Celebrating 40 years of music with Fred Gramann

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The number 40 is mentioned 146 times in Scripture, so clearly it is a significant number. Whether it was the diluvian rains of 40 days and nights, or Moses’ life of 40 years in Egypt and 40 in the desert, or being on Mount Sinai for 40 days and nights, or Jonah preaching to the Ninevites for 40 days, or Ezekiel lying on his side for 40 days, or Elijah going without food or water for 40 days, or of course Jesus being tempted by the devil for 40 days, one gets the idea that 40 is symbolic of a long time. So the first thing that we are celebrating in honoring Fred Gramann and his 40 years of music ministry at the ACP is God’s faithfulness that has empowered Fred for such outstanding leadership for such a long time!

Fred has been serving the church for 40 years now, but what is most amazing to me is how he has continued to thrive in his leadership and productivity and developed the music ministry of the church over those years. Not a week goes by where I don’t experience the sheer joy and inspiration of the beauty of our music ministry during Sunday worship, nor does a week go by where I don’t hear a visitor commenting on the excellence of our music ministry, that is so central to our service of worship to God.

So the second thing that we are celebrating in honoring Fred Gramann and his 40 years of music ministry is how such a great many people have been blessed with the gift of beautiful music.

Among his many accomplishments during his 40 years as the Director of Music Ministry, Fred has played the organ for weekly Sunday worship services (over 2,800 services including 9h00 and 11h00) and countless weddings and memorial services; led the campaign to raise funds and have the beautiful Beckerath organ built that graces our sanctuary; directed the adult vocal choir; founded and directs numerous bell choirs; assembled a professional collection of bells; sings in a choir; coordinates a wide variety of musicians and other worship leaders; oversees the Atelier concert series; has organized and directed numerous special music concerts here at the ACP, and also for other organizations around Paris; organized the renovation of the organ and the Steinway piano in recent years; travels around the world to be the guest director at national bell festivals and workshops; given his share of children’s sermons; and has composed over 87 pieces of music for organ, vocal and bell choirs!

What you may not know unless you have sung or played bells in one of his choirs is what a joy it is to work with Fred. He is an artist committed to excellence in all that he does professionally, a team player with an extraordinary work ethic, a man of deep faith and compassion, with a wonderfully dry wit to match! I can honestly say that of all of the many privileges of serving at the American Church in Paris for me over the past eight years, one of the greatest is to serve with our Magnificent Maestro.

It was the German Reformer Martin Luther who quipped, “He who sings once prays twice.” Indeed, music amplifies our worship and praise to God. I am praying that the 40th anniversary celebrations of 4-5 June will be honoring to God and an affirmation of Fred’s inspiring ministry, but also an opportunity to appreciate the powerful inspiration and rich blessing of music in our weekly corporate worship. We will be welcoming the Raleigh Ringers from North Carolina to join in the festivities, so make sure you come to one or all of the concerts/worship services to enjoy the blessing of music. Here’s to celebrating Fred and the gift of his leadership for the past 40 years, and for many more to come!

In Christ,

Thoughts from
The Rev. Dr. Scott Herr
Senior Pastor

Dear Members and Friends of the ACP,

He who sings once prays twice - Martin Luther
What is your image of God?

The Rev. Tim Vance
Associate Pastor

The first piece of advice I received when I arrived here at ACP was this, “Don’t ever schedule any events during vacation!” So what’s the first thing I did? Well, I scheduled an event during vacation. The All-Church Fall Retreat will be... drum roll please... 28-30 October, the second weekend of school vacation!

I wish I could say that this was an accident which we can easily fix, but it is not. We intentionally made this decision, based on the fact that this was our only choice.

So let me tell you why you should cancel or cut-short your dream fall vacation to join us on the Fall Retreat. In short, we will eat together, play together, laugh together and learn together. And our theme for the week will be about this important question, “What is our image of God?”

Maybe we think of God as an old man in a rocking chair. We might picture in our mind the Hollywood Jesus with blond hair and blue eyes. Perhaps we think God is angry and distant, or maybe God is loving and kind. Deep down inside we might believe that if there is a God, he just doesn’t care.

And what do we do with what seems to be some rather shocking contradictions in the Bible? Is the God who instructs his people to slaughter their enemies the same God who, in Jesus, tells us to love our enemies?

Are you still hesitant to cancel your vacation plans? No worries, I still have several months left to pour on the religious guilt. Hmm... I wonder how that will impact your image of God? Maybe that’s not such a great idea. How about if I just say, “If possible, we’d love to have you there. Everyone is welcome.” Stay tuned for more information.

The Son [Jesus] is the reflection of God’s glory and the exact imprint of his very being... Hebrews 1:3a

Bible readings for June

5 June
1 Kings 17:8-24;
Psalm 146 (UMH 858);
Galatians 1:11-24
Luke 7: 11-17

12 June
1 Kings 21:1-21a
Psalm 5:1-8 (UMH 742)
Galatians 2:15-21
Luke 7:36-8:3

19 June
1 Kings 19:1-15a
Psalm 42 (UMH 777);
Galatians 3:23-29
Luke 8:26-39 Father’s Day (USA)

26 June
2 Kings 2:1-2, 6-14
Psalm 77:1-2, 11-20 (UMH 798)
Galatians 5:1, 13-25
The Lord is his Light

Fred Gramann is an organist, choir director, singer, bell-ringer and director, pianist, composer and arranger, percussionist, contractor, welcome committee, usher, caterer, and all-around great guy.

Fred's job description begins with being an organist. How does an organist operate? Two hands, two feet, at least two keyboards, a multitude of stops. That's a lot to handle, which explains why he is able to fill so many roles at once.

Even with so many roles, Fred manages to remain calm and collected. Whatever rehearsal one walks into, one thing that is striking is his talent in welcoming each and every person who walks through the door, allowing each of us to feel unique. He sets the stage for a great rehearsal simply with his welcoming smile.

As with his language choir at Pentecost, he has many different "languages" or talents he works with. He manages to coordinate them all in a way that makes everyone feel special.

Even when he hides behind his screen on Sunday mornings, his light fills the church, leading us in worship. Like many people behind the screens, he's one of those who shows us that "The Lord is my Light."

Blame the parents,
Fred and Jean Gramann

Newly arrived at ACP, 1976

Yes, he can cancan!
It’s probably not a surprise to anyone who knows me even a bit that music is a deep passion of mine. So it was one of the significant moments in my life this past week as I was able to fulfill a musical dream of mine. For many years I have wanted to see the band Radiohead and sold-out tickets have always prevented me from doing so, but on 23 May 2016 I got my chance.

And it was magical.

It was just a concert, but it wasn’t just a concert. It was something deeper.

Have you had moments like these? Moments when everything seems to fall into place. Moments when it feels like you feel something divine happening?

We’ve all had these moments, haven’t we? In fact, the ancient Hebrews had these moments too, and they had a word to describe it. They called this type of experience “ruach.” Ruach is an invisible force or divine energy that the Hebrews believed flows from God and into and through all things.

Think of what the writer of Psalms says: “The earth is the Lord’s and everything in it, the world and its inhabitants too.” Now you’re starting to get the idea.

Ruach is everywhere. This Hebrew word in English means “spirit” or “breath.” It’s God’s Spirit in and through everything, because it’s this Spirit that holds everything in the universe together.

Back to the concert. It was the very first time I had seen Radiohead perform live. You would think my eyes would be glued to the stage watching everything happen, but I found myself closing my eyes and just listening to what was going on around me. The concert hall was full of thousands of people but it was as if I was the only one in the room. I felt this moment of calm and peace and joy. I believe this was God’s Spirit. It was ruach.

And so I wasn’t in a cathedral, but I was having this divine experience. Maybe this is what is meant when we say that God is with us. He is with us not only in the places we’ve deemed sacred, but in the places when our eyes are open to seeing Him. If God is present everywhere, then the question is, are our eyes are open to it? Are we aware of it?

This month we are celebrating Fred Gramann’s 40th anniversary at the American Church in Paris. If you have been to even one service, you know the significance of what Fred and all the musicians do at the ACP. Music, like so many things in life, has the ability to pull us into that special place when we feel the presence of God pulsating through our veins.

One of the reasons I love music so much is that no matter where you are or what you are doing, music has a way of making us more aware of the divine in our midst. A song’s melody moves us, or the way an individual sings stirs emotions in us. It can remind us of the goodness of God in that moment.

Now, here is perhaps the most important thing about this concept. Music and concerts are happy times, but what about in the moments of deep despair? Is God there too? Ruach says yes.

Ruach means that every single moment matters in your life: that conversation you had with the stranger, the interaction you had with that homeless person, the meal you had with a friend, the way you spend your free time, the way you work, the way you love, and the way you live, from the big things to the little things, it all matters.

And God is everywhere, so you can either deny that God is there or you can become more and more aware. The fog can come off your glasses to see where God is in that conversation, in that heartache, in that song, that film, that comment.

