

The Lankford Arts Series: The Art of Faith was founded in 2017, thanks to an endowment bequest made by David and Susan Lankford to First Lutheran Church. David and Susan were dedicated stewards of the music program at First Lutheran, singing in the choir and giving of their time and talent to the congregation they loved.

Each year First Lutheran Church hosts events for the Sioux Falls community that seek to connect great art and faith. We hope to inspire coming generations through the music David and Susan loved and to enrich and enliven the community with the faith they shared.

Paul Manz, His Significance Paul Westermeyer

Paul Manz was born in 1919. A hymn festival is an appropriate way to celebrate his 100th birthday since he played so many such festivals. A hymn festival with Manz's successor David Cherwien at Mount Olive Lutheran Church in Minneapolis improvising and leading our congregational singing is especially appropriate since Manz did these things not only in hymn festivals, but at worship every Sunday morning.

Paul Manz was a faithful and constructive force well beyond his local church in these matters. Zachary Brockhoff asked me if I would write something about this. I did that in some reflections for Scott Hyslop's book, *The Journey Was Chosen: The Life and Work of Paul Manz* (MorningStar, 2007). Here is an edited version of those reflections.

When Paul Manz came on the scene in the middle of the 20th century, the state of church music was as varied as it has always been. Some congregations sang well, but the general state of congregational singing was rather moribund. Congregations often sang in rather dull ways, without much sense of the meanings their hymns conveyed. This was partly the result of a lack of variety in the singing. Except for occasional changes in harmony, four-part harmonizations from hymnal pages were the norm. Organists seldom thought about improvising or otherwise altering what they found in their hymnals. Musical variety at worship came in what was not sung by the congregation—from soloists, choirs, organists, and other instrumentalists, who often turned their singing and playing into concertizing that did not fit worship.

The significance of Paul Manz is that he breathed new life into hymn singing. That in turn affected the rest of worship, influenced other music used there, and gave organists new insights into their craft. Here are some aspects of this new life.

First, rather than assume hymn tunes were all conceived in similar four-part fashion and then churned out like mass-produced cookies from a cookie cutter, Manz assumed hymn tunes were music and that their music and texts called forth the creativity of church musicians and the congregations they served. That meant all sorts of introductions, harmonizations, and alternating structures were possible. Introductions did not have to be the four-part settings in the hymnal, harmonizations were not restricted to those same settings, and everybody did not have to sing all the time. High and low voices could alternate stanzas, choirs could take their turn, and unison singing as well as polyphony and harmony could be welcomed. All sorts of possibilities could be employed. Different plans could be conceived for different times and places depending on the context because meaning was critical to the whole enterprise.

Second, Manz knew and respected the central feature of a congregation's singing, their unison melody line. He improvised on it and around it, interpreted its text in various ways, sometimes worked it out in combinations with other tunes and their texts, and gave free reign to the creative capacities that it stimulated; but he always respected the melody as belonging to the congregation. His work energized it. He did not fuss it up so that the people were precluded from singing.

Third, Paul Manz was not a lone ranger with a new and different idiosyncratic scheme he dreamed up suddenly in isolation. His respect for the congregation's melody was tied to a respect for the community of the baptized itself. He learned from the church and seems to have realized he could learn more there than going it alone. The whole heritage of the church, especially in its Lutheran version, gave him an ample supply of hymnic possibilities. These included unaccompanied lines of chant, chorale tunes and those from other streams, chorale preludes and arrangements of tunes in every conceivable variety, various harmonizations, alternation of voices, settings for choirs, and polyphonic approaches. Relationships to Biblical texts shaped exegesis, similar to moves librettists and composers have made in cantatas.

Fourth, Manz did not replicate past practices. He learned from them in order to enliven congregational singing in his time and place. This meant he had to fashion a musical syntax related to his generation. Victor Gebauer isolated some of its components.

