

ALCM REGION 4 NEWSLETTER

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Conference Reflection
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Behold, I Tell You a Mystery: Telling God's Story in the 21st Century

Reflection by Katherine Crosier
 ALCM Region 4 Vice-President

There was no doubt about what the theme of the Region 4 ALCM conference was—it was all about “telling the story.” While the rest of the nation was baking in a record-high heat wave, those who attended the July 23-25, 2012 conference enjoyed the cool and balmy weather at California Lutheran University in Thousand Oaks, CA.

The conference, “Behold I Tell You a Mystery: Telling God’s Story in the 21st Century,” opened with a worship service based on the beginning of the church year. We



began with the Advent hymn, *Prepare the royal highway*, and closed with *Joy to the World*. The homilist was The Rev. Lorne Manweiler, a pastor and organist from Alberta, Canada, who totally engaged the participants with his witty and articulate remarks on worship planning. I was especially pleased to hear him speak in person,

since I had only met him over the telephone in our conference planning sessions.

Following the opening worship, I attended the *Intergenerational Worship* workshop presented by Sharon Dennis (guitar) and Doris Au MacDonald (keyboard) of The Braeded Chord. They are parish musicians in an Episcopal



church and have developed week-long camps to introduce young people to guitar, bass, keyboards, drums and dance in the context of worship. They told several true stories about

being brought in as consultants to churches whose worship wars and intergenerational divides were so great that people did not even look at one another. One thing that I took away from this workshop was their suggestion, “Start where you are.” In their church, they noticed many families with young children hanging around after coffee hour to visit, and found that to be the perfect opportunity to teach and play music.

Conference-goers also had the option of attending Lorne Manweiler’s workshop on *Reading Scripture and Other Ideas for Worship*, which discussed the joys and challenges of public reading of scripture as well as creative ways of incarnating the scriptures for hearers.



The storytelling theme of the conference was most clearly focused in the presentations by the Rev. Mary Canniff-Kuhn, pastor of Lutheridge, North Carolina whose keynote address followed. Her engaging and dramatic telling of stories of faith had her audience

(con’t. pg 8)



We are now in the last quarter of the year which means we, as planners, are already living in 2014. Looking forward and planning forward are things church musicians do continually. And so it is with the Region 4 Newsletter. 2013 marks the 25th year of publication. Now we plan for this next year.

The Newsletter Questionnaire, used at the California Conference, revealed some things about what was most useful in the newsletter, whether we download or read online, and also it had an offer to contribute articles to the newsletter.

- The top favorites for readership include: Stuff That Works, “How to” articles, about the people in our region, “in depth” articles, Ask a Pro, upcoming conference news, reviews and more.
- Many of you only download your favorite articles while others do a complete download.
- A few did volunteer to write.

In the next issue Norma Aamodt-Nelson will share some “Member Interviews”. There still is room for your contribution. If you have a question for our “pros” do send it along. Please do contact me as soon as you have an idea for an article. We are a grass roots newsletter!

At the conference many of you mentioned wanting to know where ensembles tour when they leave their home state. This issue has an ad for St. Olaf Choir Concert tour since it is singing across Region 4. Hopefully the next issue will have ads for other Lutheran ensembles who will tour in the spring. There is a need to get the word out on some of our excellent organizations within the region. The deadline is January 15th for an early February newsletter.

Thank you to the many writers found in this newsletter. And thanks to three wonderful photographers: Katherine Crosier, Darlene Elwin and Scott Skinner. This issue has many writers including an excellent conference overview by our Vice President Katherine Crosier. Our “pros” have given us some compelling thoughts to the questions we ask. The article on “Stuff That Works” comes directly out of the past regional conference. Our region stretches down to New Zealand for an article on Mark Whitfield.

God’s blessings on your ministry as you plan for the Year of our Lord - 2013.

Carole

The League of Seven

There are seven former Region 4 Presidents who have been working behind the scenes finding some excellent nominees for the three regional officer positions. Your vote determines who will be the next President, Vice President and Secretary/Treasurer for our region.

This year the seven decided to make a pact to become a more visible “support group” to the region’s elected officers. Who are these people? Namely: Norma Aamodt-Nelson, chair; Carole Lea Arenson, Joy Berg, Marshall Bowen, Jerry Gunderson, Wyant Morton and Sandra Tiejen. They are committed to maintaining a vital region benefiting all members.