God’s Spirit pulsates through it all, because God is indeed with us.
FRED FAQ

What are Fred’s official duties?
As Director of the music ministry and music programs, he:
Runs the choirs: adult choir, handbell choirs, including 4+ rehearsals/week; Auditions and oversees the choir section leaders, special soloists and instrumentalists; Oversees the youth and children’s music ministries, and the contemporary music leader; budget administrator for the music program.
Organizes and runs the Sunday evening Atelier Concerts 35 times a year. These have become so prestigious that there is a 3-year waiting list to perform on this series.
Supervises maintenance and tuning of all musical instruments: organ, pianos, bells; Covers many weddings: meets with the couple, decides on the music, finds the necessary soloists and instruments, rehearses and plays for the ceremony.
What about all those unsung gifts of time and talent? He also:
Is an unofficial greeter when groups or individuals inquire about our church; Helps student musicians in need of practice time.
Keeps all of the church’s handbells repaired and polished; Maintains choir robes (washes & irons 90 of them periodically); Moves the pews and risers himself, depending on music performed.
Is a talented photographer, archivist of stained glass windows, and supplier of Spire photos when needed; backup editor of the weekly church Bulletins.
Gives organ tours.

What are some of his many accomplishments for the ACP? In the last 40 years, Fred:
Established the first church handbell choir in France at the ACP.
In 1988, with the von Beckerath organ builders, chose the design of the organ case and the choice of the sounds, arranged for its transport and installation, and organized the inauguration concert by some of the leading organists in Paris; in 2009, organized the cleaning of all of its 3,328 pipes; in 2013-14 organized the renovation of our 100-year-old Steinway piano.
Has created over 100 voice and handbell compositions and arrangements.
Established and maintains innovation and excellence in the content and quality of the music program at the American Church, recognized by musicians everywhere; made music at the American Church one of the fondest memories of many former members and one of the things they most miss.

Happy Father’s Day!

19 June
Annual ACP spring retreat for adults
10-12 June

Come to the waters

On **10-12 June** we will be returning to the Abbaye-Fleury, an historic Benedictine monastery on the banks of the Loire about two hours from Paris. The theme of the retreat will be “Come to the Waters,” and will be led by ACP’s Visiting Pastors Jim and Odette Lockwood-Stewart. “Everyone who thirsts, come to the waters!” These words from the prophet Isaiah (55:1) are words of invitation and of assurance for each of us. “Come to the Waters” assures us that God’s living waters flow. They will never fail.

The primary focus of the retreat will be restorative and contemplative, in keeping with the Monastery’s stated purpose: *The monastery welcomes those in search of silence to recover in the presence of God, find themselves, listen to God’s words, living in the community and at their own pace, in a climate of recollection.* All will be encouraged to take part in the daily prayer “Offices” of the monks of the Abbaye.

There will also be some optional time for shared reflection, scheduled so as not to conflict with the services of the Abbaye, and to allow ample free time. The cost is 115€ per person for those making reservations by the 31 May deadline. The retreat is limited to a maximum of 36 people, with 12 single rooms and 12 rooms with two beds. If there is space available after 31 May, the cost will be 125€. This includes two nights’ lodging and six meals (Friday dinner through Sunday lunch).

For further information, contact Sue Orsoni at susanorsoni@gmail.com, visit the sign-up table in the Theater during coffee hour after services, or see the ACP website for updated information.

*“Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns, and spiritual songs to God.*

*And whatever you do, in word or deed, do everything in the name of the Lord Jesus, giving thanks to God the Father through him.”*

*Colossians 3:16-17*
Grace notes
By Visiting Pastor Jim Lockwood-Stewart

When in our music God is glorified, and adoration leaves no room for pride, it is as though the whole creation cried Alleluia!

Fred Pratt Green wrote this hymn in 1972 – just 4 years before Fred Gramann began his music ministry at ACP. In a following verse, Mr. Green continues,

So has the Church, in liturgy and song, in faith and love, through centuries of wrong, borne witness to the truth in every tongue, Alleluia!

Week after week, thanks in huge part to Fred’s amazing combination of musical skill and spiritual sensitivity, that truth rings out at ACP.

Obviously as Visiting Pastor in charge of the Wedding Ministry, I am incredibly grateful for the dependability of Fred’s provision of musical support for the Wedding Blessing Ceremonies, either playing personally, or being sure that another, either Peter Bannister or Mark Indorf, is there. We couldn’t do without them!

I also have had the great joy of singing in the choir under Fred’s direction. And there again, I have been inspired and led by his attention to the grace, power, and movement of musical phrases, helping us to shape the sounds of our voices to the meaning of the words we sing. The well-known quote, generally attributed to St. Augustine, claims “Whoever sings prays twice.” Making music with Fred seems filled with that wonderful double blessing.

And best of all, we are led to worship, and sing, and play, and pray in the name of our Lord Jesus Christ. Mr. Green’s hymn concludes:

Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always Alleluia! Amen.

Indeed, with gratitude for the way Fred helps guide us and lead us in music and spirit may we truly have faith to sing always Alleluia!

Meeting Fred for the first time: Beauty and love
By Rev. Odette Lockwood-Stewart

Jim and I were introduced to Fred long before we came to know and love and serve with this congregation.

Five years ago while we were in Barcelona on holiday, I fell downstairs in the Plaza Cataluna Metro station. Ambulance, hospital, broken bones and serious concussion, doctors suggested going to Paris for ongoing healing and medical care because the long flight home posed potential risks before a second CT scan to be schedule one week later.

Slowly, over the days, light, sound, and mobility became bearable. Then we looked for a church.

It was Pentecost Sunday. We came to the American Church in Paris.

The beauty of Fred’s music and ministry to the Glory of God and the mutual love expressed on his 35th anniversary of ministry at ACP were our introduction. First-time visitors, we were moved and his music was healing. We had no idea we would be blessed to be with ACP and to come to know Fred in new ways five years later.

I give thanks for his Christ-like love and servant leadership.
Guest artists have long been a feature of the ACP music program, with one of the most popular returning regular as clockwork: the renowned children’s choir Sotto Voce, which for many years has joined ACP music groups in the church’s annual Christmas concert.

Fred Gramann, the ACP music director, and Scott Alan Prouty, founder and director of Sotto Voce, go back some 30 years. So it is not surprising that Scott and Sotto Voce are among the guests who will be performing on Saturday, 4 June, at the gala concert celebrating Fred’s 40 years as music director.

“I met Fred when I first came over to Paris as a student to study at the Sorbonne for six months,” Scott recently recalled. “Feeling homesick, I went to the church to meet people and wound up singing in the choirs, playing bells, singing solos and even taking organ lessons from Fred. He was such an inspiration to me and a good friend during those days.”

Scott, a New England native, had been a musician since a young age, singing in all his schools’ choirs, barbershop quartets and other vocal ensembles, appearing in musicals and accompanying choirs on the piano.

After he completed his studies at the Eastman School of Music in New York, earning a master of arts in choral conducting and vocal pedagogy, he headed to France, where in 1986 he became assistant musical director of the Petits Chanteurs de Paris, a children’s choir founded a few years earlier by the city of Paris.

In 1990, he was appointed professor of musical expression and singing for the “Petits Rats” of the Paris Opera Ballet School, where in 2004 he became head of musical studies.

Today Scott is considered one of the leading specialists in children’s choirs in France. He’s often asked to work with young soloists and choristers for works presented at such prestigious venues as the Théâtre du Châtelet, the Paris Opera, the Théâtre des Champs-Élysées and the Cité de la Musique. He leads workshops on children’s vocal music and choral directing throughout France and elsewhere in Europe and regularly works with the Paris Opera children’s ensembles.

He founded his now-famous children’s choir, Sotto Voce, in 1992 with the help of composer Marc-Olivier Dupin, then head of the Paris Conservatory. Today, Sotto Voce and a preparatory choir of younger children count over 110 singers, ranging in ages from 7 to 18.

The group has long had “artists in residence” status at the Théâtre du Châtelet in Paris. Sotto Voce often appears on French television and has recorded several CDs and appeared on a variety of DVDs, not to mention touring in Europe and North America.

Fred, congratulations on this remarkable milestone. It’s not often someone "hangs in there" for so long with so much for so many. Not bad for a kid from Enumclaw.

We recall with fondness your extraordinary spirit shared with congregation and staff during our stay at ACP (2003-04), a sometimes difficult transitional time for the church. Yes, your music-making is well celebrated in Paris and far beyond, and it was an inspiration and joy for us. Still, your centeredness in the gospel, your wise and thoughtful counsel, your light and humorous touch, and your obvious care for people are the heart of the matter. Hundreds of lives have been enriched because, when they had their moment in Paris, whether a day or a generation, you were there. Well done! -- no reason to stop now. Thank you.

- Kathy and Greg Turner
**vibrant voices**

twice a week, working not just on singing and vocal technique but also on physical movement and expression, dance, and drama. They do around 15 concerts or more per year.

“If you count things like the operas we do at the Paris Opera,” Scott said, “there are even more performances. Next year we go on three trips, including one to Italy.”

