

REPORT
2016 GERMAN GOSPEL CHOIR TOUR
THE WISCONSIN GOSPELLERS
June 29-July 14, 2016



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Pastor Hanns-Peter Giering
(translated by Fritz West)
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Building Community
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I) SNAPSHOT

- Thirty-five (35) persons signed up for the tour, six (6) dropped out for various reasons, making for a final tour group of twenty-nine (29) persons. All four Associations of the Wisconsin Conference UCC were represented.
- The cost of the tour was \$3450. Six (6) persons received scholarships in the amount of one quarter of the cost of the tour (\$867.50).
- Of these twenty-nine (29) choir members, five (5) were musicians: choir director, accompanist (piano and violin), two persons serving as soloists and section leader, one as section lead and back-up pianist. All musicians were compensated.
- At each rehearsal information was shared about Germany, the up-coming tour, or travel tips. Information forms were collected from all members of the choir: Travel Information, and Emergency Contact and Medical Information, and a liability release form. All persons on the tour had health insurance, either through their regular insurance provider or supplementary travel insurance.
- The trip generated nearly \$79,000 and cost nearly \$72,000. Including money on hand prior to the tour (as of January 1, 2016), the Wisconsin Conference UCC now holds on account some \$10,000 that the Wisconsin Gospellers may use future programs.
- Over the course of the year, ten (10) rehearsals were held: two (2) in Green Lake (Pilgrim Center and Green Lake Conference Center); three (3) at Peace UCC, Stevens Point; four (4) at First Congregational UCC, Tomah; and one (1) at Cedar Community, West Bend. Workshops accompanied rehearsals on three (3) occasions, in September, January, and April, with concerts following the latter two. The first and the last rehearsals were retreats that began on Friday evening and ran through Saturday; the other eight (8) were held on Saturday only.
- The tour lasted a little more than two (2) weeks, departing Chicago June 29 (arriving Berlin June 30) and returning July 14.
- The choir performed nine (9) times, twice for worship: in Eberswalde and at an outdoor community service-in-the-park in Kroppen. One performance was for a church assembly (Kirchentag) organized by an association (Kirchenkreis). On three occasions the choir sang with the Westend Gospel Singers of Eberswalde, Germany; on one occasion with three other gospel choirs. On eight occasions the choir was presented as an instance of the partnership (Kirchengemeinschaft) of the Wisconsin Conference UCC to (EKBO) the Evangelische Kirche Berlin Brandenburg schlesische Oberlausitz, including a brief explanation of that relationship. 2000-3000 persons attended concerts performed.
- Throughout the tour opportunities were provided to learn about Germany. Some of these the typical tourist would enjoy; the choir also had the opportunity to delve more deeply into aspects of the country and its history, both admirable and disturbing.
- The group stayed in four (4) different localities, each time enjoying hospitality in families. Usually these families were couples, often with children and sometimes extended family. Typically two members of the choir stayed together in one household. If we assume that the average German host household had 2.5 members the choir engaged with 150 persons in the intimacy of their homes.
- While the choir was generally healthy on the tour, a few persons came home with a cough, some with bronchitis. The tour was too strenuous for one member. She was able to stay with the tour for first four (4) days and return for the last two (2), but had to stay eight (8) days with friends in Berlin. While it was unfortunate that this individual had to miss some of the tour, the alternative arrangement was strongly supportive and fully satisfactory.
- Before each of the rehearsals and throughout the trip, the choir kept itself centered in God and led by the Spirit through regular meditations led by an appointed chaplain.

II) A LETTER OF THANKS



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Pfarrer

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Briefstagebuch Nr.

Eberswalde, Wednesday,
July 20, 2016

Re: Choir trip of the Wisconsin Gossellers in The Evangelical Church of Berlin Brandenburg/schlesische Oberlausitz (EKBO)

Dear friends of the partnership between the United Church of Christ (UCC) in America and the Union of Evangelical Church (UEK) in Germany!

Dear host congregations, organizers, host families, and participating choirs!

We are most thankful for all the help and support we were blessed to receive in support of the concert series The Wisconsin Gossellers recently performed in Germany. At every point along the way we were heartily received and could – with thanksgiving – rejoice in the fellowship. At all points along the way persons showed great kindness as they helped and cared for us. Let us say „Thank you“

- to all who – expending much time and effort, heart and soul – planned and prepared the specifics of this trip.
- to all the host congregations, which put out so much effort
- also to the bus driver, who drove us so safely over the 600 mile trip
- for those responsible for setting up, monitoring, and taking down the sound equipment at each concert or worship service.
- and finally a great debt of thanks is owed to The Wisconsin Gossellers, who spent the past two years preparing for this trip organizationally and musically.