Like many others, [Manz] struggled to distinguish between inappropriate romanticism and true musicality, between authentic performance practice of old music and simply stylistic repristination. In Paul Manz one finds a blending of the Lutheran Kantorei tradition, American jazz, Gregorian melody, deep appreciation for romantic music, and the urbanity of European musical culture.¹

Manz wrote three brief paragraphs as a Foreword to *A Musician's Guide to Church Music*.² They tell us much in a few words. Here is a terse sentence from them, which gets at a fifth point: "The music may woo the people, but it is the Word who will win them." Manz was not unaware of nor did he try to deny the attractiveness of music, but he knew it functioned in service to the incarnate Word and was not to be enlisted in idolatrously luring purposes no matter how well-intentioned they seemed to be. Like Martin Luther, Manz knew of music's exegetical and proclamatory power; but, also like Luther, he knew the Word was central. Translated into musical terms, this meant Manz practiced a disciplined crafting, not a "shortcut to sensation that bypasses responsibility."

The Foreword Manz wrote helps to unpack a sixth point. Manz knew musicians "preach" and "teach[,]...comfort the bereaved and help sustain the weak, counsel the troubled and the distressed." And, he said, "they always assist at the distribution of the sacrament...in a nonverbal manner." Though Manz was often best known for his hymn festivals, they grew out of his central vocation as a Cantor—a church musician who week in and week out helped assemblies of the church sing around Word, font, and table. With that went all the preaching, healing, sustenance, comfort, and counseling that music provides churches and their surrounding communities. That is to say, he carried out his vocation as a musical servant of the church and integrated his work into the church's liturgy and life in the world.

Seventh, that means he helped to breathe new life into hymn singing not as an isolated phenomenon, but as a part of the liturgy—which in turn breathed new life into the rest of the liturgy and its choral music. Manz's well-known choral piece, "E'en So, Lord Jesus, Quickly Come," is not the only music he wrote for choirs.

His setting of Psalm 130⁸ is another good example. It represents knowledge of how to write a vocal line as well as understanding of how choral music fits the liturgy. Anyone who encountered the life and work of Paul Manz realized very quickly that concert performance is not what the church in its liturgical wisdom requests of us. The finest musical crafting in the liturgical flow is what is needed and what Manz supplied. Musicians realized something else: though they could momentarily be demoralized when they set their capacities against those of Paul Manz, it quickly became apparent that he cracked open their imaginations and creativity in the service of the church, its liturgy, and the world it serves.

Eighth, Manz had an impact on organ teaching and organ playing. This is partly because he spent much of his life teaching, but even more because of what he did with his playing and teaching. As John Ferguson said, "he made taking the time to learn about being a good song leader from the organ bench respectable." When Manz was growing up, organists spent most of their time practicing organ literature. Though there have always been organists who worked at leading congregational song in their teaching and playing, this concern was not usually high on lists of organists' priorities. Manz made it a priority without neglecting the literature, ¹⁰ and his work enabled those who followed him to continue to highlight its importance in their teaching and playing.

Paul Manz breathed new life into hymn singing. Like hymns themselves, that may appear to be a small thing, but the implications are enormous and move well beyond hymn singing. Paul Manz is part of the legacy of those from whom he learned his craft. We have much to learn from what they and he taught us, and we have much to celebrate in a hymn festival like this one.

Victor Gebauer, "Composers for the Church: Paul Manz," Church Music 79 ([St. Louis]: Concordia Publishing, 1979), p. 31.

²Joy E. Lawrence and John A. Ferguson, *A Musician's Guide to Church Music* (New York: The Pilgrim Press, 1981), pp. vii-viii.

³lbid., p. viii.

⁴Erik Routley's definition of sentimentality in *Church Music and the Christian Faith* (Carol Stream: Agape, 1978), p. 94.

⁵Lawrence and Ferguson, p. vii.

⁶lbid.

⁷Paul O. Manz, "E'en So, Lord Jesus, Quickly Come" (St. Louis: Concordia Publishing House, 1954), 98-1054.

⁸Paul O. Manz, "Psalm 130" (Evanston: Summy-Birchard Company, 1955), 1547. ⁹Comment from John Ferguson, February 12, 2005.