Think you missed an article in one of the earlier Region 4 Newsletters?

They are archived on the ALCM National website
www.alcm.org

- Go to Quick Link on the Front Page
- Click on Regional News, Conferences and Newsletters
- Scroll Down Page to Region 4 Newsletters
(The very bottom of the page)

REGIONAL OFFICERS

President

Joy Berg
Concordia University College
7128 Ada Blvd.
Edmonton, AB T3B 4E4
Canada
(780) 479-9368 (w)
(780) 416-6458 (h)
Joy.berg@concordia.ab.ca

Vice President

Katherine Crosier
Lutheran Church of Honolulu
1730 Punahou St.
Honolulu, HI 96822
(808) 845-2112 (w)
(808) 550-4717 (h)
Crosier3@hawaii.rr.com

Secretary/Treasurer

Carol Churchill
Sammamish Hills Lutheran
22818 SE 8th St.
Sammamish, WA 98074
(425) 392-7799 (w)
(425) 881-6657 (h)
carol.churchill@comcast.net

NEWSLETTER

Editor

Carole Lea Arenson
2416 East Geneva Dr.
Tempe, AZ 85282
(480) 838-0249
carole.arenson@cox.net

Layout Editor

Erik Whitehill
erik.whitehill@cox.net

Submission Deadline Issue

January 15	Spring
April 15	Summer
October 15	Winter

The Association of Lutheran Church Musicians’s Region 4 Newsletter has a circulation of 13 states: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, Wyoming; Three Canadian Provinces: Alberta, British Columbia, Saskatchewan; Australia and New Zealand. It also includes members of the National Board of Association of Lutheran Church Musicians and selected leaders in Canada and the United States. It is the main source of communication between and for the leading Lutheran Church Musicians of the West.





“Let us build a house where all are named, their songs and visions heard...” (from “All Are Welcome”)

It is with mixed emotion that I write this last letter as president of region 4. We have an incredible region! You are a people with many gifts, marvelous collective wisdom and memory, and it has been a delight to work beside you for these past two years. I have learned from you - individually and as a community - your intent on anything ‘worship’! You have given of yourselves for your own places of ministry and also for this community of ALCM.

“We all are one in mission; we all are one in call” (from the hymn of the same name).

The support of the national organization and board has also been incredible. They are a group of people passionate about this organization, and moving it forward as well as desiring to be a support for each of us in our various places of ministry. Feel free to offer suggestions as to how ALCM can better help you - send your suggestions to the new regional president - who will send your idea onto the national board.

“Now the Spirit’s visitations, Now the Son’s epiphany, Now the Father’s blessing, Now, Now, Now.” (from “Now the Silence”)

May God grant rich blessings on your work within the church! May you feel God’s care for you in all areas of your life!

“Do not be afraid, I am with you.” (from “You Are Mine”)

Peace,
Joy

I have enjoyed my work as Secretary/Treasurer for Region 4 for two terms. The time has come to pass along these tasks to another Region 4 member who will volunteer their services for ALCM.

The opportunity to connect with colleagues from our vast region has been enlightening and rewarding. From working behind the scenes on the 2010 Regional in Boulder, CO to the most recent 2012 Conference in Thousand Oaks, CA, the tasks are many and varied and a necessary part of keeping our region operating efficiently and effectively. Serving on the Local Committee for our 2011 Seattle Biennial Conference was also a very rewarding experience.

Thank you for the support and friendships. I look forward to seeing many of you from Region 4 at Valparaiso in 2013.

Blessings,
Carol



NATIONAL BOARD

President

Lorraine Brugh
V.U. Center for the Arts
1709 Chapel Dr.
Valparaiso, IN 46383
(219) 464-5084
president@alcm.org

President-Elect

Anne Krentz Organ
St. Luke’s Lutheran Church
205 N Prospect Ave
Park Ridge, IL 60068
pres-elect@alcm.org

Secretary/Treasurer

Kevin Barger
Epiphany Lutheran Church
1400 Horsepen Road
Richmond, VA 23226
(804) 354-2736
secretary@alcm.org