Behind the scenes, Scott is assisted by a team of five: assistant director Mathieu Septier (a Sotto Voce graduate who joined the choir at age 9); Californian Richard Davis, the choir’s chief accompanist since 2003, a familiar face to ACP friends from Christmas concerts (he will be there for the gala concert on 4 June); Fanny Le Nestour, also a pianist; Brazilian choreographer Evandra Martins; and vocal coach Caroline Meng.

Scott noted that he and Fred often meet for breakfast, “to talk shop and just talk about life.”

Calling Fred “truly one of the most inspirational people I know,” Scott said: “Fred has a great sense of humor, and I love to laugh as well. When I think of Fred, I always think of our laughing together.” He added, “I love the Christmas concerts because he is the only one that really understands what it feels like right before all the action begins.”

Sotto Voce is far from Scott’s only work. “I am tenured at the Paris Opera and I also direct 10 musicals and opera each year all over France. Sotto Voce is my passion, and those children are like my own kids, but it is only one part of my professional life in France.”

If you have a child who loves to sing and can read music, Sotto Voce has auditions coming up on 1, 3 and 4 June; for information, send an email via the contact form on the choir’s website (www.choeursottovoce.com) or call 06 85 56 22 26.

“We have eight American children in the choir this year – it’s terrific,” Scott said. “Most importantly, for the audition, is to sense that the child is passionate about singing!”

And, if you have the misfortune to miss the 4 June gala concert at the church, you will have another chance to hear Sotto Voce on 12 June, when they join other choirs in a concert at the Théâtre du Châtelet called “Paris in Song.” See http://chatelet-theatre.com/en/event/paris-en-chansons for more information.

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The Movie Discussion Group
Thursday 16 June - 19h30 – room G2

This month’s movie listings: *The Nice Guys* by Shane Black, *Julieta* by Pedro Almodóvar, *Elle* by Paul Verhoeven, and *Kriger (A War)* by Tobias Lindhom. See any or all at your leisure and join the group for discussion. Contact: movies@acparis.org
The difference between a handbell and a doorbell...

By Marlene Anderson, Malmark Handbells

To whom it may concern......or perhaps to those of us who want to “blackmail” Fred just a teensy, weensy bit:

I met Fred 40 years ago. He was a very polite young man back then, fresh out of school...not nearly so irreverent as he sometimes is now. He called me and asked if he could come observe rehearsals because he had just accepted a job and it included handbells. He was like many of us were when we “inherited” handbells, he “didn’t know the difference between a handbell and a doorbell.”

The day he came to observe, we were recording for something or other....I was dealing with a disgruntled staff member and was in danger of losing my temper completely in front of all these precious teens. I wasn’t much concerned about Fred because he was very quiet and seemed to be just soaking up the rehearsal. I handed him a huge pile of music to take back with him. The printer at Hope Publishing had stuck on my name so my entire front entryway contained every packet of music intended for all of the handbell customers in Washington. Bonanza! David Weck assured me it was just fine to distribute them myself.

Life went on...Fred went to Paris and I went to Peachtree Presbyterian, Atlanta, GA. Our paths didn’t cross much in those years, if at all. My job at Peachtree keeps me extraordinarily busy. I was, however, able to keep track of him through his wonderful compositions.

In 2011 Fred was our conductor at Distinctly Bronze West, where I was boss of the Big Chimes, having just recently returned to the Pacific Northwest. Fred was delightful to work with and an exacting task master. The Sunday morning before we were to play our concert in the afternoon, Fred pulled out all the stops on his extraordinary sense of humor. All the ringers were very busy with their noses in the music and Fred quietly left the podium and laid on his back on the chairs and began conducting with his feet! Oh my goodness......the room erupted and he just kept conducting. I took about a dozen photos of his feet conducting. Unfortunately my computer had a meltdown sometime later and I no longer have the photos.

Fred, you are such an amazing musician and such a delightful man. It is a pleasure to be your friend. May God continue to bless you richly, Fred. Your people love you and that warms my heart! Now, continue writing your beautiful compositions and have FUN.

Much love and many blessings surround you always, my friend!

I’ve known Fred since 1982, when he came from the University of Michigan in Ann Arbor to play the second movement of Olivier Messiaen’s Ascension Suite at Wheaton College, where I was then a sophomore. Little did I know then that I would come to Paris in 1981 to study with Marie-Claire Alain, that I would be organist at The American Cathedral, that France would adopt me and that I would then have the great joy of knowing Olivier Messiaen during the last three years of his life at the Trinité Church, where I have been an organist since 1989 (Olivier Messiaen died in 1992).

- Carolyn Shuster
One of the highlights of Fred’s 40th anniversary weekend will be a program on Sunday evening, 5 June at 18h, by the internationally acclaimed community handbell choir, The Raleigh Ringers. Based in Raleigh, North Carolina, the group was founded in 1990 under the direction of David Harris. They have released six CDs and two DVDs, and have the reputation of being the top handbell choir in the US.

Fred Gramann is the Honorary Associate Director of the Raleigh Ringers and has had the honor of coaching them on numerous occasions, serving as guest director three times for the Capital Area Festival which they organize, and he has composed numerous works expressly for them.

The atelier concert on 5 June will include music by Mozart, Rimski-Korsakoff, Vierne, Stravinsky, Anderson, Buckwalter, Confrey, Randolphe, and of course several works by Fred. They perform on multiple sets of handbells and chimes, including large aluminum bells that will be new to most at our church.

The concert will be preceded by a wine and cheese reception in the theatre at 17h. The concert is free, with a free-will offering taken at the exit.

For more details on Fred’s 40th anniversary celebrations, check the back page of the Spire.

Fred:
Having a sense of humor seems a prerequisite for being a handbell ringer. When I received a contract from the Raleigh Ringers to conduct for the Capital Area Festival in Raleigh, NC, I sent back a note agreeing to the conditions but with the addition of two nice North Carolina chickens, in jest of course! At the event I was ceremoniously presented with a long box appropriate for long-stemmed roses. However, instead of roses, it contained two long rubber chickens with the back claws painted black. They were Tar Heel chickens.

From http://handbellmusicians.org/
Originating in Left Bank studios in 1895, the Atelier Concert Series became part of the cultural activities at the American Church in Paris during the early 1930s. These concerts provide a performance opportunity in Paris for talented musicians of all nationalities.

A different program is offered each Sunday evening at 17h00, September through November and January through June. There is no admission fee, but a free-will offering is taken at the door to support the series. For the schedule of concerts, see http://acparis.org

Sunday 12 June 17h00
Laura POTRATZ - mezzo soprano
Sivan YONNA - soprano
Laurana MITCHELMORE - piano

Works by Mozart, Schumann, and

Sunday 19 June 17h00
Michael Tsalka - piano

Les dernières sonates de piano de
Wolfgang Amadeus Mozart (1756-1791)
Sonate No. 18 in D major, K. 576 (1791)
Ludwig van Beethoven (1770-1827)
Sonata No. 22 in C minor, Op. 111 (1821-22)
Franz Schubert (1797-1828)
Sonata in B-Flat major, D. 960 (1828)

Atelier Concert — Sunday 26 June 17h00
IMPACT International Musicians Performing Arts Cultural Troupe

Œuvres de
Vivaldi, Haendel, Haydn, Bizet,
Gershwin, Schoenfield, Webber,
Chansons folkloriques
Devoting 40 years of one’s life to any place makes one something of an institution. In Fred Gramann’s case, this makes him an institution within an institution, as well an inheritor, caretaker, and innovator of a long line of related institutions. Now, not everyone likes that word: institution. For some it implies a certain stodginess, an inability to change with the times, or a cold impersonality. At their best, however, institutions are places and people so profoundly grounded that they can adapt as circumstances change, and so well-established that they can serve as a resource for others still trying to make their own way through the world. Anyone who has spent any time with Fred will tell you that he is the most personable and dynamic institution you could ever hope to meet, and his 40 years at ACP have helped imbue the larger institution with the same qualities.

When Fred took the job of Music Director at ACP 40 years ago, not only did he take over the responsibilities of a predecessor with his own 40-year legacy, but he also took charge of several musical traditions that predated them both, as well as the ACP building itself. The Atelier Concert Series began in 1895, roving among various salons on Paris’s Left Bank. Shortly after the construction of the current ACP building in 1931, it took up residence in the Thurber Room. On Fred’s watch, it outgrew that room (and the cozy custom of serving hot chocolate), and graduated to the grander space of the sanctuary.

The venue is so popular, and affordable performance space so rare in Paris, that Fred has a 3-year-long waiting list of musicians hoping to play at the church. Audiences vary based on any number of factors, from composers listed on the program to the weather, but will invariably include locals and tourists alike. The series is listed in many guidebooks and on many local events calendars. Visitors can enjoy a unique cultural experience in a setting that testifies of God’s faithfulness in a universal language. Friends regularly meet up to enjoy a concert together in this sacred space that tells the stories of God’s people before they go out for dinner to catch up on each other’s stories.

