signal path for a sound system used with some

of the most common sound sources.

Inputs

Microphones: It's safe to say that microphones will be used in almost every sound system. Microphones will be used anytime an acoustic sound needs to be turned into an electrical one. This includes singers, acoustic pianos and guitars, wind instruments, and percussion. Keep in mind that microphones do not create sound; rather, they collect it.



There are different types and that will be covered in a future article, but for now we'll concern ourselves with the most common: the Shure SM58. It is a standard cardioid dynamic vocal microphone and has been popular the world over—used by amateurs and professionals alike. Many vocal mics are derived from the basic concept of the SM58. Don't worry too much about the jargon here: “cardioid” means that the microphone is “unidirectional” or that it only picks up sound coming from in front of the mic. And “dynamic” means that these microphones do not require “phantom power” or supply voltage to operate.

Microphones of this type are designed to be held 3–6 inches from the singer's lips, and they work best when used by a single

It's easy to become overwhelmed when faced with all the knobs, wires, terms, and technicalities that accompany sound reinforcement.

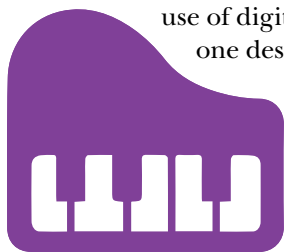
soloist. Microphone stands can be used or the microphone can be handheld.

Guitars: Guitars are another common sound source. While not found in all worship settings, it is good to know how to properly amplify sound from all different sources. Some guitars do not have any built-in electronics, and for those a regular microphone can be used (like the Shure SM57 which is like the SM58 but for instruments). Other guitars will have a pickup circuit inside them that is sensitive to the vibrating strings. This is true of electric guitars, electric basses, and many acoustic guitars. A quarter-inch output jack will be found on these instruments on the side or as part of the bottom strap button. (Most guitarists will know whether their instrument is equipped with a pickup.)

The signal that comes from this output is “instrument level.” An in-depth discussion of this is beyond the scope of this article, but keep in mind that it is important to plug instrument-level signals into an input that is designated for this purpose. These are usually labeled

with a guitar icon or listed as “Hi Z,” which is shorthand for “high impedance.”

Keyboards: As with guitars, sound from acoustic pianos will be captured with microphones, but many musicians will make use of digital pianos of one design or another.



The output from these instruments is at “line-level” strength (which is slightly stronger

than the signal produced by guitars). These can be connected to any quarter-inch input on the mixer or sound system. These will likely have stereo outputs, but most keyboards also have an “L/Mono” output, which sends a mono version as long as no cables are connected to the “right” output.

Drums: Proper microphone placement for an acoustic drum set would be an article in itself. We’ll save that discussion for another time. For worship purposes, the task involved with acoustic drums will likely be to make them quieter, not louder. Many churches make use of electronic drums, which can be a perfect option as their sound is easily controlled. Electronic drum kits connect to the sound system exactly like keyboards do.



Control/Mixers

Now that we’ve looked at where our sounds come from, it’s time to consider where they’re going: the inputs of our mixer. The inputs of a sound mixer accept signals from the outputs of multiple sound sources and combine those sounds. The mixer provides control over the volume, tone, and routing of each sound source. Some mixers might have more features than this, but we’ll concentrate on just these for now.

Volume: Each input on a mixer is connected to a “channel,” which contains all of the controls that affect the sound for that input. Usually there will be a knob near the top of the channel for “gain” or “preamp.” This knob is used to boost the incoming signal to a useable level. The signal passes through the preamp first. If the sound is too quiet, the knob can be turned up; or if the signal is overloaded and distorted, the knob is turned down.

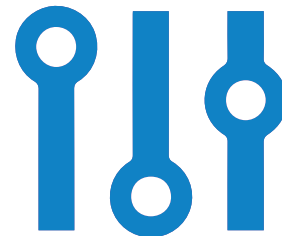


EQ: After the signal has been adjusted to an appropriate level, the sound is passed to the equalizer (usually abbreviated EQ) section. This controls the tone of the sound, and it works just like a car stereo or home theater: there are usually controls for high, mid, and low. A good starting point is to set all the

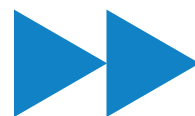


controls to the middle position so that they are neither adding nor subtracting tone from the sound. If, for example, our vocalists are hard to understand, we could try reducing the low and mid controls to remove some of the muddiness in the sound. Adjusting the tone of the sound can help emphasize the most important parts of the sound. This usually means that less volume is required for that particular sound to be heard well.