¹⁰Literature was important not only for its own sake but because Manz "regarded the learning of literature as a critical piece in the creative process for hymn leadership" (comment by David Cherwien, February 16, 2005).

Poet, Prophet, Priest: Living the Call

A Hymn Festival Honoring the Life and Ministry of Paul O. Manz

Welcome

Dr. John Christopherson Senior Pastor, First Lutheran Church

Zachary Brockhoff Director of Music, First Lutheran Church

Please stand and face the back of the sanctuary and the processional cross.

Invocation Pastor Jeff Backer

- In the name of the Father, and of the + Son, and of the Holy Spirit.
- C Amen.

Dialogue

- A O come, let us sing to the Lord; let us make a joyful noise to the rock of our salvation!
- Let us come into His presence with thanksgiving; let us make a joyful noise to Him with songs of praise!
- O sing to the Lord a new song, for He has done marvelous things.

the church

ples made

an

rock

house

tem -

on

in

in this house,

Make a joyful noise to the Lord, all the earth; break forth into joyous song and sing praises!

Processional Hymn

All 1. Built

Men 3. Christ builds a

Women 2. Sure -

Organ 4. Yet

"Built on a Rock"

shall stand, e - ven when stee - ples are with hands God the Most High is not ing stones: we are his own hab - i -

the

Je - sus

Kirken den er et Gammelt Hus

All 5. Through all the pass - ing years, O Lord, grant that, when church bells are

earth - ly

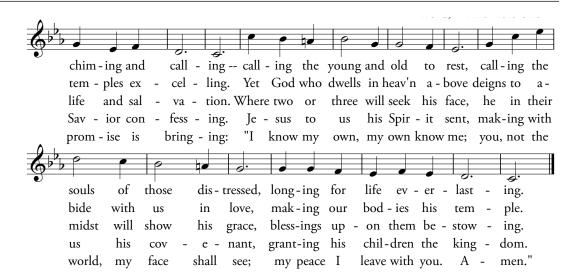
crum-bled have spires fall in land, bells still are ing; dwell high in the heav'ns ple stands, all earth-ly ing -his tem tion; he fills our hearts, his hum - ble thrones, grant-ing us bless hith - er his faith in our ing; we come to praise name, ring ing, man - y may come hear your Word, who here this

frame,

Dialogue: With words from Psalms 95 and 98, we join in giving thanks to God—the "rock of our salvation."

Processional Hymn: As a Lutheran church musician, many of Paul Manz's improvisations were based on Lutheran chorale tunes. This hymn is one such example. Throughout his life, Paul's work and ministry delivered the promise of Jesus Christ through music, with the hope that many would "come to hear God's Word," granting Christ's peace and new life. Built on such a rock and foundation, the church stands and sings with confidence today and throughout all time.

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Please be seated.

Reflection

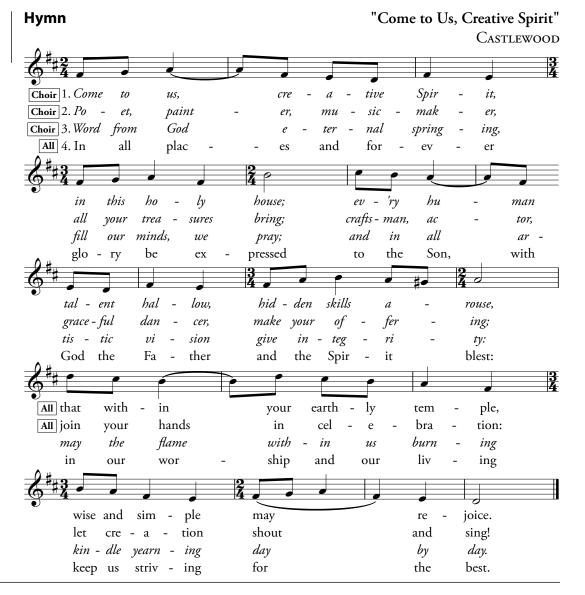
Paul Westermeyer

Emeritus Professor of Church Music; Luther Seminary, St. Paul

Please remain seated and stand to sing the final stanza.