Thanks to Fred’s continued commitment to this 120-year-old institution, the concerts continue to provide opportunities and create space for a new generation of musicians. Under his direction, the Atelier Concert Series also fulfills a larger commitment of the church to be a center for community in the neighborhood. Like most of Fred’s projects, it offers not only moving musical experiences, but also a spirit of welcome and constant invitation to enter in and be a part of the long history of God’s work in Paris. Even if only for an evening.
A selection of interesting events for Christians in and around Paris in May. All events are in French.

The Princess and the Leaves

"I remember that a great princess said one day while walking in her garden she did not believe that there were two perfectly similar leaves.”-Leibnitz

From this anecdote, ACP’s very own Tom Johnson, world-renowned minimalist composer, wrote an opera of under twenty minutes. The role of the princess is held by two sopranos with almost identical voices, accompanied by two flutes with almost identical tone and a chorus of five gentlemen. The Princess and the Leaves, which until now was the highlight of the show Inventing New Errors, is presented for the first time independently. The opera will be followed by a musical performance by Dedalus.

Saturday 11 June, 16h, Collège des Bernardins, 20 rue de Poissy, 75005 Paris. Tickets 6€/ 3€. For more information, go to www.collegedesbernardins.fr.

I’m Afraid of Death

Some may be surprised that a Protestant pastor, Laurent Gagnebin, has given such a title to his new book in which he criticizes the often saccharine Christian responses to death. His approach reflects a conception of faith in which doubt is integral and fundamental. He explores the fear of death in this accessible book with unfailing confidence. Join the author for a time of debate and discussion.

Tuesday 31 May, from 19h30. Oratoire du Louvre, 4 rue de l’Oratoire, 75001 Paris.

Living Poetically in the World, a meeting with author Frédéric Brun

The Faculty of Letters at the ICP invites you to an evening with novelist and poet Frédéric Brun, winner of the Prix Goncourt for a First Novel in 2007 for Perla and winner of the 2010 award for Believing Writers for A Prayer for Nacha. He will discuss the central place of poetry in his life and works and his intellectual and spiritual debt to European culture.


Monastic Dining

Are you overwhelmed by life? Stifled by obligations and responsibilities? We propose trying something really different: a dinner of meditation, silence and reflection.

- 8pm: welcome
- 8:30pm sharp*: dine in silence, accompanied by music and readings
- 9:30pm: an exchange over coffee
- 10:30: end

What’s up in Paris

By Karen Albrecht

Paris Jazz Festival
The annual al fresco jazz event in the lovely Parc Floral on the fringe of the Bois de Vincennes is a favorite with frolicking families and serious jazz aficionados alike. The opening weekend’s "utopia" theme features the otherworldly Surnaturel Orchestra and a fabulously freaky tribute to jazz great Sun Ra. The action then globetrots through Swiss, Belgian, US, Spanish and Afro-Cuban themes, working up to a grand finale at the end of July celebrating the bridge between jazz and classical.

Les Pestacles
And lest the oldsters have all the fun, the city of Paris will be holding its special concert series for young kids every Wednesday throughout the summer at the Parc Floral de Paris. June events feature slam poetry set to music, Afro-Latin beats and cinema-themed variety acts. While you are at the Parc Floral, treat youngsters to a stop at the butterfly garden, or better yet, the wonderfully kitsch Paris-themed mini-golf where you can putt your way around miniature replicas of the city's iconic monuments.
8 June-28 September, www.lespestacles.fr

Solidays Festival
In its 18 years, this weekend-long AIDS awareness marathon at the Longchamps racecourse has blossomed into a major musical event and the ultimate feel-good fest. Headliners like Angélique Kidjo, Keziah Jones and US hip-hop superstars Cypress Hill share the bill with top electro and dance-music acts. At Sunday’s "color party" a fired-up crowd tosses around brilliantly pigmented powders, celebrating all the hues of the rainbow and especially the color of hope.
24-26 June, www.solidays.org

Retro C Trop
If "gimme that old time rock n roll" is more your motto, head for the Château de Tilloloy 100 kilometers outside Paris, for a festival of nostalgic "retro" rock. The lineup includes geriatric German rockers Scorpion, long-bearded superstars ZZ Top and Jethro Tull’s Ian Anderson, whose enchanted flute fueled the folk-pop soundtrack of the 1970s. In addition to the kinda music that soothes the soul, the grounds will host a campground for festivalgoers and an armada of themed food-trucks and snack stands.

33e Festival Chopin à Paris
Talented finalists from the prestigious Chopin Competition and other top musical contests perform the master's works in the Orangerie of the elegant Parc de Bagatelle inside the Bois de Boulogne. The emphasis is on Chopin, but Liszt, Beethoven, Debussy, and other greats round out the mix. Music lovers on a budget can enjoy the 26 June "Piano à portes ouvertes," an open-house featuring eight young musicians that is free of charge (aside from the garden’s 6-euro entrance fee).
18 June-14 July, www.frederic-chopin.com

Solidays Festival
In its 18 years, this weekend-long AIDS awareness marathon at the Longchamps racecourse has blossomed into a major musical event and the ultimate feel-good fest. Headliners like Angélique Kidjo, Keziah Jones and US hip-hop superstars Cypress Hill share the bill with top electro and dance-music acts. At Sunday’s "color party" a fired-up crowd tosses around brilliantly pigmented powders, celebrating all the hues of the rainbow and especially the color of hope.
24-26 June, www.solidays.org

Fête de la Musique, 21 June
All over France, on the longest day of the year, music is celebrated in all its forms. The day is jam-packed with official concerts, often in non-traditional venues. But the real stars are the countless aspiring artists, scruffy garage bands, and inspired amateurs who fill every park, café and street corner with the sweet sound of music as soon as the shortest night of the year begins to fall (and well beyond). Overlapping airspace can result in some unintended "battle of the bands" moments, but mostly it's a friendly, dancing-in-the-streets vibe, with peerless multigenerational people watching.
http://fetedelamusique.culturecommunication.gouv.fr

The sound of music
This June our thoughts are focused on just how important great music is to our lives. So naturally this month’s selection of events is an all-music-all-the-time affair.
A note of evangelism

By Peter Bannister

One of Fred’s great long-term achievements has been the way in which he has consistently not only provided a welcome at ACP for young musicians and particularly organists looking (sometimes desperately!) for an instrument on which to practice, but integrated them into the church’s worship life in a way that has been hugely beneficial for all concerned.

It can be argued that, particularly at a time when so much of French society is alienated from institutional Christianity, the arts have an important evangelistic function as a “kind of bridge to religious experience” (Pope John Paul II, Letter to Artists, 1999). As anyone who has spoken with visitors after worship services or concerts at ACP can attest, the timeless beauty and depth of sacred music often speaks to the unchurched in a way that goes beyond words, raising the question of the mysterious source of that beauty...

In involving a whole generation of gifted performers in the ACP choral and bell ensembles, Fred has on one hand allowed the church to profit from their talent and artistic inspiration, while on the other hand enabling the performers themselves to flourish both musically and personally in the context of a supportive environment. A community quite different in its values and their practical expression from the competitive and frequently unforgiving world of the French music schools which they have for the most part attended. And for that we are all deeply grateful.

Here comes the Marseillaise

By Rev. Jean-Christophe Bieselaar

You know how Fred is always light-hearted, likes to makes jokes. One day before a wedding, he asked me, “So, what can I play for you today, anything special?” And I replied, joking, “Make an effort, play me something especially grand today, Fred.” And we both laughed, and that was it.

But then as the wedding started and I entered first in the processional coming down the aisle, Fred “grandly” played the first few notes of the Marseillaise! He then smoothly and effortlessly segued into the Wedding March. It was amazing how discreetly and beautifully he played it! The couple were Chinese and I was the only one who noticed, but found it very hard to keep a straight face as I walked toward the altar facing the organ. At the same time I was thinking how really gifted he is to be able to do that! A perfect example of both Fred’s personality and his expertise.

Serve the City Mission Project

The Serve the City Mission Project is distributing food donated by Prêt à Manger to the needy. There are now nearly 20 American Church volunteers serving up to 150 meals five days a week to the less fortunate in and around Paris. Additional volunteers are needed to help pick up sandwiches from the Prêt à Manger’s Neuilly-sur-Seine shop at 8h and distribute them to homeless people. Come join the team and help us Serve the City! Contact parisservethecity@gmail.com.
Here’s a riddle: What has four separate rooms the size of a small Paris apartment, 3,328 pipes (not including the plumbing!), 200 keys that don’t seem to open any doors, and requires a Wizard (or Wizardess) of Oz behind a screen to make it all function?

If you guessed our magnificent Beckerath pipe organ (nicknamed “Becky”) you are right!

What did we have before Becky? In 1931 a pipe organ by the John Abbey Company was installed in our newly built nave. Unfortunately the builder went bankrupt during the installation and, although there were many beautiful sounds, it had serious technical failures from the start. It constantly broke down and often had notes that would sound all by themselves, known as ciphers.