Directors At Large

Scott Hyslop
St. Lorenz Lutheran
140 Churchgrove Road
Frankenmuth, MI 48734
(989) 652-6141 x132
dal_hyslop@alcm.org

Thomas Schmidt
St. Peter’s Lutheran Church
619 Lexington Ave.
New York, NY 10022
(212) 935-2200
dal_schmidt@alcm.org

Regional Presidents

1. Linda Kempke
2. Kathleen Cartledge
3. Michael Costello
4. Joy Berg

Executive Director

David Beilenberg
(800) 624-2526
ed@alcm.org

Business Manager

Cheryl Dieter
Valparaiso University
810 Freeman Street
Valparaiso, IN 46383
(800) 624-2526
cheryl.dieter@alcm.org

Advertising Coordinator

Christopher Dent
Columbus, OH
Phone: (614) 899-1068
ads@alcm.org



Ask a Pro

Bradley Ellingboe, University of New Mexico

Question #1

At the Region 4 California Conference you mentioned the importance of the congregational voice in worship. I believe you were talking about unaccompanied singing. Can you expand on that thought with some helpful ideas of how to successfully implement it?



I was, to a large degree, speaking of unaccompanied singing, but not solely. What I really meant was creating an environment where singing out loud—really lifting your voices and “going for it”—was welcomed and supported.

In my opinion, most organists play too loudly, using stops that are so close to the timbre of the human voice that, even if one is singing loudly and well, one can hardly hear oneself. I do not mean to make this response a “blame the organist” diatribe, but if you are reading this and you are an organist, I encourage you to give the matter some thought.

There is also the issue of playing too fast, so that breaths cannot be fit into the tempo, or so slowly that natural phrases cannot be made in one breath by average singers. This can be the case whether the singing is led from the organ, the piano, or by the praise band.

Hymn singing, or the singing of chant-like liturgical responses, arose out of the a cappella tradition. Indeed, that is what the phrase means—as in the chapel.

I encourage the use of a song leader, the cantor (or “klokker” in the Scandinavian Lutheran tradition) to lead the singing sometimes. A strong singer is more likely to provide a vocal model, as well as the ebb and flow of group singing, than a keyboard is. I also encourage the choice of familiar hymns and the dropping out of accompanying instruments sometimes, so the congregation gets used to the sound of its own voice on songs it already knows.

Finally, and perhaps counter-intuitively, the point of singing in church is not about the sound, but rather about the words. We sing to cement the important texts of the faith in our ear and mind and heart. ***Anything that helps to make the text come alive is good. Anything that distracts us from the text should be avoided.***



Question # 2

Our goal is to have more men singing in the choir. One way we decided may help is to provide an opportunity for men to hear other men singing in worship. There are four of us who could form a respectable Men’s Quartet. However, repertoire is a major hurdle. While music with constant key changes and shallow text seem plentiful, we want Lutheran worship music.

Can you give us some suggestions?

This question is a bit of a corollary to the publishing of a church directory: that is, the moment it comes out, it is obsolete. There is so much music already out there, and so many pieces are published every year. And, while it is always necessary to separate the wheat from the chaff, still, there’s a lot of wheat, my friend. Therefore, I am reluctant to recommend individual pieces. Perhaps it would be more useful to suggest ways in which you might seek out material that would suit your group and your congregation.

Here are a few thoughts:

If you have a good local music store, ask their choral staff for recommendations. Perhaps they will even have things in stock that you can take a look at before purchasing.

Visit the websites of publishers whose music fits well in the Lutheran tradition (e.g., Augsburg Fortress, Concordia, Morningstar, Kjos, etc.) as well as publishers that are well known for publishing music of the masters (e.g., Oxford, Boosey and Hawkes, CF Peters, etc.) and search by composers whose work you admire, as well as typing in “TTBB” to the search engine.

Go to the closest college or university library and seek out anthologies. In the early and mid-20th century there were lots of books of that sort published. Look up things like “men’s chorus,” or “TTBB,” or “Harvard Glee Club” and you will, no doubt, find more material than you could sing in a lifetime.

Go to the Choral Public Domain Library (www.cpdll.org) and type “TTBB” into the search engine and you will find music that is now in the public domain and can be downloaded at will. Remember, since this is an offshoot of Wikipedia, the music found there has been loaded onto the site by volunteers and, thus, can tend to have more mistakes than music that went through a more thorough editorial process. Still, in all, it is a wonderful resource.