Routing: At the bottom of each channel strip, there is a “fader,” which is a long slider (or sometimes just a knob) that controls the volume from each channel that is sent to the main mix. The sound from each channel is added together and sent to the main outputs of the mixer. While most other controls remain unchanged once the sound check has been completed, the channel fader is often adjusted frequently while the musicians play to keep things balanced.



Many mixers also have mute buttons for each channel located in this area. Pressing the mute button quickly accomplishes the same thing as bringing the fader all the way down. As an added plus, this allows for the fader position to remain unchanged. The mute button is a common culprit when we don’t hear what we expect. Be sure to check the mute buttons!



ALCM 2018-2019 Thursday Webinar Series

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June 7, 2018



Recruiting Volunteers to your Music Ministry – Mark Glaeser

October 18, 2018



Developing and Leading a Children's Music Camp – Connie Millberg

February 7, 2019



Tips for Leading a Worship (Praise) Band – Kip Fox

May 16, 2019



Basic Principles of Worship and Music in the Lutheran Tradition – Carl Schalk

Visit alcm.org for more information.

It's worth noting that many mixers also have "aux send" knobs for each channel. We'll avoid diving into the deep end for now, but the quick version is this: these knobs do exactly the same thing as volume fader, but the audio is sent to different outputs, which would allow a separate feed to floor monitors, cry rooms, etc.

Amplification/ Speakers

Now that the sound has been collected from the various sources and mixed into one complete signal, it needs to be heard! There are two final components that handle this task: amplifiers and speakers.

An amplifier is a rather simple device that takes the line-level signals sent from the mixer's outputs and steps them up to speaker-level signals that will power a speaker. It normally

has inputs, outputs, a volume control, and little else. But smaller sound systems often incorporate the amplifier into the mixer or speakers. My personal preference favors powered speakers (speakers with built-in amplifiers) as they are a bit more flexible, but we'll save that discussion for another time!



It's important that the speakers and amplifier be matched to each other, but that will be done with the assistance of whoever designs the particular system being used. Once

that's done, speakers are easy! Position them symmetrically at the front of the congregation to get even coverage. If the musicians are also in the front, the speakers should be positioned so that the speakers are not

pointing at the microphones, as this is what causes feedback.

As with most everything, there is certainly more to know, but hopefully this overview has given you a better understanding of what constitutes a basic sound system and will give you confidence when discussing sound reinforcement and implementing it into your worship services.



Ben Hohenstein works as a freelance audio engineer in southeastern Wisconsin.

Through his business, MKESound-Machine.com, he assists churches, bands, theaters, and many others in sounding their best. At his home church, Grace Lutheran in Milwaukee, Ben sings in numerous choirs and accompanies worship on tenor saxophone.

To Church Band or Not to Church Band?

When my husband and I travel, we look for a church to attend in the area. We have visited everything from traditional brick-and-mortar churches to tiny mission congregations housed in rented strip mall space.

When it comes to the music in churches we've been to, it would be easy to assume that younger congregations had worship accompanied by a contemporary church band, and old, settled congregations would turn up their noses at the idea of a casual guitar piece or anything outside of the usual liturgy. But you know what they say about making assumptions. Doing a little crowd sourcing seemed like a good way to get opinions about church music, especially contemporary church music bands.

Pro contemporary church music: "I love the change of pace." "Adding a guitar or some additional instrumental accompaniment for a new liturgy is a great idea." "There are so many great songs that you can't find in a regular hymnal!" "It's not boring!" "Every church should have one!"

Anti contemporary church music: "I enjoy them on the radio but not in church." "They don't sound as special [as traditional hymns] to me." "The praise band overpowers our congregation and makes it hard to sing along." "I just find myself listening." "I would switch churches!"