The famous Sunday in 1965 that Dr. Martin Luther King Jr. preached at ACP, the organ totally malfunctioned, leaving the service without any musical accompaniment. I’m told that Edmund Pendleton, the Music Director at the time, was heard muttering “I have a dream... to get a new organ!”

How did we manage to purchase the Beckerath organ? The first step was ruling out an electronic organ. While such instruments are adequate in certain situations, it was strongly felt by many that our sanctuary required a magnificent pipe organ to go with the architecture and brilliant stained glass windows. Unfortunately Dr. Edwin Tuller, the senior pastor at the time, highly favored an electronic organ, and his wife did not like the sight of organ pipes. Needless to say we faced an uphill battle. However Dr. Thomas Duggan, the incoming senior pastor in 1979, saved the day. When asked if he could tell the difference between two recordings, one made on an electronic organ and the other on a pipe organ, much to Dr. Tuller’s amazement he replied, “It’s obvious which one is the pipe organ. The second one.” The rest is history. Pipes it would be!

How did we come up the money? With a total cost of $600,000 it was a monumental task for our congregation. Initially we assumed there would be one or two major donors who would fund the project. What happened instead was the exact opposite of our expectations: a true representation of ACP as “many hands, one body.” The funding came from over 500 individual donors and some 50 companies. Several gifts were sizeable: the American Ambassador to France, Joe Rogers, gave a magnificent fund-raising reception at the Embassy Residence; Victor Vasserely, the Hungarian-French artist, donated one of his optical illusion paintings to be auctioned off for the project; Yves Montand, the famous French actor, even made a gift! But there were also hundreds of small offerings that were equally important. Together they made possible an aural and visual centerpiece for worship at ACP.

Extract from ACP’s "125th Anniversary News,” Christmas 1981

“But it is the organ which remains Fred’s first love, a turn of events he never would have predicted when the choir director from his home church in Enumclaw, Washington, called his mother one day and asked if her 14-year-old boy might like to take organ lessons. “What?!” Fred remembers answering. “What a horrible idea! That’s the most boring instrument!” But his teacher was a “fireball” and he soon was so entranced that his father had to try him away from the Hammond at church to come to dinner.”
The first time I saw handbells, I was immediately enchanted. It must have been in 1996, when I started attending worship services at the American Church. I knew pianos, organs, guitars, and most other instruments – but handbells? I had not known they existed!

Each time the handbell ringers played was a treat. Why couldn’t they ring more often, I demanded. Laid out nearly in a row on velvet-draped tables, the gleaming bells were simply magical to look at. Rung, they were miniature church tower bells beckoning worshippers.

In 1997 or 1998, Fred launched a beginners’ handbell choir. He promised: you didn’t have to know how to read music; you didn’t have a background in music. All he asked was that you wanted to learn to ring and be committed to rehearsals.

Dare I? I hesitated. I was surely going to be Fred’s biggest challenge. In school, I nearly flunked my class in music theory. I just never understood whole notes, half notes, quarter notes, no matter how hard the teacher tried to explain. Not particularly good at science and math either, I looked forward more to learning about the periodic table and algorithms than time signatures and meters.

But Fred changed all that. He made learning music theory not just possible but also fun, erasing with his patience and humor the bad memories I had. After a few years, he put me in the intermediate choir, and when positions opened up, pulled me up to the advanced choir, the Bronze Ringers.

I hadn’t realized just how privileged I was until I started participating in handbell festivals in Europe co-conducted by Fred. Hundreds and hundreds of ringers from the United States flew in for two weeks of combined tourism and handbell work. During these festivals, I often overheard participants gushing among themselves about how much they were learning from Fred. There was envy in their voices and eyes whenever they found out that I was ringing in Fred’s choir in Paris. Amid all that interest, I felt that I was wearing an invisible badge that labelled me as “Fred’s ringer”.

Being “Fred’s ringer” does not speak about what I have been able to do. Instead, it speaks more of all that Fred has shared. What he has shared transcends the hands-on lessons on the right techniques of handbell ringing or musicality. It goes beyond getting me during rehearsals to ring that hated 16th note not too early or not too late (or any note for that matter!), or to respect the “pianissimos” or the “fortissimos.” It is about him knowing all of my musical weaknesses, and still having the grace to accept and to forgive when, while in front of the congregation, I still didn’t get that 16th note in or any note for that matter!

Anne Kimball

While on sabbatical leave in France, I hooked up with an old college friend, Allison Bigelow. She in turn introduced me to Jane Perkins and Bonnie Woolley. All three were bell ringers, and constantly talking about bells. I really had no idea what it was all about, having never seen a bell performance.

Finally, Jane encouraged me to come to a bell concert. Appropriately enough, it was a concert by the Raleigh Ringers. I was enchanted, and immediately thought, “I can do that!” That was pretty egotistical of me, since I had no idea of the complexities of the actual ringing of the bells – how to hold them, how to make them ring, how to create different dynamics, say nothing of thumb damping, 4-in-hand, mallets, etc. But I knew I had the musical background to play – how to read music, and how to count (most important!).

By the end of the year, I had had my first lesson with Fred: it really was the basics – how to hold the bells, and if possible, make them ring. I remember I was not the star of that small learning group. It reminds me of a sketch one sees on bell bags; it shows a young woman, hair is standing on end, a desperate look on her face, and a bell in each hand, saying: “You want me to do what with these?”

I think Fred figured I knew the basic techniques of how to make the bells ring, so when he gave me a test to see which bell group I should join, he tested my ability to read rhythms. He had me read some rhythmical music by tapping on two bells. His comment: “Ah, a natural, eh”!

Well, I don’t think it was a question of being a natural at reading rhythms, it was just long experience. And of course what Fred didn’t know was that my main problem was the actual playing of the bells! That was to mean a lot of hard work

Continued on page 20 ...
Ringing endorsement

by Charlie Gay

No less than five handbell choirs chime in at various American Church in Paris services and concerts as the result of the program music director Fred Gramann built from scratch 35 years ago.

Fred not only started the program but has become world renowned as a handbell teacher, composer and conductor who travels the globe orchestrating workshops.

For youth and children, there is a Youth Handbell Choir and a Choirchimes group, and for adults there are three handbell choirs: the Bronze Ringers, Celebration Ringers and Spire Ringers. The Bronze Ringers tackle the most difficult pieces, the Celebration group plays intermediate-level pieces, and the Spire choir performs beginners’ music. But sometimes ringers play in all three choirs.

The origins of the handbell program date to 1981. “The Women of the American Church had some money left over from an orientation program (Bloom Where You’re Planted), and so I suggested that they buy a couple of octaves of handbells so we could be the first church in France to have a handbell choir,” Fred said. “And they did that, and over the years other people donated bells, and now we have many, many octaves of bells. It’s a very exciting program and very unique. There are very few sets of bells in France.”

The program, and Fred’s legend, grew quickly. By the mid-1980s, the handbell choir was a featured participant in the dedication of the newly restored organ at the Sacré Coeur on Montmartre, and by 1992, music publishers in the US had already given Fred a ringing endorsement by accepting 10 of his compositions for handbells.

Ringers in the three adult choirs don’t have to necessarily be able to read music, but if they don’t, they have to have a good ear so they can pick things up quickly, Fred explained. When you start with the Spire Ringers, you don’t just ring; you receive Fred’s lessons in technique that profit you as you develop your skills. And because of the transitory nature of the ACP’s membership, he has to juggle new ringers as well as he juggles a multiple set of bells. And that is very well indeed.

Robin Taylor

Sir Fred! If Fred were British, I have no doubt that by now he would have been knighted!

Helen Keller once said, “What we have once enjoyed we can never lose. All that we love deeply becomes a part of us.” Playing in Fred’s bell choir is a magical experience and a stimulating activity I love.

Many years ago, after hearing the bell choir play during ACP’s worship service I wanted very much to learn how to ring bells. My wish came true when Fred started a second bell choir. No one in our group had ever rung bells, and some did not know how to read music, but it quickly became apparent we were learning from a real pro.

Fred briefed us on the history of bells; led us in meter-change exercises; and we started learning to play a composition. He was always patient, calm, and full of humor, and bell rehearsals became the highlight of my week. When Fred informed us we would eventually be playing a piece in church I recall that it never occurred to us that this was part of the deal! When playing during the Sunday service became a reality, we pulled through, thanks to our warm up session, Fred’s encouragement, and impeccable direction.

A few years later, I mentioned to Fred and Nancy my enthusiasm for being in the bell choir and that I hoped someday to be able to play with the advanced group. That day arrived, and with only two rehearsals to perfect my part, I asked permission take the bells home. I lugged them up 150 steps to my studio and practiced. Hart Morris’
when I joined the Bronze group. I think everyone knows Fred’s talents: his musicality, his perfectionism, his ability to ring bells, his compositions. But to all the other qualities, I have to add that he is amazingly tolerant. Once the piece has been played, he doesn’t criticize, nor is he interested in hearing apologies. I remember the first time I apologized, it was because I had clonked one bell against another during a performance. He wasn’t interested; that was just one of the things that happens.