Through the efforts of all of these and more the Wisconsin Conference UCC in the USA and our Evangelische Kirche in Berlin-Brandenburg/schlesische Oberlausitz was able to bring this project in our partnership to fruition and, through the many encounters of persons from these two countries, our two churches were able to grow a little closer together.

The Wisconsin Gossellers were able to sing nine concerts to mostly full churches, three of them together with other gospel choirs of our German church. Several hundred hosts experienced this partnership intimately, as they welcomed American guests into their homes; thousands of concert-goers of all ages felt and shared the infectious spirit gospel music imparts. In a town festival and in an association meeting concerts provided the highpoints for larger celebrations. On three wonderful occasions, at a concert and then worship service in

Eberswalde and a concert in Angermünde, the two partner choirs were able to sing as single joint choir. Thus did we in the Westend Gospellers Singers of Eberswalde, Germany and the Wisconsin Gospellers from the USA once again experience a renewed spiritual fellowship and clearly gave others a sense of it as well.

The tour took us through the Uckermark, Barnim, the cities of Eberswalde, Cottbus, and Görlitz, into the Nollau House in Reichenbach, and to Herrnhut of the Moravian Brethren. The tour took us to the Cistercian convent at Marienthal, into the open-pit mine at Welzo-South and the „Schwarze Pumpe“ electrical generating power plant, through the waterways of the Spree Forest, and into the cities of Berlin and Potsdam. Through these and other experiences our guests were able to catch a glimpse of a great many aspects of our region (former East Germany), both its riches and its problems. They got a sense of our cultural roots. And, God be praised, we were able to avoid accident and illness for the most part.

We give thanks from the bottom of our hearts to God our Father for richly blessing this trip, with its many encounters and great joy.

This tour brings to an end our ten-year long choir partnership, whose power will surely be felt for a long time to come, binding together the Westend Gospeller Singers in Eberswalde, Germany and the Wisconsin Gospellers from the Wisconsin UCC. Over the past ten years both choirs have been able to conduct concert tours abroad on three occasions. We have grown musically and spiritually as individual choirs and as a joint choir as well as through the experiences we have shared.

The farewell celebration that concluded this last tour, when the two choirs warmly revisited many high points of their common life, concluded with sharing an agape feast, a moment of reflection upon – and awareness of – the fact that many more such encounters are needed before all persons in this world can begin to understand one another and live in peace. May God shower blessings upon this future peace.

With love and heartfelt greetings,

Hanns-Peter Giering
Pastor and Choir Leader in Eberswalde
(translated by Fritz West,
chair, the WI Gospellers Leadership Team)



THE WISCONSIN GOSPELLERS 2015-2016
As of 08.06.16

III) CROSSING BOUNDARIES, BUILDING COMMUNITY

Gospel choirs and the music they sing cross boundaries and build community. One sees this in the music sung in the black church and the gospel movement in Germany, both inspirations for the Wisconsin Gospellers.

- A.) **A Description.** The gospel choir movement is concentrated in northern Europe, though choirs are found around the globe. Emerging first in Sweden in the 1970's, moving to Norway and Denmark, and then south in the 1980's to Germany and the Netherlands, France and Switzerland, gospel choirs can be found in the English-speaking world as well: Australia, the United Kingdom, and the United States. While there is now some gospel choir music being written in European languages – for example a gospel mass in Swedish – these choirs almost always sing in English. They are appreciatively aware of singing music rooted in the gospel tradition of black America and strive to respectfully emulate its song. To strengthen the ties of this movement to its roots, black gospel singers regularly travel to Europe to lead workshops, while others – like Adrienne Morgan-Hammond (Cologne, Germany) – have made their home in Europe to perform and teach. In turn European choirs intentionally engage in the black gospel world in the US, some touring to sing in black congregations. The Wisconsin Gospellers have experienced the gospel choir movement as it found in Germany, where gospels choirs number in the thousands. There the movement is typically related to and resourced by the church.