I spoke with Dr. Jeremy Zima, assistant professor of

music at Wisconsin Lutheran College, and with two members of the church band at the chapel of the University of Wisconsin (Madison), Rich Freese and David Miller. When considering if a church band is right for your congregation, you need to know your church.

A few of the yield signs they said to watch out for:

■ **Does your church have people who are able and willing not only to play and sing but to choose appropriate songs? Can they discern the good from the bad lyrically and theologically and coordinate everything involved?**

"Most music that is for church bands comes from an evangelical perspective that views worship as a sacrifice we do for a sovereign God. Lutheran worship is coming before God empty and being filled with his grace and forgiveness because of Christ's sacrifice. The music, in turn, [should reflect] this very different orientation during worship," says Zima.

■ **Does your church want a band just to seem like the church down the street that has a growing membership?**

"The church's job is to make sure that Word and sacrament are faithfully preached and administered while trusting that the Lord of the harvest will bless those efforts, not to chase after the latest worship fad," says Zima. "[People] seek authentic worship experiences and don't like being pandered to."

■ **Is your church just going through the motions? Has your congregation fallen into being passive consumers?** Enthusiasm can lead to bad music choices. "If you want contemporary church music done well, make sure to keep it integrated with the liturgy and participatory by all congregation members to avoid the singer-versus-consumer trap," warns Miller.

A church band can be a great addition to your congregation's worship life if you have members with talents in those areas. It's a great creative outlet for those involved, and a little diversity can be a good thing. "There are many church bands who bridge this gap by playing traditional music with percussion, a bass guitar, and a singer or two on a microphone," said Miller and Freese.

After all, Zima remarked, "Luther himself was a very good lute player and [probably] would have been fine with guitars in church provided they didn't detract from the preaching of the Gospel. For the uneducated he used simple melodies and the common tongue so they would learn to understand God's love for them."



Jennifer Wolf is a PR specialist who has taught at Wisconsin Lutheran College in Milwaukee, WI. She is a layperson in the pew at St. John's Evangelical Lutheran Church in Wauwatosa, WI.

Finding Instrumental Music for Advanced Players

by William F. Kuhn

my article in the last issue of *In Tempo* focused primarily on using beginning instrumentalists in the worship service. In this article I would like to concentrate on using more advanced instrumentalists. These days we are blessed with an abundance of materials for instruments and choir, instruments and organ, and instruments alone from our primary Lutheran publishing

We are blessed with an abundance of materials for instruments and choir, instruments and organ, and instruments alone from our primary Lutheran publishing houses.

houses, including Augsburg Fortress, Concordia, and Northwestern, and our good friend, MorningStar. The Roman Catholic publishing house, GIA, also offers a wide range of materials, including settings by a number of well-known Lutheran composers. It is quite easy to search for pieces appropriate for a given season, tune, situation, or liturgical function on their respective websites. Some even carry materials from other publishers, so that you can easily broaden your search. There are arrangements available for woodwinds, strings, and brass—from solo instrument with keyboard to various ensembles.

Beyond these there are a number of other resources for more advanced music for all types of ensembles. Music from most publishers can be accessed and searched through the J. W.



PHOTOS © ISTOCK (CW FROM TOP LEFT): PSAM, BIZOO, N. FURTSEFF, FURTSEFF

Pepper website, www.jwpepper.com. My primary small ensemble focus is brass ensemble. Some of the better-known publishers for brass include Alfonse Leduc/Robert King, Canadian Brass, Philip Jones, and Denver Brass. The most popular instrumentation for this more advanced music is for a traditional brass quintet consisting of two trumpets, French horn, trombone, and tuba.

The publisher offering the most variety of ensemble and flexibility in instrumentation is Alfonse Leduc/Robert King, whose publications typically include substitute parts for a variety of brass instruments. These parts can be used if your ensemble doesn't conform to the standard instrumentation or to fill out a larger brass choir.