In closing I will paraphrase an old Chinese proverb: ***“Give a man a fish and you feed him for a day; Teach him to use the Internet, and he won’t bother you for weeks.”***

Happy hunting.

Ask a Pro

Gregory Peterson, Luther College

Question #1

I work in a church where there are many excellent adult singers in the congregation who are not in the adult choir. Many would like to sing, but cannot make it to rehearsal because they have young children at home. The rehearsal is 8:00-9:30 pm on Thursdays. A bell choir rehearsal is from 7:00-8:00 pm on the same night. Moving rehearsals earlier is not an option. How would you recommend involving these adults in the adult choir, even on a limited basis?



Increasingly, church choir rehearsals and other activities have become difficult for families to schedule during the week. Work pressures, children's school and extracurricular activities or the need to stay home with young children have eroded the mid-week focus that many of us baby-boomers knew as "church night" during those

idyllic years of the 50's, 60's and 70's. Some congregations have adopted a modular approach to the church choir with two different rehearsal options during the week or allowing people to join the choir for finite periods during the year such as Advent/Christmas, Lent/Easter or during the summer.

While this might be a pastoral solution, the musician in me has never resonated with the idea. As we know, a church choir is a community dedicated to being the rehearsed voices of the congregation and the commitment to working together on a regular basis is really the best way for musical and group-dynamic success.

How about organizing a pool of available babysitters from the congregation who could work the Thursday night time? This could be an excellent youth group or youth choir fundraising activity. You will need to offer some training. Identify the families wanting to participate in choir who need childcare. Provide sitter transportation if necessary. A set fee for each week could be suggested as a donation to the church's youth or choir activities. Maybe it could be enough so that each sitter could make a little money on the side along with the organization. This might perhaps be a good activity for older adults. It could be a quasi "adopt a grandparent" activity that works as a fundraiser for a designated charity.

At Christmas time and/or at the end of the year, bring the choir and all the sitters together for an inter-generational social event with food so everyone can meet and greet each other. At this event, maybe the group could even learn a piece to sing together in worship on the Sunday after Christmas or during the summer and would be the start of a whole new music ministry in your congregation.

Question #2

Those of us in the music department wish to elevate the position of the child's voice in worship. However, the clergy cannot get beyond "the anthem" mentality. Any suggestions?

While maintaining the presentation of an anthem when the children sing, start by incorporating the children's choir into the liturgy in some way such as: singing a stanza of one of the hymns, adding a descant, chanting the psalm or singing the proper verse between the Second Lesson and the Gospel. Use individual children as cantors as well.

And do talk to your clergy and parents about planting seeds so that children can become lifelong worship participants. Everyone should be on board with this!



Mark Your Calendars

2013

January 15

Final Deadline for Newsletter Submissions

April 15

Final Deadline for Newsletter Submissions

June 29 – July 3

ALCM National Conference
Valparaiso, Indiana

The Region 4 Canadian Connection



Rev. Lorne Manweiler, Shauna Frechette and Joy Berg

1. Composer's Reading Session - Bradley Ellingboe (Featuring Region 4 Composers)

Title	Composer	Voicing	Order #	Cost
Child of Joy and Peace	Carol Browning	SATB Kbd w/fl, ob & cello	GIA G-5903	1.50
		Also available Inst Pts (A)	G-5903INSTA	7.00
		Also available Inst Pts (B)	G-5903INSTB	2.25
Christmas Lullaby	Verallen M. Edwards	SATB Keyboard	Hinshaw HMC-1938	1.40
Hymns of Glory	Bradley Ellingboe	SATB Organ	Oxford 9780193387072	2.50
I Love to Tell the Story	Bradley Ellingboe	SATB a cap	Kjos Ed. 9137	1.95
In a Mother's Heart	Thomas Keesecker	U/2 pt	Choristers CGA-1312	2.10
It Is Well With My Soul	René Clausen	SATB Organ	MorningStar 50-5211	2.25
Psalms 23	Ryan Gunderson	SATB	Unpublished	
The Road to Damascus	Frederick Frahm	SATB Keyboard	Augsburg 9780800678975	1.60
There is a Green Hill	Bradley Ellingboe	2 pt Mixed	Kjos Ed. 5765	1.75
What Feast of Love	Thomas Keesecker	SAB/SATB a cap opt. 2 hbells	MorningStar 50-7510	1.70