B.) GOSPEL MUSIC IN THE BLACK CHURCH

1) Crossing Boundaries

- a) **Audience and Performer.** Black gospel music transcends the boundary that the edge of the stage signifies for western performance culture. Whereas in that culture, the audience passively watches performers on stage, gospel choirs function as a group song leaders, bringing the whole gathering to song. Rather than offering a performance for an audience, gospel music offers a communal choral event.
- b) **Amateur and Professional.** In western performance culture, the boundary of the stage also separates the realm of the amateur from that of the professional. The audience comes to sit silently to listen to accomplished performers, participating actively only when showing their appreciation through an ovation. Gospel music transcends this division. While one does now find professional black gospel performers, in the black church – the native soil of gospel music – singers arise out of the community, recognized simply for their charism in gospel. The Holy Spirit chooses who sings.
- c) **Music and Dance.** Gospel music also transcends the distinction between music and dance. In the western tradition, music comes first with dance being superadded – in ballet for example. While “Swan Lake” was composed and is performed as a ballet, its music can be separated from its choreographed performance and played as an orchestral piece. This is inconceivable with

gospel music. As kinesthetic choral performance, gospel singing amalgamates music and dance into a single organic form. With movement and music so intrinsically bound, one may think of gospel music as choral dance.

d) Gospel music transcends **the boundaries of the western musical notation.**

Western music is

- i) composed in written form and
- ii) uses standardized signatures of time and key.

A written composition recognizably stands behind any interpretation of it. This tradition regards any essential change of the written composition by a performer, be in time or in key, as a “violation” of the composer’s creative intent. Gospel music goes another way. First of all, it is not written. Gospel music is an oral-aural form. When taught it is lined-out, though it is as often “caught” as “taught.” Secondly, gospel music bends notes and employs rhythms that western musical notation can neither capture nor convey. As western notation can only approximate gospel music as performed, teaching a gospel song from a western score requires explanation: “This is the way it is written; this is the way it is done.”

- 2) **Building community.** While elements of professionalization and celebrity have come into the commercial performance of black gospel music, in the black church it remains a communal form of song. While this sense of community encompasses all present for worship, gospel choirs themselves feel it keenly. Members of gospel choirs at Trinity United Church of Christ in Chicago, Illinois comment on its leveling power; professionals, working folk, and persons challenged by poverty join together to sing with joy and abandon. Without regard to their life stories and struggles and status, gospel music joins them in community

B) THE GOSPEL CHOIR MOVEMENT IN GERMANY

- 1) **Crossing Boundaries.** One can debate whether the inclination of German gospel choirs to cross boundaries ultimately comes from their exposure to gospel music as performed in the black community. That is an open question. However that this movement is so inclined and strongly, is beyond a doubt.
- a) **Respectful Emulation.** Singing music rooted in the black tradition, gospel choirs in the gospel choir movement emulate – and to some degree realize – the character of gospel music in the black community. Many of these choirs work at breaking down the boundaries between audience and performer, amateur and professional, music and dance, as well as the structures and strictures of western musical notation. I have witnessed elements of this work very well, for example at a concert in Fürstenwalde, Germany in 2008, when the Wisconsin Gossellers and the Westend Gospel Singers joined the LOS Gospel Singers from Glienecke. Members of the audience stood and clapped in the pews, and danced in the aisles.
 - b) **The Boundaries Demarcating the Church.** The boundaries of gospel choirs differ from those the church has historically employed. As noted, most gospel choirs in Germany are organized and supported by the church, either as a

community choir sponsored by the church or as a church choir welcoming community members. The church in Germany (as elsewhere) has traditionally defined itself by strict liturgical, doctrinal, and ordinal boundaries: the baptized and the unbaptized, confirmed members and non-members, believers and unbelievers, ordained clergy and lay persons. These binary criteria provide clear categories for determining persons standing with the church: one is either “in” or “out.” The boundaries of gospel choirs, on the other hand, are low and porous. Anybody who wishes to sing gospel music – regardless of their relationship to the church -- is welcome to come and go at will. Perhaps twenty per cent of the Westend Gospel Singers are active church members. Others are inactive or unrelated to the church.