In all my memories of bell music I played, one memory sticks out. It is something of which – at least according to Fred – I can be particularly proud, but it has nothing to do with musicality, bell techniques, or even counting. It was during a Christmas concert when suddenly, without warning, my bell stand, light, and music all went crashing to the floor. I did what to me was obvious – I stepped over to Robin Taylor who was ringing next to me, and kept on ringing, sharing her music. That impressed Fred, who confessed afterward that his first reaction had been that we would have to stop.

So thank you, Fred, for that, and for enriching my life. I have always loved music and been involved with it in one way or another, but most important to me has been making music. Here in Paris my way of doing that has been by playing bells.

piece required fast changing of bells, plucking, thumb damping, mart lifts, and in my view, the pace was not slow. The Sunday we were to ring I knew I would manage, even though I was bursting with nervous energy. After the service I received a warm welcome of congratulations and thanks from Fred and my fellow bell ringers. I was on top of the world.

I imagine most people can learn to ring bells as long as they have the interest and will to do so. However, with Fred's superb leadership, artistic guidance, and drive for perfection, one learns not just how to ring notes, but to play with expression and precision. How lucky I am to be learning from a maestro!

And Nancy has always provided words of support; without her, we could never have pulled off several secret surprises for Fred! Nancy, you are a star. My bell ringing journey is one of the joys of my life. Thank you, Fred, for sharing your extraordinary gifts.

Extract from the "125th Anniversary News," Christmas 1981

“In the last year, Gramann has also added a bell choir of eight persons to the church’s musical life, thanks to a gift from the Women of the Church. Although he says the choir will never be able to perform complicated works, because of the transient nature of the membership, they have won admiration both on Sunday mornings and in special concerts. And the wife of the American ambassador was so captivated on hearing them that she insisted they entertain at her own Christmas reception.”
Fashion lovers of all ages should plan a visit to the Musée des Arts Décoratifs to see two diverse exhibits.

Start with "Barbie" a light-hearted and whimsical tribute to the doll who was first launched by Mattel in 1959. Barbie was not a doll to be cuddled and cooed at; rather she was a fashionista! The whole objective was to get the doll and then build her wardrobe. Over the years Barbie became the darling of the Who's Who of fashion designers as witnessed by the showcases filled with outfits designed by the likes of Chanel, Dior, YSL, and Oscar de la Renta, among others.

But there's more to Barbie than clothes. There's her car, and her horse and her apartment... an entire lifestyle. Of course Ken is present, as well as other friends and family.

One of the most interesting vitrines features the many different skintones, eye colors and hair colors available. As of this year Barbie also comes in new shapes and sizes including a "tall", "petite" and "curvy" silhouette in addition to the iconic, classic version.

Don't forget that Barbie was a working girl. She's been a nurse and a doctor, she's been an astronaut, a rock star, a teacher, and best of all, and she's been a candidate for President.

With over 700 dolls to see, budget plenty of time to marvel at this billion-dollar brand, and then move on to some serious fashion.

Across the hall, make your way towards "Fashion Forward, Three Centuries of Fashion." In celebration of its 30th anniversary, the museum has opened its vaults to curate a chronological overview of fashion from the late 17th century to now. What unfolds is a series of displays that incorporate not just the fashion but also the decor of the time such as wood paneling, wallpaper screens and various textiles. Seen this way, fashion and lifestyle trends of each era are evident.

Over the centuries, necklines, hemlines and waistlines for women move up and down, skirts are voluminous or follow the line of the body, and corsets come and finally go. Clearly, no one could dress themselves as the clothing was just too complicated to put on and remove. Hard to imagine that some society women changed as many as five times a day! It's also clear that women's clothes was often constricting and uncomfortable for several hundred years.

Among the exquisite pieces in the exhibit are two gowns from the house of Charles Frederick Worth. Worth was an English fashion designer who founded his "maison" in Paris in 1858. Considered by many to be the father of haute couture, he was frequented by European royalty and aristocracy. A shameless self-promoter, he was the first to use live models and to sew a branded label into garments.

Moving forward into the 20th century, it is interesting to note the timelessness of gowns from the 1920's and 1930's, while noting the avant-garde influence of Elsa Schiaparelli.

Like a grand finale, the last room houses a sinuous staircase populated with mannequins dressed in fashions from every post-war decade. It's a fun flashback that includes the iconic full-skirted "New Look" by Dior as well as the famous metal dress by Paco Rabanne. The show ends with original creators such as Vêtements rubbing shoulders with well-known designers.

With over 300 items of men's, women's and children's fashion, this is a must-see for fashion lovers.

Barbie through 18 September; Fashion Forward through 14 August; at the Musée des Arts Décoratifs, 107 Rue de Rivoli, 75001 Paris

Bloom Where You're Planted - join our Planning Team

The next Bloom Where You’re Planted Program will be held on 8 October. We are looking for volunteers who would like to help organize this well-known, ground-breaking program that helps Anglophone newcomers settle into their new life in Paris. If you’d like to find out more about how you can help, please contact Kim at bloom.acparis@gmail.com.
The Mairie du 7ème hosted a family event on 18 May, to promote the English language, and the American Church youth choir participated!

Kerry Lieury, a longtime member of the alto section, remembers the Easter when, in the traditional close to the service, people from the congregation came up to sing the Hallelujah Chorus with the choir. Afterward, the ACP altos gathered excitedly around two tall women who had joined them.

Kerry led a post-Chorus chorus of ACP regulars in marveling at the women’s voices and urging them to join the choir.

They demurred, saying they were just visiting. They were Metropolitan Opera stars Susan Graham and Christine Goerke, in Paris to perform at the Palais Garnier.

Even if they could not become members of Fred’s Quai d’Orsay crew, Kerry recalls, they raved about his conducting and said they loved singing under his direction.

Reverend Tim Vance was officially installed as our Associate Pastor on Sunday 22 May.

Bring up the Bulletin

Did you forget your copy of the Bulletin in the pew? Want to find the email of one of the pastors? Confirm the date of an event? Do it with the ACP app!

1. Download the app, and launch it.

2. Click on “messages” at the bottom.

3. Click on “Bulletins” at the top.
Compositions by Fred Gramann

**Note from the editor:** I thought I could list all of Fred’s compositions on one page - what was I thinking? He’s written over 100 compositions! Here’s a very modest sample of his pieces over the last 40 years.

**HANDBELL**
- **A Glorious Everlasting Hallelujah Raise**, AGEHR AG35186 (3-5 octaves handbells)
- **A Joyous Fanfare**, Choristers Guild CGB926 (3-5 octaves handbells)
- **All Glorious Above**, AGEHR AG37002J (3-7 octaves handbells)
- **“Allegro” from the Concerto in A minor** (Vivaldi/Bach) AGEHR AG57021
- **Alleluia Fanfare**, Lorenz HB343 (2-4 octaves handbells)
- **An American Folk Hymn Sampler**, Lorenz 20/1019 (3-5 octaves handbells)
- **Angels We Have Heard on High**, AGEHR AG34015 (3-4 octaves handbells)
- **Carillon (Louis Vierne)** Jeffers S9200 (3-7 octaves handbells)
- **Carol of the Wise Men**, Jeffers JHS9178 (3-7 octaves handbells)
- **Celebration**, Lorenz 20/1397L (3-5 octaves handbells)
- **Change Ring Prelude on ‘Divinum Mysterium’,** Lorenz 20/1239L (3-6 octaves handbells)
- **Come, Thou Almighty King**, Concordia 97-6465 (3-6 octaves handbells)
- **Dance of the Sugarplum Fairy**, (Tchaikovsky) Beckenhorst HB152 (5 octaves handbells, opt. handchimes)

**CHORAL AND HANDBELL**
- **Cantique de Noël** (Adams) (Children’s choir, SATB, two handbell choirs, piano)
- **Great God, We Sing That Mighty Hand**, ECS Publishing #5478, (SATB, Organ, Optional Handbells)
- **O Taste and See**, unpublished (SAB choir and four handbells)
- **Eleven Sacred Choral Responses**, Lorenz AGC037 (SATB, handbells)
- **The Heavens Reveal the True Glory of God** (solo sextet, choir, handbells, organ)

**CHORAL**
- **A Winter Carol**, Concordia 98-3002 (SATB choir)
- **As Joseph Was A-walking**, ECS Publishing #7850, (Soprano solo & SATB)
- **Babe of Bethlehem**, Concordia (SATB Choir and organ)
- **Creator of the Stars of Night**, Augsburg Fortress 11-10494 (SATB choir, keyboard)
- **Do not fear**, ECS Publishing #7958, (Soprano solo or soli, SATB)
- **For the Lord Will Satisfy**, ECS Publishing #7959 (soloist, SATB choir)
- **For Where You Go**, Augsburg Fortress 11-10419 (Soprano solo, SATB, keyboard),
- **Hic est Filius meus**, unpublished (Sop. Solo, SATB)
- **In the Temple of the Lord**, unpublished (Soprano solo, SATB)
- **Let All Mortal Flesh Keep Silence**, ECS Publishing #5171 (SATB)
- **Lullaby for the Holy Child**, ECS Publishing #5631 (SATB, Organ),
- **Mary Had a Baby**, unpublished (SATB)

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I have great memories of a handbell arrangement Fred composed on the occasion of (son) Isaac’s anticipated birth and in his honor during Advent 1989 “Infant Holy, Infant Lowly.” Now that infant is a 17-year-old, standing 6’2’’, yet he is a humble, kind young man.

