Saturday, June 9, 2018

St. Paul’s Lutheran Church
701 South College Avenue
Newark, Delaware 19713

REGISTRATION INFORMATION

register online at https://alcm.org/event/newark-de/

$45.00 Regular registration
$20.00 Full-time students

SCHEDULE

8 AM Registration
9 AM Morning Prayer
9.30 AM–12.15 PM Workshop Sessions choice of two
12.15 PM Lunch provided with cost of registration
1.30 PM–4.15 PM Workshop Sessions choice of two
4.30 PM Evening Prayer
5 PM Departure
WORKSHOP DESCRIPTIONS

All That Has Life and Breath: Leading Assembly Song from the Organ
CHAD FOTHERGILL
This “masterclass” setting invites organists to think critically about techniques and approaches that enable and sustain strong assembly singing. This is easier said than done: our cultural climate trains people to listen and consume music “products” more often than to participate in music making. In addition to considering tempo, breathing, and text-appropriate registrations, this workshop will encourage participants to think critically about other musical choices that both lead and inspire.

Conga, Claves, and Congregation: A Practical Approach to Percussion and Hymnody
AUSTEN WILSON
The church’s treasury of song includes a vast array of resources from a wide variety of cultures. Incorporating percussion instruments for many of these hymns and songs can help support and enliven congregation singing. Participants in this hands-on workshop will be invited to experiment with different instruments and styles from around the globe, and be encouraged to think about how these techniques can be applied in their own local contexts.

Crafting Music for Worship at the Piano
REV. MARYLIN WITTE
Pianists most certainly can lead service music that is varied and inventive. But what considerations should be given to aspects of tempo, style, and other possibilities for a great variety of hymns from across time and place? These questions and more will be addressed by the people who attend this “masterclass” setting workshop. It’s literally “hands-on,” yet suited for all who’d like to engage at various skill or comfort levels.

Making It Work: What To Do with Two Plus Kazoo?
MICHAEL A. BAREHAM AND STEVEN PATCHEL
For as long as Christian assemblies have been singing, musicians have been contextualizing and adapting music to fit local spaces, styles, and abilities. Medieval plainsong was ornamented or simplified, Bach consistently revised and repurposed his cantatas for new settings, and today’s anthems are often published in modular arrangements with optional and transposable parts. This workshop invites participants to think about recipes for crafting “in-house” anthems from a few simple ingredients: a hymnal, some singers, and whatever instruments on hand for a given day. What can you as a church musician do with three altos, a tenor, a trumpet, and a drum? How might you best utilize the resources that you have in your setting in a cost-effective way?

Ring to the Lord a New Song: Handbells and Handchimes for Hymnody
AUSTEN WILSON
Handbells and chimes are a unique and inspirational part of church music. Beyond bell choir anthems, there are a number of other ways bells and chimes can inspire and support congregational singing. This practical, hands-on session will offer participants ideas and techniques for using these instruments for a variety of contexts, settings, and hymn styles.

continued
The Psalms in Worship
REV. DR. JENNIFER PHELPS OLLIKAINEN

The Psalms inform and inspire our faith in many ways. This workshop will explore the history of the people of God singing Psalms in worship, the practice of psalm singing in our worship today, and ideas for creative exploration of the psalms in worship.

Vocal Pedagogy for Adolescents and Adults
ARREON HARLEY

Though they differ in age, there is no fundamental difference in basic vocal pedagogy for adults and adolescents. Rather, the key difference is situated in how these technical concepts are presented during rehearsal. Participants will be invited to observe hands-on application of techniques with members of the Choir School of Delaware, then consider how these might be applied in their own contexts and settings.

WORKSHOP LEADERS

Michael A. Bareham is Director for Music and Worship at St. Paul’s Lutheran, Newark, Delaware. In addition to directing two adult choirs, one youth choir, an adult handbell ensemble, and youth handchime ensemble, he also stewards the congregation’s annual concert series. He holds a degree in keyboard performance from Towson University, and is a member of the Delaware Chapter of the American Guild of Organists, the Association of Lutheran Church Musicians, the Choristers Guild, the American Choir Directors Association.

Chad Fothergill holds a University Fellowship at Temple University, Philadelphia, where his dissertation research examines Lutheran music of the sixteenth through eighteenth centuries, particularly the role of the cantor. He remains active as an organist, writer, and composer, and is a frequent contributor to worship planning resources of the ALCM and ELCA. In addition to faculty appointments at Gustavus Adolphus College, the University of Delaware, and the Lutheran Summer Music Academy and Festival, he has served congregations in Wisconsin, Iowa, and Pennsylvania.

As Director of Music and Operations at the Choir School of Delaware, Arreon Harley is responsible for the musical components of the renowned Choir School program as well as the day-to-day operations of the organization. He graduated with honors from Goucher College, Baltimore, where he earned bachelor’s degrees in music theory and composition, and vocal performance (opera). He also holds MM degrees in choral conducting and vocal performance from the University of Delaware. Arreon has conducted in venues such as St. Peter’s (Vatican City), the Kimmel Center (Philadelphia), and the Meyerhoff Symphony Hall (Baltimore). In addition to serving on a number of community boards and committees, he has published in the Oxford Handbook of Choral Pedagogy (Oxford University Press, 2017).

continued
The Rev. Dr. Jennifer Phelps Ollikainen serves as Pastor of Trinity Evangelical Lutheran in Perkasie, Pennsylvania, and is editor of CrossAccent, the journal of the Association of Lutheran Church Musicians (https://alcm.org/about/crossaccent/). She plays violin and piano and is a board certified Music Therapist. She holds a bachelor’s degree in music from Baldwin-Wallace College Conservatory, and MDiv, STM, and DMin degrees from the Lutheran Theological Seminary at Philadelphia. She currently serves as the chair of the worship team of the Southeastern Pennsylvania Synod (SEPA) and writes for various publications on preaching, music, and worship.

A native of Kennett Square, Pennsylvania, Steven Patchel has led the music program at Immanuel Highlands (Episcopal) in Wilmington since 2011. As organist, he has performed organ recitals in the USA and abroad including Trinity Church (Boston), Princeton University Chapel, Saint Thomas Church (New York), Kelvingrove Art Museum (Glasgow, Scotland), and St. Paul’s Cathedral (London), and maintains an active piano and organ studio. He received degrees from the Oberlin College Conservatory, and the New England Conservatory, and studied graphic design at the Massachusetts College of Art.

Austen Wilson lives and works in Haddonfield, New Jersey, where he serves as Director of Music at the Lutheran Church of Our Savior. In addition to worship planning and conducting several ensembles in the congregation, he sings in the Mendelssohn Club of Philadelphia, PhilHarmonia Chamber Choir, and The Village Carolers. He holds an MM in choral conducting from Colorado State University and a BA in vocal music education from St. Olaf College.

The Rev. Marilyn Witte approaches the music of the Church from three perspectives: its musical, liturgical, and theological applications. She holds MM degrees in piano performance and choral conducting from Indiana University, Bloomington; a master’s degree in liturgical studies from Notre Dame; and the MDiv from Luther Seminary, St. Paul. She has worked for large and small parishes, including Mount Olive Lutheran Church, Minneapolis. Most recently she retired from sixteen years as cantor at Lutheran Church of the Good Shepherd, Lancaster, Pennsylvania. In addition, her work with Alice Parker has honed her ears to yet another perspective: how to make music that’s alive and breathing.