- c) **Boundaries Demarcating Faith.** Indeed the boundaries of gospel choirs are so low and porous that persons of every, any, or no faith are welcome. In addition to Christians of all stripes, one finds persons in gospel choirs who are “spiritual” but not “religious” individuals, new age devotees, atheists, and persons following other faiths. A prominent member of the Eberswalde choir is a Muslim with roots in Egypt.
- d) **Boundaries Demarcating Race.** The German gospel choir movement sings music from the black tradition un-self-consciously. Their embrace of music out of the black community and experience is not unlike an American folksinger or group singing music rooted in the culture and tradition of Ireland – brogue included. Just as the people of France appreciated the dancer Josephine Baker, the author James Baldwin, and the jazz clarinetist Sidney Bechet for their artistic gifts and cultural contributions apart from race, so too do German choirs today (along with other northern European ones) appreciate gospel music. This is in marked contrast to attitudes found among some Americans, black and white, in regards to the singing of gospel music.

2) Building Community

- a) **Gospel in the Church.** Gospel music has not been without tension in the German church. An incident in 2006 following a concert by the Westend Gospel Singers at First Congregational UCC in River Falls, Wisconsin illustrate the difference. An African musician, who had spent time in Germany and was then that congregation’s musician-in-residence, mounted the pulpit to relate how he understood what we had just witnessed. In Germany, he explained, one found i.) older persons, ii.) movement at a minimum, and iii.) German chorales. Then he turned to the choir. “Look what we have here: a choir with younger persons clapping and swinging and swaying as they sing gospel music. This holds promise for the German church.” The tensions arising from this contrast are apparent, indeed in Eberswalde. Some church members complain that Hanns-Peter Giering, an active and effective pastor, spends too much time with the gospel choir; others think gospel music—being “pop” rather than “church” music—has no place in worship. Over the past ten years this tension has lessened in Eberswalde, as in Germany generally. Gospel music now enjoys widespread and influential support, even from persons who have served at the highest levels of the German church, Margot Käsemann and Nicholas Schneider, both of whom chaired the national council of the Evangelical Church in Germany.

- b) **Gospel is Church.** In the northern European gospel choir movement one often hears it said that “Gospel is church.” Thomas Risager, a Methodist pastor in Denmark, explained this phrase to me in light of Acts 2:42: “They devoted themselves to the apostles’ teaching and fellowship, to the breaking of bread and the prayers” (RSV). While eschewing the formal boundaries of the historic church, gospel choirs embrace the Spirit-filled community of the early church in Jerusalem.
- i. They “devote themselves to the apostle’s **teaching**”. Indeed, they have to. How can one direct “O Happy Day,” without first teaching a choir something about Christian eschatology – albeit in non-technical language. As the text for every song is thus explained, choirs are (incidentally) instructed in the Christian faith. Some directors go a step further and begin rehearsals with a brief Bible study. When I asked how the members of the choir responded to these lessons, one director noted that a few drop out, some come “late” so as to skip them, and others anticipate and appreciate them.
 - ii. Gospel choirs are renowned for their **fellowship**, a fact the Wisconsin Gossellers and the Westend Gospel Singers have experienced with intensity. Gospel choirs often live this out in their common life. In Denmark a choir provided – over one weekend -- furniture, food, and clothing to a choir member who found himself and his three children with only an empty apartment – a roof over their heads and nothing more. From each according to their ability, to each according to their need (Acts 11:29).
 - iii. Gospel choirs are renowned for **breaking bread** together – at potlucks, at restaurants, at parties. Eating and drinking and socializing and sharing is a part of gospel choir life. While the interfaith character of gospel choirs counsels against celebrating the Eucharist, the Westend Gospel Singers and the Wisconsin Gossellers ritually concluded their ten year partnership with an agape feast – sharing a gigantic loaf of bread.
 - iv. Finally, **prayer**. Gospel choirs offer powerful pastoral care and prayer to one another and the world. The son of a member of Eberswalde’s choir died when his car crashed into a roadside tree, presumably a suicide. He was her only child. Disconsolate with grief she dropped out of the choir. To care for her the choir organized regular contacts: someone got in touch with her every week. Slowly she healed, first coming to rehearsals just to sit and to listen. Eventually she was able to join in once again.