Hymn: The creative energy with which Paul Manz led hymn festivals and worship led many—whether "wise or simple"—to "shout and sing" at the joy we know in Jesus Christ. In his work, Paul sought to give glory to our Lord, and as the fourth stanza says, "kept striving for the best" in music and art—all in service to the life-giving Word of God.

First Lutheran member and flautist Mary Ryrholm accompanies the arrangement by Robert A. Hobby.



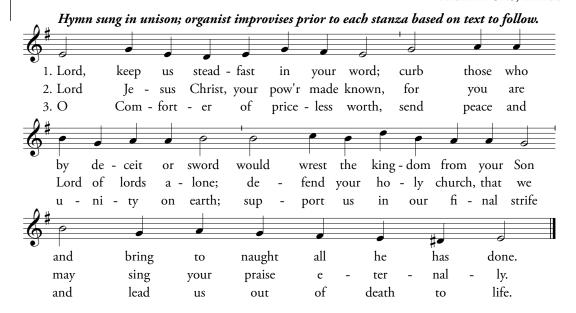
"Come to Us Creative Spirit" Text © 1979 Hope Publishing Company, Music © 1986 GIA Publications, Inc.; All rights reserved. Reprinted under ONE LICENSE #A-704289 Please be seated.

Reflection

Paul Westermeyer

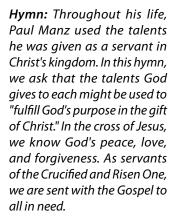
Hymn

"Lord, Keep Us Steadfast in Your Word" ERHALT UNS, HERR



Reflection Paul Westermeyer

Please stand at the conclusion of the hymn introduction.



Hymn: This hymn is a prayer

to God—Father, Son, and Holy

Spirit. In it, we ask that our life

would be grounded in the sure and certain hope given to us in God's Word. Further, we ask that through this

Word, we would trust Christ's

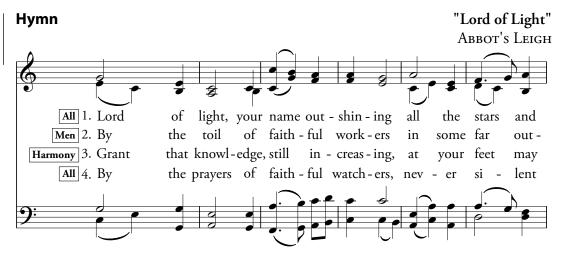
power to defend us against

all earthly adversaries, with the assurance that we will rise from death to life on the final

day. The organ improvisations

preceding each stanza reflect

the text that follows.



"Lord of Light" Text © Union of Welsh Independents, Music © 1942, ren. 1970 Hope Publishing Company; All rights reserved. Reprinted under ONE LICENSE #A-704289



Please be seated.

Reflection

Paul Westermeyer

Hymn: The music of Paul Manz is well-summarized in the third stanza of this text: "...children of creative purpose, serving others, hon'ring you." The gifts God grants can be rightly put to use in serving the neighbor and honoring God, from whom all good gifts come. Paul Manz embodied this in his music and spirit, seeking to share the good news of Christ with others.

Hymn

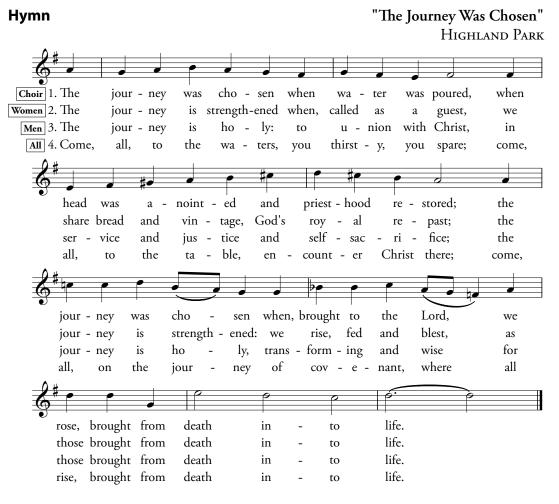
"God, Who Stretched the Spangled Heavens" HOLY MANNA



Reflection Paul Westermeyer

Please stand at the conclusion of the hymn introduction.