Other publishers that you may not be aware of who have music for instruments include:

- Choristers Guild, which has published *Hymns of Praise*, a set of flexible arrangements for hymns from solo instrument to full orchestra. For more information, see www.choristersguild.org/store/cgin4-hymns-of-praise-full-score/6662/;
- Liturgy Solutions, which offers a variety of compositions by well-known Lutheran composers, particularly for congregations who use *Lutheran Service Book*. Included among these is a festival setting for brass and organ of LSB Divine Service IV by James Marriott. Liturgy Solutions' website is www.liturgysolutions.com/; and

Instruments can add much to your congregation's worship life.

■ The Salvation Army, often overlooked as a publisher. In addition to the traditional four-part arrangements of hymns and carols, they offer a wide variety of creative settings for various-sized ensembles. The website for their music resources may be found by searching for <http://shop.salvationarmy.org/sheet-music>.

Several ensemble collections have been around for years and offer good, solid arrangements, many of which would be appropriate for worship.

■ *Ensemble Music for Church & School* with arrangements by Wesley Hanson, published by Hope, offers a number of hymns and religious medleys for five- or six-part brass ensemble, with additional books available that could be used with woodwind ensembles or to add woodwinds or strings (no part available for viola) to a larger ensemble.

■ Rubank, now published by Hal Leonard, offers an extensive range of classic books for a variety of brass and woodwind ensembles. A few examples include *Program Repertoire for Brass Quartet*, *Festival Repertoire for Brass Quintet*, *Concert Repertoire for Brass Sextet*, and *Ensemble Repertoire for Woodwind Quintet*.

Not all the repertoire in these collections would be appropriate for worship, but many of the pieces could prove to be quite useful.

One final source that is worth checking out is the public domain music library available on wiki. You can find their home page at <http://imslp.org/>. From there you can search by category, specific title, or composer. As with anything that is free, you may need to scrutinize the quality of these ensembles, as they may not have been as carefully edited as commercially available arrangements. You may also find some gems that you can use for the cost of printing them.

It is impossible to list all the resources that are currently available when using instruments in worship. It is my hope that this article gives you a start as well as some ideas of where to look to find appropriate

materials. Instruments can add much to your congregation's worship life. I pray that the Lord blesses your efforts as you lead the people's song.



William F. Kuhn, ALCM board member and Region 4 president, is professor of instrumental music at Concordia University in Portland, OR.

Forgive Us Our Misprints

We made some errors in Issue No. 1 from this year. Corrections to Bill Kuhn's article:

- J.W. Pepper is a music company that handles music from nearly every publisher, located at jwpepper.com. J.W. Pepper is not a publisher.
- It is only the tenor saxophone (not also the soprano saxophone) that additionally sounds an octave (plus the major 2nd) lower.
- A more accurate transposition chart has been provided below.

Common Instrument Transpositions

For all instruments, write the transposed part the given interval above the note you would like to hear unless otherwise noted. All parts are written in treble clef unless otherwise noted.

C instruments - concert pitch

Piccolo - sounds octave higher than written
 Flute
 Oboe
 Bassoon - (written in bass clef)
 All bass clef instruments



Bb instruments - Major 2

Soprano Clarinet
 Trumpet / Cornet
 Bass Clarinet - plus octave
 Tenor Saxophone - plus octave
 Baritone / Euphonium - plus octave



F instruments - Perfect 5

French Horn
 (English Horn)



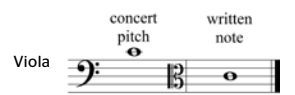
Eb instruments - Major 6

Eb Alto Saxophone
 Eb Alto Clarinet
 Eb Baritone Saxophone - plus octave



Strings

All are written in concert pitch
 Violin - treble clef
 Viola - written in alto clef
 'Cello - written in bass clef
 Double Bass - written in bass clef
 but sounds an octave lower



Recognition

The last article I wrote, on working with volunteers, focused on setting expectations. You may consider that my “law” piece. Here comes the “gospel.”

We’ve all got members in our choirs whom we adore, who are model volunteers: they are on time, organized, communicate well, rarely if ever miss a rehearsal, and in a best-case scenario are strong musicians to boot.