2. Workshop "Sing" - René Clausen

Title	Composer	Voicing	Order #	Cost
The Prayer of St. Francis	René Clausen	SATB Keyboard	Mark Foster 35017368	1.95
This is My Father's World	Charles Forsberg	SATB Keyboard	Kjos C-7908	1.75

3. Joyous Light - Sharon Dennis/Doris Au MacDonald (Braeded Chord)

The Evening Prayer Service premiered at Region 4 California Conference 2012 is now available at the following website:

<http://www.thebraededchord.com/tbcsheetmusic/eveningprayers.html>

It contains:

- Opening (Jesus Christ is the Light of the World)
- Hymn of Light (Joyous Light of Glory)
- Thanksgiving for Light (Blessed are You)
- Psalmody (Let My Prayer Rise before You as Incense)
- Gospel Canticle (Magnificat)
- Litany (Kyrie)
- Litany (Lord's Prayer)
- Benediction (The God of Peace Be With You)

General, Advent and Lent Dialogue Settings are included.

Editor's Note: The Benediction can be used in a variety of settings. Beside worship, the simple 3-part canon would make a great sending for retreats, bible studies, Sunday School, etc. Also could be used with Children's Choir as leader. Worth a look!

4. Workshop: Technological Tools for Musician Involvement in Worship – Jeff Held

Hymn Descant and Large Instrumental Ensemble Accompaniments Database

Concordia University Irvine has recently published an online database that contains over 1000 hymn descants for various instruments and/or voices, and over 250 hymn accompaniments for large instrumental ensembles.

The accompaniments portion of the database encompasses instrumentations ranging from "flexible orchestra" to full wind orchestra and symphony orchestra. The settings range from basic harmonizations, transposed for various instruments, to fully arranged concertatos for orchestra, organ, and congregation, many of which were composed through Concordia's New Dimension Fund.

The database is easily sorted by hymn tune, instrumentation, composer/arranger, etc. It is designed to be a service to church musicians and will be updated and expanded continually. Jeff Held, Director of Instrumental Activities, designed and manages the database.

The database is located at:
www.cui.edu/hymndatabase.

Editor's Note: You may wish to check Region 4's Newsletter archived from Summer 2011, page 9 and 11, for more about Jeff Held.

1. A Choral Perspective

Jim Klein



Each time I attend an ALCM conference I am met with numerous wonderful surprises which inspire my creative spirit once I return to the real world of sacred music in my parish. Besides making new musical friends with similar perspectives on church music in the 21st century, there are always opportunities to encounter various balanced approaches to worship, be it through classic church literature, exciting ethnic music, or newly composed sacred musical expressions. Being a classically trained church musician from the late 60's, my true love is choral music by the "masters" and that of our Lutheran heritage, but I appreciate music of integrity of all musical genres.

The 2012 Region 4 ALCM conference presented the attendees with numerous choral delights, a highlight among them being the Tuesday evening concert by Areté, the semi-professional choral ensemble under the direction of Dr. Wyant Morton, Professor of Music and Artistic Conductor of the California Lutheran University Choir. What I particularly enjoyed, besides the variety of the program, was the rare opportunity to hear portions of two cantatas by J. S. Bach. Two soprano arias from *Jauchzet Gott in allen Landen* (BWV 51) for soprano soloist initiated the concert, followed by the cantata *Jesu, der du meine Seele* (BWV 78). The vocal precision from the ensemble and the superb balance between choir and chamber orchestra were noticeably evident. Especially enjoyable was the familiar soprano/alto duet, *Wir eilen mit Schwachen*.

The two Bach offerings were followed by the premiere of Bradley Ellingboe's new composition, *I Love to Tell the Story* for a cappella choir, mezzo-soprano solo and violin obbligato. This piece was commissioned for the 2012 Region 4 ALCM Conference. The familiar text with newly composed tune began with a haunting dialog between soloist and violin, followed by an interlude by violin based on the melodic motive leading into lush harmonic treatment by four part choir alone of the less familiar text of stanza two. The violin then led into the final stanza with full choir and obbligato concluding as the piece began with soloist and violin and hushed choral harmony. The violin part was an integral part of this evocative composition.