Hymn: This hymn is another example of Paul's collaborative spirit and musical skill. It was commissioned in 1997 by Gloria Dei Lutheran Church in St. Paul, Minnesota, to celebrate the ordination anniversaries of its pastors: the Rev. Susan Peterson and the Rev. John Manz, Paul's son. Paul Manz wrote the new melody, and the wife of organist David Cherwien, Susan Palo Cherwien, wrote the new hymn text.



Please be seated.

Reflection Paul Westermeyer

Please stand at the conclusion of the hymn introduction.

Hymn: Today we sing this hymn of trust in Christ, as Paul Manz often presented it at hymn festivals around the country. We sing the first two stanzas in unison and join in singing the final stanza in a harmonization by Johann Sebastian Bach.

The setting of stanza three is drawn from Bach's finale to the "St. John Passion." It was an intentional decision by Paul Manz to conclude the singing of the hymn in this way. The introduction this afternoon was played by organist David Cherwien at Paul's funeral service.





Please remain standing for the prayers.

Prayers

Anthem

"E'en So Lord Jesus, Quickly Come" Paul and Ruth Manz

Anthem: This motet by Paul and Ruth Manz is based on scripture passages from Revelation 22 and is Paul's most famous choral work. In a conversation with organist and church musician Scott Hyslop, Paul Manz described their writing of it in this way:

"The history of that piece goes back to 1953. Our second son, John, who was three years old at the time, was very desperately ill in the hospital with a rare form of double pneumonia. The doctors had essentially given up on him. Ruth collated the text from Revelation 22 into the form you see in the published anthem and asked me if I wouldn't do something with it. So I sketched it, and it essentially wrote itself. I really didn't think much about it at the time...I did it while John was still in the hospital, but later when he was spared death and came home, I hauled it out, edited it, and sent it in to Concordia Publishing House. It was published and has been going ever since."

Peace be to you and grace from Him Who freed us from our sins, Who loved us all and shed His blood That we might saved be.

Sing Holy, Holy to our Lord, The Lord, Almighty God, Who was and is and is to come; Sing Holy, Holy, Lord!

Rejoice in heaven, all ye that dwell therein, Rejoice on earth, ye saints below, For Christ is coming, is coming soon, For Christ is coming soon!

E'en so, Lord Jesus, quickly come,
And night shall be no more;
They need no light nor lamp nor sun,
For Christ will be their All!

Benediction

- The Lord bless you and keep you. The Lord's face shine upon you with grace and mercy. The Lord look upon you with favor and give you peace. In the name of the Father, and of the + Son, and of the Holy Spirit.
- C Amen.

Recessional Hymn: Today the hymn introduction is one of Paul's most well-known. It was originally improvised as an introduction to this hymn and later published and recorded that church musicians and congregations might enjoy his music as well.



Postlude: As a postlude to worship, organist David Cherwien offers the final movement of one of Paul's most famous published improvisations. This fugue is based on the familiar hymn "O God, Our Help in Ages Past."

Please be seated for the postlude.

Postlude

"Fugue-Finale on St. Anne" Paul O. Manz



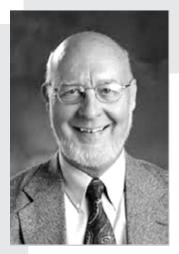
David Cherwien

Cantor, Mount Olive Lutheran Church Artistic Director, National Lutheran Choir

David Cherwien, Cantor at Mount Olive Lutheran Church and Artistic Director of the National Lutheran Choir, is a nationally known conductor, composer, and organist. Recognized for his contributions to the field of church music and liturgy, he is in demand as a clinician and hymn festival leader across the country. At Mount Olive Lutheran Church, he serves a parish known for its passion for traditional liturgy and creative, high-quality music. He also serves as editor of the *National Lutheran Choir Series* of choral music published by

MorningStar Music Publishers. David is a founding member of the Association of Lutheran Church Musicians and has served in its leadership in a variety of capacities, including as National President. He is a member of the American Choral Director's Association, American Guild of Organists, Chorus America, and Choristers Guild.