C) THE WISCONSIN GOSPELLERS

1) Crossing Boundaries

- a) **Embracing Gospel Music.** The Westend Gospel Singers provided the Wisconsin Gospellers with an example of a choir that self-consciously, respectfully, and gratefully strived to emulate the singing of black gospel music. Through singing this music The Gospellers seek to cross boundaries with a kinesthetic form of communal song distinct from the western musical tradition. This perspective is not shared by all Americans, white or black.
- i.) **Overcomng Racial Perceptions of Gospel Music.** When The Wisconsin Gospellers first performed, at the annual meeting of the Wisconsin Conference UCC in June of 2008, white liberals in the audience scoffed that the choir was just a bunch of whites folks trying to sing black (admittedly, the choir did not then sing very well). The fact that the Wisconsin Gospellers were formed before the Wisconsin Conference UCC (in collaboration with Trinity UCC in Chicago) organized Grace UCC in a predominantly black neighborhood of Milwaukee, did not keep the founding pastor of that church from criticizing The Gospellers for starting up before first consulting them. She was expressing a proprietary attitude toward gospel music: it is the property of the black community, to be used only with permission. The Westend Gospel Singers taught the Wisconsin Gospellers otherwise: to move beyond American racial (racist?) attitudes toward gospel music and joyfully embrace – without halt or hesitation – the cultural treasures of the black gospel tradition.
- ii.) **Finding Encouragement.** The desire to sing gospel music led the Wisconsin Gospellers to seek partners in the black community who would encourage the choir in this effort. The choir hs found this support in
- Robert Robinson, gospel singer and teacher in Minneapolis, MN;
 - Bryan Johnson, Executive Director of Sacred Music at Trinity UCC, Chicago, IL, along with Revds. Otis Moss II and Carmel Frederick;
 - The Rev. Dr. Cynthia Wilson, gospel singer and Dean of Students at Garrett-Evangelical Theological Seminary, Evanston, IL;
 - Dr. E. Patrick Johnson, Carlos Montezuma Professor of African American Studies and Performance Studies at Northwestern University, Evanston, IL;
 - The Rev. Dr. Ruby Wilson, senior pastor of Safe Haven UCC in Queens (Rockaway), New York City, NY and its choir director, The Rev. Carolyn C. Blair.
- iii.) **Learning Gospel.** The choir has organized workshops modeled on those held in Germany, songs learned during the workshop are performed in a concert that follows. Indeed it has followed the example of the German choir in inviting sympathetic members of the black gospel community to lead workshops teaching how to sing gospel music. The choir has sought to engage with black gospel scenes in Chicago and New York City.

- b) **Recidivism.** That being said, western performance patterns have influenced the way the Wisconsin Gospellers perform gospel music, even (on occasion) singing songs outside of the gospel tradition. Some of the songs the choir sings, notably those taught to us by Robert Robinson, bring us close to the communal song of the black church. Others maintain the boundary of the stage found in the western performance tradition, receiving more of an “audience” response (silently sitting and listening, then clapping) than a communal kinesthetic response. Any predominantly white gospel choir lives and works with this tension.

2) Building Community

- a) **Gospel is Church.** Like the northern European gospel choir movement, the Wisconsin Gospellers have experienced the Spirit leading them to live church after the pattern of the early Christian community in Jerusalem (Acts 2:42). In this light, some see The Wisconsin Gospellers as an expression of the emerging church.

i.) Two examples

- **Fellowship:** This past winter a member of the Wisconsin Gospellers found that the family budget would not allow her to go on tour. A little background: this individual had long been involved with the choir; she even sang with the Westend Gospel Singers in 2006 on their first tour to Wisconsin – before the Wisconsin choir as formed. In 2008 and 2012 she traveled to Germany with The Wisconsin Gospellers; in 2010 she took vacation time to drive the Westend Gospel Singers around the state. For years she served on the Wisconsin Gospellers Leadership Team. So ... upon hearing she could not come, a member of the Westend Gospel Singers in Germany asked whether that choir could collect money for her trip at their weekly rehearsals. To make a long story short, the two choirs raised some \$1500 for her. The recipient was speechless with gratitude.
- **Prayer and Care.** When just this past summer proceeds from free-will offerings given in response to concerts the Wisconsin Gospellers had performed exceeded expenses for the tour, the church in Kroppen and The Gospellers together decided to donate the proceeds from a Sunday worship-in-the-park service to a ministry offering hospitality and healthcare to children of families still suffering from the 1986 Chernobyl disaster – three decades on. Hubert Pfennig, the executive director of the sponsoring agency, wrote, “It is wonderful to learn that our Chernobyl Children’s Aid has found appreciation even from ‘across the pond.’ And offered us such support as we could have dared to imagine. That’s just how Christians are: selfless and ready to help.”