Areté's final selections of the concert consisted of two contrasting anthems, *Lamb of God*, and the strong and rhythmic spiritual arrangement of *Jesus is a Rock in a Weary Land* by Dr. Kyle Johnson, Coordinator of Chapel Music, University Organist, and Lecturer of Music at CLU. These two pieces were a fitting conclusion to the enjoyable program demonstrating the compositional skill of Dr. Johnson and artistic conducting of Dr. Wyant Morton.

I am looking forward to many more outstanding choral and worship highlights at future regional and national ALCM conferences. I plan to attend next summer's National ALCM Conference at Valparaiso University.

Jim Klein is the Minister of Music at American Lutheran Church in Prescott, Arizona

2. The Young Member Perspective

Ryan Gunderson



This was my second ALCM conference, having first gone to the national in Seattle, WA. I was not quite sure what to expect. When I arrived, I was very pleased to see people I remembered from the previous year. But most of all I enjoyed the refreshing traditional church music since I had just traveled about 8 hours from the ELCA National Youth Gathering in New Orleans where there was nothing but rock music. I must say I loved the area we were this year with the gorgeous weather. I sure was glad I did not have to go back to the Arizona heat quite yet. Besides the location, I was excited to talk with the members, see what Dr. Clausen would be doing at the conference, and hear my own composition being sung in Bradley Ellingboe's reading session.

One of the main reasons I like the ALCM is because of the people. I am proud to say I have made some good friends through these past two events. I especially enjoyed spending time with The Braided Chord. They are like a two person party waiting to happen! Also, I really appreciated Joy Berg not only for setting up my family for singing and playing in worship, but for her outgoing personality. I thought it was kind of funny that as a result of my playing the drum in worship, a lot of people started to know me as "the boy who plays the djembe", although it is not what I mainly do. There are many more people I could talk about. However, I will give only a few highlights.

I thought having Rene Clausen at the conference was a huge bonus. I did enjoy participating in the class he led where we got to sing a few of his songs. One of the things that I thought was interesting was when he explained how anyone could take a simple hymn and make it very dynamic by just doing the verses in different ways. I liked all this ideas and how his creativity really shows in his own compositions. His chosen songs were easy to sing. Just about any choir can make them sound amazing because they are so beautifully written.

Leading up to the conference I had read in the Region 4 Newsletter we would be singing newly published pieces. I said to myself that one of my goals was to get published and have one of my songs done in the reading session. Well, I guess it turned out to be a short term goal because one of my new compositions, *Psalm 23*, was sung in the reading session. I did not even ask to have it in the session, but word got out that I liked to write music. I was overjoyed when I heard my music would be done at the conference. I appreciated all the support I got from the attending members and I am grateful for how well Mr. Ellingboe conducted the piece and for the input he gave me. The best thing I took away from the experience was all the ideas and suggestions for improvements I got from others. No one could have asked for a better reception.

Ryan Gunderson is a Sophomore at North Canyon High School in Phoenix, Arizona and a member of a very musical family.

3. New Member Perspective

Darlene Elwin



As a new ALCM member attending my first conference, I wanted to share some of my post-conference feelings. But now - where to begin?

When I was working as an English as a Second Language instructor, I attended many conferences and am reminded of something that was almost a mantra. If you get even ONE good idea to use in class, the conference was worth the time and money. How lucky am I to have come away with so much more.

I found myself anticipating the morning and evening services. What new ideas and liturgies will be presented? The readings came alive with two or more readers stationed far apart. And, when they actually put emotion into the words, one couldn't help but pay attention to the message. Hearing the hymns sung by everyone in beautiful four-part harmonies brought a lump to my throat more than once!

What a joy to hear Mary Canniff-Kuhn present her gospel stories. I have never seen so many people riveted on a "sermon." If more of us could speak (or sing) from the heart as she did, the messages would come alive for all age groups!

Who could ever forget the amazingly talented Gunderson family with their various musical instrumental and vocal skills. They, along with the other vocalists and musicians, were a joy to hear and a wonderful asset to the conference.

Thanks to all the presenters who showed new ways to sing old hymns, how to deal with the traditionalists versus the contemporaries in our congregations and how to get children and young folks involved in services. We even learned of the history for some of Martin Luther's old hymns.