David holds a Doctor of Musical Arts degree in organ performance and a Master of Arts degree in Theory and Composition from the University of Minnesota. In the fall of 2000, he was honored as a "Distinguished Alumnus" by Augsburg College (Minneapolis, MN), where he studied choral music education and organ performance as an undergraduate. David also spent two years at the Berlin Church Music School studying conducting, composition, and organ.



Dr. Paul Westermeyer

Emeritus Professor of Church Music, Luther Seminary

Paul Westermeyer is Emeritus Professor of Church Music at Luther Seminary (St. Paul, Minnesota), where he also served as Cantor and directed the Master of Sacred Music degree program with St. Olaf College. Prior to coming to Luther, he taught at Elmhurst College and Yale University. He has been a musician and pastor in various churches, the President of the Hymn Society, Editor of the Hymn, and Dean of the Twin Cities Chapter of the American Guild of Organists. Westermeyer is a graduate of Elmhurst College, Lancaster Theological Seminary, the School of Sacred Music at Union Theological Seminary in New York, and the University of Chicago. He was a student in

the Liturgical Studies Program at Notre Dame University and the Schola Cantorum at Concordia Theological Seminary in St. Louis.

Westermeyer's writing reflects his primary life's work: studying and teaching about church music and the role of the church musician. His books include *The Church Musician*; *Let Justice Sing*; *Te Deum*: *The Church and Music*; *The Hymnal Companion to Evangelical Lutheran Worship*; *Church Music in the United States*, 1760-1901, with David Music; *A Large Catechism: Understanding Church Music in the Lutheran Tradition* with Carl Schalk; and *A High and Holy Calling: Essays of Encouragement for the Church and its Musicians*.



The Augustana Choir

Dr. Steve Grives, Guest Conductor

Long recognized as one of the preeminent Lutheran a cappella choral ensembles, The Augustana Choir's critically acclaimed reputation is international in scope. Their most recent international tour was in January of 2017 when the group was featured in special celebrations of the 500th anniversary of the Protestant Reformation in Germany and further

stops in Rome and Assisi, Italy.

Dr. Steve Grives is serving as the guest conductor of the Augustana Choir while Dr. Paul Nesheim is on sabbatical for the spring 2019 semester. A native of New York, Dr. Grives earned a Doctor of Musical Arts degree in Choral Literature and Performance from the University of Colorado, a Master of Music degree in Choral Conducting from the University of Maine, and a Bachelor of Arts in Music from Bowdoin College.

In addition to his work in academia, Dr. Grives conducted church and community choirs in Nebraska, Iowa, Illinois, and South Dakota. Currently, he is the choir director at St. Matthew's Episcopal Church in Lincoln, Nebraska. Dr. Grives serves on the editorial board of *Choral Journal* and has just completed his term as Music and Worship Chair for North Central ACDA. His articles have been published in *Choral Journal* and the *International Choral Bulletin*, and he has presented interest and reading sessions at state, regional, and national ACDA conferences. He is active as a guest conductor, clinician, and adjudicator across the Midwest.



Today's hymn festival celebrating the life and ministry of Paul Manz is part of The Lankford Arts Series: The Art of Faith. The series was founded in 2017, thanks to an endowment bequest made by David and Susan Lankford to First Lutheran Church. David and Susan were dedicated stewards of the music program at First Lutheran, singing in the choir and giving of their time and talent to the congregation they loved.

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Additional support of this series is always welcome. We give thanks for the following individuals who have generously contributed toward events in the Lankford Arts Series: The Art of Faith.

Zachary and Jordan Brockhoff Steven and Doris Bushard Mary Eich Gene and Betty Erickson Milton Erickson Vince Hanson

Tim and Kathleen Killeen Kathleen Moulton Birgit Peterson Terry and Dianne Roisum Stanley and Norma Schmidt A friend of the arts