Ken and Bridget Waddell, former Co-Associate Pastors at ACP
Kampala Baptist Church, started in 1962 in Uganda by Baptist missionaries fleeing wars in the Congo, was forced “underground” during the Amin dictatorship years then was born again in 1979. In May, KBC celebrated 30 continuous years of God’s faithfulness in our present church building. Among many special events during the anniversary week was the Children’s Bash on Saturday. The theme of the day was “Thankfulness” from Psalm 100:4 “Enter into his gates with thanksgiving and into his courts with praise.”

Remember, 49% of all Ugandans, and also of KBC members, are below 15 years old. See 300 of them here as we lined up behind two of our older Rafiki boys ...

...and a real brass band to march through the crazy busy streets of Kampala to a nearby playground for a whole day of fun.

Music plays an important part in any celebration in Uganda. As our contribution to this special day, 20 of our Rafiki boys performed the famous American Thanksgiving hymn “Come Ye Thankful People Come,” previously unknown to others here. Our boys, ages 10 to 15, love to sing and loved learning the words and motions by heart at special nightly rehearsals just before “lights out.” They are shown here as they wait to go on stage for their performance. Some had already had their face painting done – for the very first time ever!

We missionaries wonder whether our Rafiki children realize just how much they do have to be thankful for. Most are orphans or foundlings; some were given up to Social Services by parents, grandparents or other relatives who knew they were dying of AIDS. God brought each and every one of them (and me, too!) to be cared for, nurtured, educated and loved here at Rafiki. They are well-fed, healthy, and happy. Most are responding wonderfully to the Rafiki Christian Classical Education curriculum. Above all, we are learning to know God through his Word.

We thank God, and Rafiki Foundation, and we thank you, ACP friends, who support my ministry here both through your prayers and financially.

May God bless you all as he does bless us here.
It is rare that a pastor can experience the flourishing fruit grown from seeds she planted many years before. I had that privilege and blessing when I visited the ACP Mission House for The Living Truth Foundation in Ghana in March. This ministry was begun by Francis and Anna Cobbinah. Francis had come to Paris in 2002, wanting to change his life, and landing at ACP because he had a dream that the church he needed had a red-haired woman pastor. When he walked in and saw me, he said he knew he was in the right place.

Over his year here, he participated in every Bible study we offered – my Bible studies, my husband Marvin’s study, and Sarah Sours’ Disciple Bible Study. He came back to Christ. He listened carefully to the advice and guidance he received from me, my husband, Sarah and his fellow students, like Carolyn Bouazouni.

When Francis decided to return to Ghana and join his wife Anna in evangelism, I encouraged him. When they decided to begin the ministry of teaching the Disciple Bible Study in the prisons, we all prayed for them and found ways, over time, to help. Now this ministry reaches into six prisons. Even though Francis has passed on, Anna continues the Bible studies, and also preaches weekly in local prisons and in the local hospital. When she has time and transportation she visits and speaks at local village schools. It is full-time mission work!

The prisoners in Ghana, like convicts everywhere, are the outcasts of society. They have often done terrible things, especially those in the Maximum Security Prison. They have often been rejected by their families; in Ghana this means they have no one to bring them basic necessities such as soap and extra food (soap is not provided to the prisoners, either to wash themselves or their clothes). They only receive two meager meals a day. Many face long sentences, even life sentences. And some, we learned, are probably innocent but are stuck there due to lack of money to pay for lawyers.

Jesus made it clear that he valued the outcasts of society. He ate with them, healed them, cast evil out of them. He commanded us to feed the hungry, clothe the naked, attend to the sick, welcome the immigrant, and visit those in prison (Matthew 25:31-46). This is what your mission through Anna’s work accomplishes. These outcasts are learning that Jesus loves even them, that they can be forgiven and begin a new life. In the darkness of their prisons, they are experiencing light, even moments of joy, as we saw when we worshipped with them. Many of those who have been released have turned their lives around, and some have even become pastors.

What makes this ministry different from and more successful than many other prison ministries, is the in-depth Disciple Bible Study which is being taught. This study requires daily “homework,” weekly meetings, regular teachers. It is reinforced by the graduation ceremonies which we attended. The Word of God is powerful – how precious it was to see the way Christ can change lives! As a result, this mission requires funds – funds to buy Bibles, study materials, notebooks, pens, Disciples pins and certificates. And, as a concrete symbol of God’s care, money is needed for soap, and the food which Anna cooks for the officers, choir and Disciples students on these occasions.

I am working to get some churches in California to join you in supporting this mission. I encourage you to visit whenever you can – it will be a faith-renewing experience! I was very grateful to meet up with Carolyn Bouazouni who guided and partnered with me. Thank you for your ongoing giving of money and time for this exciting, transformative ministry!
THANK YOU, LORD!

We are very happy to announce the birth of our daughter, Paris Ekuwa Ansah, on 11 May at 7:10 pm. I am so thankful to the Lord Almighty for this beautiful Baby! You can see my ENORMOUS smile in the picture of both of us!

Prayerfully, I will to be able to go back to Ghana in a few months once I have her passport and Visa in hand to introduce Paris to her father who cannot wait to see us both at home. He is a very proud father and misses us deeply.

We want to hereby thank every one for their prayers and support as I felt the presence of the Holy Spirit with me during my pregnancy and delivery.

I shall send more pictures when I am back in Ghana.

Kisses from Paris, Destiny and Tony!

The quest for forgiveness

Sunday 26 June, 12h, ACP

What does it actually mean to forgive? What is the spiritual law of forgiveness? How can we learn to let go and move on?

Learn more about this important topic in a class taught by Pringle Franklin, author of Hope & Healing in Marriage.

Details: Sunday, 26 June in the Catacombs. Gather at noon, program begins at 12:20 p.m. The talk will last one hour; afterwards, there will be time for questions and answers. People wishing to attend the contemporary service will be able to slip out before the Q&A session.

(Note: Pringle presented this talk at the Women’s Gathering in April; she is repeating it to include men and others who missed the first presentation but wish to attend.)

Volunteer with Habitat for Humanity

Founded in 1976, Habitat for Humanity has built or renovated more than 800,000 homes around the world, providing more than 4 million people with safe, decent, affordable shelter. Anyone who can hold a hammer or a paint brush is welcome to the work of Habitat for Humanity. Volunteers provide manpower that allows the building of homes or making renovations at considerably lower costs.

More importantly, the volunteering experience transforms lives: both for the volunteers who work alongside Habitat homeowners and for partner families who see people who care enough to help them break the cycle of poverty.

The American Church in Paris is organizing a Habitat for Humanity trip for August 2016. If you’re interested in joining the Habitat trip to Kyrgyzstan this summer (end-July to 8 August), please contact the Habitat leader Kai-Marcel Grunert via email: awaiting_further_informations@yahoo.com or have a look at the information on the ACP website. Note: Volunteers must be 16 years old or older.
Bloom Where You’re Planted
How to Live in France

9h30 - 18h00, Saturday 8 October 2016

An orientation program for English-speaking newcomers to Paris
For English-speaking newcomers navigating the wonderful but sometimes perplexing French culture

Learn about: French cooking and how to adapt your home recipes to French ingredients; Where Parisians shop for clothes and home items; Where to go for entertainment in the City of Light; About red tape for taxes and real estate; The key to thriving in the French workplace and how to stay healthy in Paris; Transitioning to a new culture; The education system and school options; plus, history, architecture and culture of Paris. Then join us for the Wine Down, introducing you to wines and cheeses from five different regions of France. Relax, make a toast with new friends to celebrate the incredible adventure in your new Parisian home.

PURCHASE TICKETS ON LINE http://bloom.acparis.org
Take advantage of the Early Bird Pricing before 1 September!