Retention of good volunteers is such a critical thing. It is my hope that by setting expectations early, you will have strong choir members (if not, that’s another topic for a different issue). We want to keep our volunteers engaged, always eager to come to each rehearsal, and prioritizing our ensembles. Here are a few different ways that a little recognition will go a long way.

Awards/Certificates: It doesn’t have to be fancy, and it doesn’t even have to be serious; awards are something memorable that volunteers look forward to receiving. Print something off from your computer, or go so far as to have a plaque made. Tracking years of service and/or attendance are incentives for awards. For my middle school groups I do silly awards at the end of the year (e.g., the Lazarus award, for a student who was out sick a number of days, then got healthy just in time for our big spring concert). The students *love* these.



Acknowledge Everything:

A thank you note can go a long way; a timely one (sent the week after something occurs) can go even further. I sang in a choir under the direction of a very busy, very renowned conductor in southeastern Wisconsin. He was notoriously too busy to keep track of a lot of things, and he generally was difficult to get hold of via email—much less by phone. But immediately after each performance with him, he sent a thorough, long, highly appreciative email to the ensemble, acknowledging everyone’s efforts in great detail. That has really stuck with me, and I aim to imitate that as much as possible.

Old-fashioned handwritten thank you notes sent via USPS are important as well. Most certainly it is warranted if someone contributes something—be it money, equipment, expertise, time—anything that exceeds expectations. My adult handbell choir plays its bigger church performances around Christmas and Easter. It can be time-consuming, but I send

A little recognition will go a long way.

out Christmas and Easter cards with thank you notes written in them each time. I feel strongly about acknowledging volunteer work—even more so around busy holidays.

Birthdays are a natural easy acknowledgment; many directors already have a plan for celebrating with a rendition of “Happy Birthday” in rehearsal. But not everyone wishes to publicize their birthday, so keeping a list on file (which your church office probably already has) will allow you to say “happy birthday” on the side to those who may not prefer a celebratory moment. They will appreciate that you’ve said it and will also appreciate your tact.

Go the Extra Mile: I’m known for getting carried away and spoiling my bell choir members. But I have worked with volunteers so much—and have so often been a volunteer myself—that I understand how little things make a big difference. I personally love to bake. I’ll

How to Recruit, Build, and Sustain a Small Children's Choir

by Alice M. Caldwell

often bring cupcakes to rehearsals for the choir. Recently some others have started doing that too (they check with me to make sure I'm not already bringing something).

At Christmas time this year I found some handbell party noise crackers to give as silly gifts to my adult ringers. They loved them so much so that *they* wanted a picture taken together as a group, with the the crackers. The "extras" can help to keep morale high at a stressful time and in general make their bond as an ensemble that much tighter.

The "extras" can cost money, and often the church doesn't have a budget for something like that. Perhaps they should? Or perhaps it's even more meaningful to choir members if they know *you* spent a little bit on them and/or took time to do a little something for them.



Allison Schweitzer, editor of *In Tempo*, is director of handbell choirs at Mt. Olive

Lutheran Church and School in Milwaukee (WI).

by some measures, children's choirs are flourishing in larger churches, in some schools, and in civic and community settings. Smaller churches, however, face challenges in attracting and retaining young singers in the face of the many activities available for children's spare time. This workshop will present a model for building and sustaining a small choir that offers an experience rewarding enough to engage busy children and families.

The following topics will be addressed through discussion and hands-on performance:

Recruit: how to adapt a Christmas pageant with materials and teaching techniques that can attract children to a longer-term choir commitment.

Build: how to provide a rewarding choir experience through choice of high-quality repertoire and best-practice pedagogy. The sequential development of children's musical independence is essential to the success of a small ensemble. Specific examples and techniques will be demonstrated, and information for further resources will be provided. Opportunities to involve a growing children's choir in the worship life of a congregation will be explored.

Sustain: how to enrich a small choir program. Extended learning can encompass summer choir camp, per-

A small choir offers an experience rewarding enough to engage busy children and families.

formance in the wider community, travel to other churches, community dance events, and trips to museums.