Did anyone, at anytime, see Joy Berg without a huge smile on her face? She was so patient with everyone and truly lived up to her name!

To summarize, this was a great venue to meet so many wonderful, friendly folks and hear about worship in other churches. This conference has shown me that worship can take place in many forms and variations. We can tweak the old, try the new, and even combine them. It's time to get out of the comfortable Sunday worship rut and experience some fresh, new and meaningful ways to praise God. I hope the Holy Spirit will move those whom I present the new materials to as much as it moved me during those three days at the conference. I feel my faith as a Lutheran has been renewed, regenerated and strengthened as a result. Thank you ALCM!

Darlene Elwin was also one of our excellent photographers for the conference.

(continued from page 1)

absolutely mesmerized and hanging onto every word. I was pleased that she also shared stories in morning prayer services which followed in the next two days.



Following lunch, we enjoyed a short organ recital by California Lutheran University organist, Kyle Johnson, who played works by Walter L. Pelz, Frederick Frahm, and J. S. Bach, which showed off the many colors of the Steiner-Reck tracker organ. We were invited to sing along in the audience hymn, *For the Beauty of the Earth*, by Michael Burkhardt.

The afternoon brought four more workshops (we had to select two): *The Story of Morning and Evening Prayer* (Joy Berg); *Technological Tools for Musician Involvement in Worship* (Jeff Held); *Creative Use of Handbells* (Nancy Jessup); and *Telling the Story in New Songs or How to become a Liturgical Contemporary Songwriter in Six Easy Years* (Charles Corner).



Many of us then shared a picnic supper which was the only meal at an added charge. All the rest of the conference meals were included in the registration fee. I for one enjoyed the variety and quality of the meals in addition, of course, to the conviviality of dining with our ALCM colleagues.

The evening took us to nearby Holy Trinity Lutheran Church, just adjacent to the CLU campus, for a hymn festival. Led by Region 4 President, Joy Berg, and accompanied by Lorne Manweiler on both organ and piano, the hymn festival opened with Handel's *Behold, I Tell You a Mystery*, from *Messiah*, followed by an old-time favorite, *I Love to Tell the Story*. Interspersed between many newer hymns from *Evangelical Lutheran Worship* were readings from scripture and more stories from Mary Canniff-Kuhn. What I liked about the hymn festival was that it was about 45 minutes long — "just right" in my opinion with not too many hymns to "wear you out."



(con't. pg 9)

(continued from page 8)

Immediately following the hymn festival was a newly-composed setting of *Evening Prayer* by The Braeded Chord, using acoustic guitar, piano, violin and flute as the accompaniment in an easy-going folk style. Many people seemed to especially like the benediction, *The God of Peace Be With You*, sung as an endless canon.

The next day began with *Morning Prayer* led by the multi-talented Gunderson family: Jerry, Karin, Joy and Ryan; father, mother, daughter and son all actively involved in church music-making (and all members of ALCM!). Their talents at the piano, harp, flute and drums were absolutely incredible.



The next keynote speaker was Dr. Guy Erwin, a professor of theology at California Lutheran University, who gave a very interesting lecture about Martin Luther's hymnody. What I found fascinating was that Erwin said that out of a total of 25 hymns written by Martin Luther, only 7 were used in the Service Book and Hymnal/The Lutheran Hymnal, 19 were used in *Lutheran Book of Worship/Lutheran Worship*, and 15 are used in *Evangelical Lutheran Worship/Lutheran Service Book*.

Following a break, we heard from Dr. René Clausen, who has served as conductor of Concordia College, Moorhead, MN since 1986. His lecture was called "Where Will We Find Sanctuary?" and dealt with contemporary directions in church music. He decried the "feel good" elixir of what he called "entertainment evangelism," and advised us not to rely on our emotions to lead our worship life.



on our emotions to lead our worship life.



The afternoon offered a choice of workshops: *Working with the Youth Worship Band* (Mark Longfield) and *Bach: The Story for Us Now* (Lorne Manweiler and Carl Crosier). Manweiler spoke about Bach facing many of the same challenges as today's church musician: chronic lack of resources, few capable parish musicians, and often antagonist working relationships. Crosier spoke from the

practical perspective of having performed over 70 Bach cantatas with orchestra, both the *St. Matthew and St. John Passions*, both *Magnificats*, and the *Mass in B-Minor* during his 38-year tenure at the Lutheran Church of Honolulu.