- ii.) **Boundaries Demarcating Church.** However, The Wisconsin Gospellers have not lowered the historic boundaries of the church to the extent one finds in the German gospel choir movement. Not only have The Gospellers functioned fully within the church, actively seeking the support

and commission of the Wisconsin Conference UCC, and self-consciously representing the conference abroad. It has also – to this point and to some extent – maintained its boundaries. While these have been porous enough to welcome persons from other denominations (a couple of Methodist and a smattering of Lutherans, both the ELCA and the Missouri Synod), persons of other faiths have yet to cross them. Again we find a tension: a Spirit-filled community within the framework of the historic church.

3) A Trans-Atlantic Community.

- a) **Choir Fellowship.** Singing together has engendered choir fellowship (“Chorgemeinschaft”) between the two choirs, a choral expression of “Kirchengemeinschaft” (full church communion). During the very first tour in 2006, the power of choir fellowship was strikingly evident. Persons of different cultures, speaking different languages, when raising their voices in common song, were joined together in a common spirit. From that experience some were inspired to form a choir – The Wisconsin Gospellers – to carry this experience back to Germany. On that first tour in 2006 the two choirs sang together at a majority of the concerts performed. Over the past ten years choir fellowship has nourished and sustained the common life of these two choirs.

b) Other Factors

- i. **Gratitude.** The tours have generated deep gratitude for the windows they have opened up to the world. While true to some extent for Americans who had never before traveled abroad, it was true to a far greater extent for our German brother of sisters, especially those who grew up with constraints on travel and contact that the former East Germany imposed upon its citizens. Within the former East of Germany, certainly in 2008 and sometimes yet today, one finds families who had never welcomed an overnight guest other than a relative, much less one from a foreign land, before welcoming members of our choir.
- ii. **Time Spent Together.** With three tours in the U.S and three in Germany, these two choirs have traveled together a lot – as much as three months over ten years! A few of the Americans and many of the Germans have participated in all of these tours, others in four or two. Over that kind of time deep relationships have developed, virtually a trans-Atlantic family.
- iii. **Mutuality and trust** was built into the planning of these tours. With each, the guest choir paid for everything up to landing in the host country whereupon the host choir covered all costs from that point on. While this certainly is practical, an equitable way of sharing costs, it has also built up deep and lasting bonds of gratitude and trust.

IV) PROSPECTS

After a fruitful partnership of ten years duration, these two choirs decided to end their relationship, to celebrate the life they had shared and bless each other on their way toward new ventures. This future has many dreams and ideas, but mostly vague shapes. Hanns-Peter Giering dreams of taking the Westend Gospel Singers to Africa; the Wisconsin Gospellers intend to develop a common life for the choir here in Wisconsin and have plans for the summer of 2017: to engage in the black gospel scene in the New York metropolitan area. As the two choirs have trusted in God's leading in the past, so may they also in the future – strengthened by what God has given to them, what they have shared with one another, and what they have been able to give to this suffering world: a gesture of understanding and peace.

V) A PRAYER

MAY ALL BE DONE TO THE GLORY OF GOD.



**God
is still
singing**

VI) FINANCIAL REPORT

TOTAL INCOME		78223.48
1.0 Payments for Trip		75977.50
1.1 Group		
1.1.1 Pd. Full (13)	44850.00	
1.1.2 Pd. Full minus Airfare (3)	6690.00	
1.1.3 Pd. Full minus Scholarship (6)	15495.00	
1.2 Leaders		
1.2.1 Pd. Full minus \$1000 (1)	2450	
1.2.1 Pd. Full minus \$1000 minus Airfare (1)	1230.00	
1.3 Musicians		
1.3.1 Director (1)	00.00	
1.3.2 Pianist/violinist (1)	00.00	
1.3.3 Section/Pianist (1)		
Pd. Full minus 2000	1450.00	
1.3.4 Section/Soloist (1)		
Pd. Full mihnu 2000	1450.00	
1.3.5 Section/Soloist (1)		
Pd. Full minus 2000 minus scholarship	582.50	
1.4 Withdrawals ¹	1800.00	
2.0. Choir Memberships		200.00
3.0. Performance Proceeds		377.98
4.0. Workshop Proceeds		1153.00
4.1. Gospel Festival (Sheboygan)	585.00	
4.2. Sept Retreat (PilgrimCenter) ²	70.00	
4.3. Jan. Workshop (West Bend) ³	248.00	
4.4. April Workshop (Tomah) ⁴	250.00	
5.0. Miscellaneous		450.00
5.1. Sale of T-Shirts	450.00	
6.0. Contributions/Grants		65.00

¹ Six (6) persons withdrew from the tour in February when \$300 had been expended on their behalf, an amount they paid into the tour.