Involve: how to engage children in the experience of a large choir. When children have reached an appropriate level of vocal proficiency they can be encouraged to participate in larger choirs by way of choral festivals, choir camps, and other short-term, intensive choral events. These experiences provide children with the thrill of a large choral performance and send them back to their home choirs with new learning and inspiration.

On the day of the workshop, adult participants will explore techniques and repertoire in the morning. Following the lunch break, choristers and their families will arrive for questions and answers and direct demonstration. The day will close with an evening prayer service led by the children, who have made this liturgy their special form of music leadership in our church.



Alice M. Caldwell is music director at Our Saviour's Lutheran Church in Fairfield, CT.

She is a presenter at one of this summer's "Hearts • Hands • Voices" workshops.

interview with a church musician

Paul Bouman

Interviewed by Allison Schweitzer, April 2018

In Tempo: *How did you receive your education in church music?*

Paul Bouman: My official education in music for the church began at Concordia in River Forest (IL). I went there as a high school student (Concordia, at that time, had a high school). I was a junior in high school when I started there in September 1934.

I came from Minnesota, from the country. We sang a lot in my school and church in Hamburg, MN. My father was the pastor at the church. We had wonderful services. When I was growing up, all the services were in German. We primarily spoke German at home, even though my parents did know English. German was more comfortable.

I think a lot about my early years as a church member in Hamburg. I think about the hymns we sang, and I still know them in German. Some of them are with me in my private devotion.

My brothers and sisters and I were all interested in music and education. We all played the piano and read a lot. We enjoyed singing together, too. The music education just sort of happened along the way. Mr. O. L. Stahlke, my teacher in upper grades, played the organ very well. He knew all the German chorales by memory. My parents made sure that I

had piano training. I went to my first years of high school in neighboring Norwood, MN, and learned some of the basic music skills there.

In our training at River Forest we were all expected to become choir directors in Lutheran churches, as well as teachers in the parochial schools. I appreciated that and was very interested in it. Many of my fellow students and friends had a great influence on me, including Paul Manz, Edward Klammer, Carl Halter, Gerhard Becker, Carl Waldschmidt, and Paul Bunjes.

We were in the Chicago area, and some of us wanted to explore what Chicago had to offer. We found our way to Orchestra Hall, to hear the Chicago Symphony Orchestra under Frederick Stock. We paid 25 cents for a concert. We were always climbing up into the gallery. There were no elevators there at that time, but we didn't mind. We always enjoyed going. It was often hard to find the 25 cents to attend. This was during the 1930s, when money was very scarce. We did not waste it; I never felt that the money was wasted when I went to a concert at the Chicago Symphony.

After graduating from Concordia, I taught in Milwaukee. I was fortunate to join the Milwaukee Lutheran A Capella Choir, under the direction of Gerhard Schroth, and loved



singing in it. A good friend of mine from River Forest, Hugo Gehrke, accepted a call to Milwaukee at the same time I was there. He took me on as an organ student, and we often talked choir music. With Harold and Oscar Albers and Gerhard Schroth, Hugo and I had a group of church musicians that would get together to study choral music that was new, interesting, challenging, and theologically appropriate for use in the Lutheran church. For me, this was like a university education.

[We] would get together to study choral music that was new, interesting, challenging, and theologically appropriate for use in the Lutheran church.

People have become more conscious that the music chosen for congregational use not only be beautiful to the ears but be worthy of spreading the gospel message.

In 1945, I became director of music at St. Paul Lutheran Church in Melrose Park, IL. This allowed me to pursue graduate study at Northwestern University (Evanston, IL), from which I received a master of music degree in 1951. Around this time I also became a regular participant in Lutheran church music conferences convened at Concordia River Forest and at Valparaiso University (IN).

In 1953 I took the position of director of music at Grace Lutheran, River Forest, IL, which I held for 30 years. I still worship there. Grace is on the campus of Concordia; the proximity opened a number of collaborative opportunities, most notably when Carl Schalk (who taught at Concordia) became my assistant at Grace.

In 1964 Grace gave me a sabbatical leave to attend the Westphalian Church Music School in Herford, Germany. This enabled me to study organ with Arno Schoenstedt and choral music with Wilhelm Ehmann.