Youth@Noon

Every second Sunday of the month, 12h15-13h15 in G2

Are you a youth (ages 11-18) who is unable to attend other youth group events or are you looking for another chance to hang out and grow in faith? Join us for a time of fellowship once a month to discuss everything from the week’s scripture lessons to current events, and how they relate to you! French and English speakers welcome. Lunch will be provided. For more information, email youthpastor@acparis.org.
**ACP Spire Diary – June 2016**

*events, meetings and concerts*

(please check [www.acparis.org/whatson](http://www.acparis.org/whatson) for updates and weekly schedules)

<table>
<thead>
<tr>
<th>Special Events and Monthly Meetings and Concerts</th>
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<tbody>
<tr>
<td><strong>Fête des Mères (France)</strong></td>
<td>Sunday</td>
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<tr>
<td><strong>Congregational Meeting</strong></td>
<td>Sunday</td>
<td>12h15</td>
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<tr>
<td>The Council requests the presence of all voting members</td>
<td>29 May</td>
<td>Theater</td>
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<tr>
<td>of the ACP at the semi-annual congregational meeting.</td>
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<tr>
<td>The purpose of this meeting is to vote on the nominations</td>
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<tr>
<td>**Atelier Concert - Nicole HANIG - soprano; Allen</td>
<td>Sunday</td>
<td>17h00</td>
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<tr>
<td>SAUNDERS - bass; Jeffrey PETERSON - piano**</td>
<td>29 June</td>
<td>Sanctuary</td>
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<tr>
<td><strong>Breakfast Ministry</strong></td>
<td>Friday</td>
<td>19h00</td>
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<tr>
<td>Preparation: Friday 19h00, meet at ACP Reception</td>
<td>3 June</td>
<td>19h00</td>
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<tr>
<td>Distribution: Saturday 08h00, meet at ACP Reception</td>
<td>Saturday 8h00</td>
<td>Jurie Ane Feleo</td>
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<td><a href="mailto:parisservethecity@gmail.com">parisservethecity@gmail.com</a></td>
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<tr>
<td><strong>Free Gala Concert in celebration of Fred Gramann’s</strong></td>
<td>Saturday</td>
<td>19h30</td>
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<tr>
<td><strong>40 Years of Music Ministry at the ACP</strong></td>
<td>4 June</td>
<td>Sanctuary</td>
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<tr>
<td>A champagne reception with “40 Cakes for Forty Years”</td>
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<tr>
<td><strong>Special Concert - Raleigh Ringers, handbells</strong></td>
<td>Sunday</td>
<td>17h00</td>
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<tr>
<td>Free admission, with free-will offering</td>
<td>5 June</td>
<td>wine and cheese reception</td>
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<tr>
<td><strong>ACP Today: Faith Talk in Paris radio show</strong></td>
<td>Monday</td>
<td>20h45</td>
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<tr>
<td>Tune in for inspiring music and interviews.</td>
<td>6 June</td>
<td>21h30</td>
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<tr>
<td><strong>Retreat for Adults</strong></td>
<td>Weekend</td>
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<tr>
<td>A contemplative weekend at the historic Benedictine</td>
<td>10-12 June</td>
<td>Abbaye-Fleury</td>
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<tr>
<td><strong>ACP MOPS (mothers of children ages newborn-6)</strong></td>
<td>Friday</td>
<td>10h00</td>
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<tr>
<td>Childcare available. Come “flourish fiercely” with us.</td>
<td>10 June</td>
<td>12h00</td>
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<tr>
<td><strong>Friday Mission Lunch (volunteers needed)</strong></td>
<td>Friday</td>
<td>10h00</td>
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<tr>
<td>Every Friday a hot, nutritious meal is prepared for the</td>
<td>10 June</td>
<td>14h00</td>
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<tr>
<td>homeless and needy. ACP is responsible for the meal on</td>
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<tr>
<td>the second Friday of each month, but we are grateful for</td>
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<tr>
<td><strong>Writers’ Group</strong></td>
<td>Saturday</td>
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<tr>
<td>A presentation and discussion on ACP’s prison ministry.</td>
<td>11 June</td>
<td>14h30</td>
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<tr>
<td>A time of fellowship and a discussion. Childcare will be</td>
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<tr>
<td><strong>Women’s Gathering - Carolyn Bouazouni</strong></td>
<td>Sunday</td>
<td>12h15</td>
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<tr>
<td>A presentation and discussion on ACP’s prison ministry.</td>
<td>12 June</td>
<td>-13h30</td>
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<tr>
<td>A time of fellowship and a discussion. Childcare will be</td>
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</table>

Did you know you can follow the American Church of Paris on social media?

@AmChurchParis /AmericanChurchParis
<table>
<thead>
<tr>
<th><strong>Special Events and Monthly Meetings and Concerts</strong></th>
<th><strong>Sunday</strong></th>
<th><strong>12 June</strong></th>
<th><strong>17h00</strong></th>
<th><strong>Sanctuary</strong></th>
<th><strong>Fred Gramann</strong></th>
<th><strong><a href="mailto:music@acparis.org">music@acparis.org</a></strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Youth@Noon</strong></td>
<td><strong>12h15 - 13h15</strong></td>
<td><strong>G2</strong></td>
<td><strong>Billy Roberts</strong></td>
<td><strong><a href="mailto:youthpastor@acparis.org">youthpastor@acparis.org</a></strong></td>
<td><strong>13h30</strong></td>
<td><strong>Jurie Ane Feleo</strong></td>
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<tr>
<td><strong>Atelier Concert - Laura POTRATZ - mezzo soprano; Sivan YONNA - soprano; Laurana MITCHELMORE - piano</strong></td>
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<tr>
<td><strong>Movie Discussion Group</strong></td>
<td><strong>19h30</strong></td>
<td><strong>Room G2</strong></td>
<td><strong>Rebecca Brite</strong></td>
<td><strong><a href="mailto:movies@acparis.org">movies@acparis.org</a></strong></td>
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<tr>
<td><strong>Sandwich Ministry</strong></td>
<td><strong>19h00</strong></td>
<td><strong>13h30</strong></td>
<td><strong>Julie Ane Feleo</strong></td>
<td><strong><a href="mailto:parisservethecity@gmail.com">parisservethecity@gmail.com</a></strong></td>
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<tr>
<td><strong>Atelier Concert - Michael Tsalka - piano</strong></td>
<td><strong>17h00</strong></td>
<td><strong>Sanctuary</strong></td>
<td><strong>Fred Gramann</strong></td>
<td><strong><a href="mailto:music@acparis.org">music@acparis.org</a></strong></td>
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<tr>
<td><strong>ACP Today: Faith Talk in Paris radio show</strong></td>
<td><strong>20h45 - 21h30</strong></td>
<td><strong>100.7 FM, Radio Fréquence Protestante</strong></td>
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<tr>
<td><strong>Multicultural Couples Potluck Dinner</strong></td>
<td><strong>20h00</strong></td>
<td><strong>At a private residence</strong></td>
<td><strong>Monica Bassett &amp; Anja Wyss</strong></td>
<td><strong><a href="mailto:multicultural@acparis.org">multicultural@acparis.org</a></strong></td>
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<tr>
<td><strong>Guest Choir at 11h Worship Service - The Choir of the American Protestant Church of the Hague</strong></td>
<td><strong>11h00</strong></td>
<td><strong>Sanctuary</strong></td>
<td><strong>Fred Gramann</strong></td>
<td><strong><a href="mailto:music@acparis.org">music@acparis.org</a></strong></td>
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<tr>
<td><strong>Atelier Concert - IMPACT International Musicians Performing Arts Cultural Troupe</strong></td>
<td><strong>17h00</strong></td>
<td><strong>Sanctuary</strong></td>
<td><strong>Fred Gramann</strong></td>
<td><strong><a href="mailto:music@acparis.org">music@acparis.org</a></strong></td>
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<tr>
<td><strong>ACP Café</strong></td>
<td><strong>19h30 - 21h30</strong></td>
<td><strong>Theater</strong></td>
<td><strong>Natalie Raynal</strong></td>
<td><strong><a href="mailto:cmusic@acparis.org">cmusic@acparis.org</a></strong></td>
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<tr>
<td><strong>ACP Youth is partnering with Serve the City</strong></td>
<td><strong>Week:</strong></td>
<td><strong>6-12 July</strong></td>
<td><strong>Alyssa McKnight</strong></td>
<td><strong><a href="mailto:youthintern@acparis.org">youthintern@acparis.org</a></strong></td>
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(please check [www.acparis.org/whatson](http://www.acparis.org/whatson) for updates and weekly schedules)
YOU’RE INVITED TO A SPECIAL CELEBRATION
40 YEARS OF MUSIC MINISTRY AT THE AMERICAN CHURCH

In June 2016 Fred Gramann will have served for four decades as the Director of Music at the American Church in Paris. We are marking this milestone by celebrating the importance of music ministry to this congregation and to the larger community.

What will be happening?

On Saturday 4 June there will be free gala concert at 19h30, followed by a champagne reception with “40 Cakes for Forty Years”.

On Sunday 5 June there will be special music at the 11h worship service.

On Sunday 5 June at 17h there will be wine and cheese reception prior to the special Atelier Concert at 18h.

On Sunday 5 June at 18h the Raleigh Ringers from Raleigh, North Carolina will thrill us with their music.

How can you help?

Many volunteers will be needed, from decorating, ushering or preparing food, to donating a cake or being a server at a reception. You’ll find a complete list of needs on the ACP website under “Fred’s 40th” or by requesting a list from music@acparis.org.