² Two registrations @ \$35 each.

³ Two registrations @ \$35 each plus a free-will offering of 178 = 248.

⁴ Projection based on the January retreat.

EXPENSES

7.0. Administrative Costs			4527.31
7.1. Meetings			1125.88
7.1.1. Leadership Team		---	
7.1.2. New York Conference		1125.88 ⁵	
7.2. Consultation			1725.00
7.3. Office Costs			381.33
7.3.1. Copying		---	
7.3.2. Supplies and Postage		170.52	
7.3.3. Credit Card Charges		210.81	
7.4. Promotion			1295.10
7.4.1. Graphic Design		169.50	
7.4.2. Printing		426.60	
7.4.3. Web-hosting			
7.4.3.1. 2015		180.00	
7.4.3.2. 2016		180.00	
7.4.4. Exhibition Fees ⁶			
7.4.4.1. 2015		20.00	
7.4.4.2. 2016		20.00	
7.4.5. Promotional Photo		299.00	
7.0 Musical Costs			19651.68
7.1. Gospel Festival (Sheboygan)			728.52
7.1.1. Director		200.00	
7.1.2. Accompanist		200.00	
7.1.3. Soloists		200.00	
7.1.4. Lunch		128.52	
7.2. Association Meetings (3x)			1200.00
7.2.1. Director		500.00	
7.2.2. Accompanists		400.00	
7.2.3. Soloists		300.00	
7.3. 2016 Tour			17723.16
7.3.1. Musicians ⁷		16400.00	
7.3.2. Music		1323.16	

⁵ This is an expense paid in 2016, but incurred by planning for the 2017 New York Tour.

⁶ \$20 paid to the WI Conference to display at the 2015 and 2016 annual meetings.

⁷ The director receives \$2500 direct compensation plus \$3450 for the cost of the trip; the pianist receives 3450 for the cost for trip; four section leaders, two soloists and the piano-understudy each receive \$1000 for their services.

7.3.3.	Video	xx.xx	
8.0.	Retreats and Rehearsals		3866.22
8.1	Retreats		3466.22
8.1.1.	Fall Retreat (room and board - \$66.45)	2193.60	
8.1.2.	June Room and Board		
8.1.2.1.	Room and Board ⁸	1259.00	
8.1.2.2.	Refreshments	13.62	
8.2.	Gifts to Rehearsal Venues		400.00
8.2.1.	Peace UCC, Stevens Point	200.00	
8.2.2.	First Congregational UCC, Tomah	200.00	
9.0.	Workshops		23.80
9.1	September Retreat (Pilgrim Center)	23.80 ⁹	
9.2	January Workshop (West Bend)	00.00	
9.3	April Workshop (Tomah)	00.00	
10.0	Choir Tour Costs		3738.56
10.1.	Tour Leaders		2000.00
10.2.	For The Gospellers		
10.2.1.	Tote Bags	331.24	1565.56
10.2.2.	Badge Holders	25.98	
10.2.3.	Scarves, Ties, Tote Bags Contents	404.86	
10.2.4.	T-Shirts	803.48 ¹⁰	
10.3.	For the Westend Gospel Singers (gifts)		173.00
11.0	Scholarships (7 @ 862.50)		5175.00
12.0	Travel		34794.02
12.1.	Airfare (1220.00 x 26)	30300.00	
12.2.	Extension Subsidies	2801.62 ¹¹	
12.3.	Payment to Germans (2000 Euros)	1692.40	
TOTAL EXPENSES			71776.59
SURPLUS			9575.74

⁸ Accommodations 1380, food 21.50X 28 = 602, for a total of 1982.

⁹ Pilgrim Center charges \$11.90 for lunch.

¹⁰ This amount includes to orders, one for extra T-shirts for the 2014 tour ordered in the fall of 2014 at a cost of 175.50 and distributed to persons who had requested them, another for a gross of generic "God Is Still Singing" T-shirts ordered March, 2015 at a cost of 627.98 as gifts to the workshop participants, 2016 tour choir, and for sale.

¹¹ Eight (8) persons extended their trips, paying some out of their own pocket and subsidized by amounts that varied with the itinerary chosen.