Because I was an elementary school teacher as well as a church musician, and with the strong support of Grace school principals Victor Waldschmidt and later Gerald Koenig, I began to seek specialized training in children's choir conducting. Key places for me were St. Thomas Episcopal Church in New York City and Westminster Choir College in Princeton, NJ, with valuable input from Helen Kemp and Frauke Haasemann. And I should add that, as an occasional composer of choral music for adults

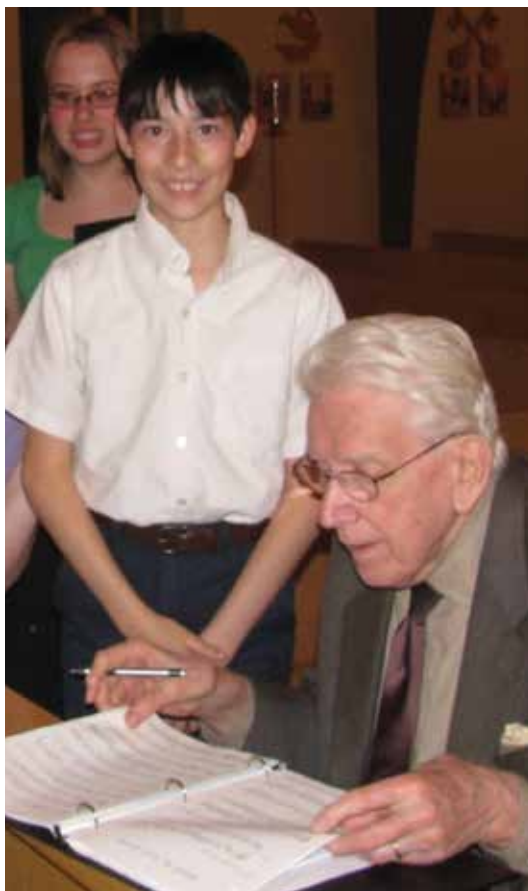
and children, I learned much from my colleagues who were fellow parishioners at Grace. I include here Richard Hillert, Carl Schalk, Paul Bunjes, Carl Halter, John Folkening, Tom Gieschen, Evangeline Rimbach, Michael Costello, Steve Wentz, Carlos Messerli, and Rodney Schrank.

IT: *How has the role of church musician changed over the years?*

PB: I started working with choirs in 1939. At first, we were not thoroughly trained in choosing music for the church. We took only what came along. If it had the word "God" in it, we thought it was OK. Today, much more attention is paid to text. People have become more conscious that the music chosen for congregational use not only be beautiful to the ears but be worthy of spreading the gospel message.

Another thing we've gotten better at: people in church music are interested in what other denominations are doing. For example, I personally am glad that Lutherans now appreciate the English church music tradition more than when I was young. I'm convinced that we have much to learn from the English. The Church of England came out of the Reformation as well. Much of their music is Scripture-based choir music. Among my favorites are Orlando Gibbons, William





Byrd, Henry Purcell, Thomas Tallis, Richard Farrant, Ralph Vaughn Williams, Gustav Holst, Herbert Howells, and John Rutter. And the English use a lot of the German Lutheran composers! My wife and I were in England during Advent at one time, and we went to hear the King's College Choir in Cambridge. Most of the pieces were German chorales: Lutheran throughout. We attended several other churches in England, and many were anxious to sing well on the German chorales, in English. It brought us together—to realize that we were indeed not as far apart as we sometimes thought we were.

There are so many supports for church musicians today that didn't exist when I was a student. ALCM is a great example, and the publishers have done a lot to hold conferences and reading sessions.

Worshippers should leave a church service with something substantial to chew on. We heard it spoken, and we sang it, directly from Scripture.

IT: *What can you tell me about the working relationship you had with pastors at your churches?*

PB: I had wonderful relationships. My first pastor at Grace Lutheran was Otto Geiseman. He did not know a great deal about what had happened in church music over the years. He preached very beautiful sermons and was loved by his people. I would go to him and say, "This is what I'd like to do on this day; is this something that would fit what you have in mind?" He said, "You do what you think is the right thing to do. If I have to tell you what to do, then I don't need you. I need someone else who knows." He was very straightforward but always encouraging me.

Pastor Dean Lueking followed and was with me for 49 years, I think. He's still a member of the congregation at Grace and a close friend. He was very encouraging to me. Dean had an excellent musical education and was a boy chorister in Kansas City.

They were wonderful people to work with. For instance, every Tuesday Pastor Lueking and I met in his study, and we would talk about the sermon for the next Sunday. I would say, "Let's take a look and see what hymns would fit what you're trying to say from the pulpit." Worshippers should leave a church service with something substantial to chew on. We heard it spoken, and we sang it,

directly from Scripture. That is the central focus of what we wanted at church.

My predecessor at Grace was Carl Halter. He was a brilliant musician, called to Concordia College. He felt the same way I did about the kind of music we use in churches—that it has something to do with the gospel. It was the choir's business to be preaching the gospel in music, and that the choir do from the choir loft what the pastor does from the pulpit.

IT: *What, in your view, have been some of your biggest accomplishments?*

PB: One of the things I started was a dream I'd had while a student at Concordia. I had belonged to a choir in Chicago called a Bach Choir, and we sang the Bach cantatas. I was only a member of this choir—I had nothing else to do except go to rehearsals and sing the music. It was my first time in life that I had learned about Bach cantatas. I was absolutely taken with it. When I was in Milwaukee I heard Bach there. My friends Hugo Gehrke, Gerhard Schroth, and I often talked about Bach cantatas. I learned about Bach from them. All of

It was my first time in life that I had learned about Bach cantatas. I was absolutely taken with it.

that poured into me. It stayed in my mind and my heart.

In 1970 I started a Bach Cantata Series at Grace. The choir was willing to do it; they had sung Bach cantatas before, under Carl Halter. So I'd suggested to our congregation that we try that at our church: the church could take on this wonderful thing that started in 1723 in Germany under Johann Sebastian Bach. We did it. It's now gone on for 48 years. Once a month on a Sunday afternoon we have a Bach cantata service. We read the texts that fit with the cantata, and the pastor bases a brief sermon on the text (about 15 minutes—it can be done!). It's been very successful. People come from all over. Carl Schalk worked with me very faithfully on these. They continue to this day under the capable leadership of Michael Costello.

Meanwhile, I had also done a lot of observing and studying what children are given to do in the church. I developed a sound in the children's choir, so that they were able to sing some of the more difficult literature and sing it very well. I loved that work. I had up to 70 children in that school choir.

I have been able to compose a modest number of anthems for children and adults. The gift of a long life has permitted the thrill of hearing work I composed. In recent years, several choirs and churches in the Chicago area have focused on

my work, and that has been an honor to hear. It has been fun to work with young composers and conductors, such as Michael Wolniakowski, Paul Lindblad, Kathy May, Daniele Bruhn, and Paul French.

IT: *Is there any advice you would give to current church musicians?*

PB: It is very important for a choir master to be a very kind person.

There are sometimes people who come to choir that you wonder, "Why do you come to choir?" They can't sing very well. In some way, you can let them know that they could use a little more self-study, maybe. It's not an easy thing. Choir music can be difficult. If they're having a lot of trouble, they're probably holding a choir back more than helping them. Often, kindness is very important; sometimes honesty in a private way, but never embarrass a person who has come to choir. Treat all as decent people. Remember, they came to you for some good reason.

I developed a sound in the children's choir, so that they were able to sing some of the more difficult literature and sing it very well.



IT: *How will you be celebrating your 100th birthday in August?*

PB: Oh, I don't know. I'm very thankful that the Lord has kept me alive for a long time. I'm so grateful to all the congregations where I served, in which the members were heartily supportive of the various music programs I felt were important for a worshipping congregation. Through it all, I hear my mother's voice: in her happiness with me there is also the gentle reminder, "*Aber ja nicht stolz werden!*" ("Don't get a big head!") It's been a wonderful life, made more wonderful with the encouragement, understanding, and love of my late wife, Victoria. I look forward to celebrating my birthday with my children.



in tempo

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