On Tuesday evening we heard a professional choral group, Areté, conducted by California Lutheran University conductor, Wyant Morton, in a varied concert which opened with Bach's Cantata 51 *Jauchzet Gott in allen Landen*, for soprano and trumpet. I was disappointed that although instrumentalists were sitting right there, only trumpet and organ were used even though strings and bassoon are also called for in the score. Also only three movements were performed instead of the complete cantata. Following a performance of Bach Cantata, *Jesu, der du meine Seele*, (BWV 78) with orchestra, choir, and soloists, was the premiere of a commissioned work, *I Love to Tell the Story*, by Region 4 ALCM composer, Bradley Ellingboe for mezzo-soprano solo, choir, and violin. The concert ended with two arrangements by University organist, Kyle Johnson, on *Lamb of God*, and a very up-tempo version of *Jesus is a Rock in a Weary Land*.



The evening ended with *Evening Prayer* and included two musical paraphrases by Alex Guebert on Peter 4:12-19 and Psalm 46 for soprano, vibraphone/glockenspiel and piano. Unfortunately the composer, who was also supposed to play the vibraphone, was taken ill and was unable to attend. A last-minute substitute did a heroic job of trying to play the difficult and virtuosic vibraphone parts.



Wednesday morning began with a setting of *Morning Prayer* by Joel Endicott followed by a choral reading session led Bradley Ellingboe. He chose anthems by all ALCM composers, including himself, Thomas Kees ecker, Frederick Frahm,

(cont. pg 10)

(continued from page 9)

Verallen Edwards, and Carol Browning. We also read through an anthem composed by teenager Ryan Gundersen, probably the youngest member of Region 4!

The conference closed with a Eucharist based on the theme *Christ Resurrected*, and was presided by Melissa Maxwell-Doherty, organist Norma Aamodt-Nelson, soloist Brad Ellingboe, guitarist Mark Longfield, and homilist Mary Canniff-Kuhn. We ended with the hymn, *Soli Deo Gloria*, (ELW 878)



Kudos to the Region 4 Conference Committee for two-and-a-half days packed to the gills with inspiring worship, thought-provoking lectures and workshops, grand



music and all-around good fun. Committee members included Joy Berg, Kathy Crosier, Bradley Ellingboe, Shauna Frechette, Jeff Held, Mark Longfield, Kyle Johnson, Lorne Manweiler and Erik Whitehill.

I also want to applaud the Conference Committee for its consideration regarding the food! I mentioned the delicious lunches previously, but at morning breaks, there was the usual coffee, pastries and muffins. At other times we enjoyed homemade cookies, fruit kebobs, cheese, crackers and deli delights. Thanks to Concordia Edmonton, Concordia Irvine, Holy Trinity Lutheran Church, and especially to California Lutheran University for their generous and warm hospitality.

Disclaimer: Even though I served on the planning committee of this conference, I had no prior knowledge about the keynote speakers, recitalists, or workshop presenters, except for that of my husband, Carl Crosier. And even though Doris Au MacDonald of The Braided Chord is my sister, I have never known her work as a church musician!



Welcome Region 4 New Members

Janelle Arenz

2728 161st Street SE
Mill Creek, WA 98012
H: 425-273-6315
janelle.christiana23@gmail.com
W: 206-363-0110

Pamela Duggan

406 W Broadway, Ste B
Moses Lake, WA 98837
H: 509-764-8633
pds406@gcpower.net

Eugene Eggers

2002 Ptarmigan Trail
Estes Park, CO 80517
H: 970-586-1956
eaeggers@prodigy.net

Darlene Elwin

889 Brockton St
El Cajon, CA 92020

Sharon L. Gunderson

223 E. Partridge Ave., Apt. G
Corona, CA 92879
H: 951-479-7182
sgunderson2005@yahoo.com
W: 951-737-1173

Cathe J. Kiler

362 San Marin Dr.
Novato, CA 94945-1251
H: 415-302-1934
cjkmusic@comcast.net
W: 415-898-1248

Susan Moore

P.O. Box 883
Oakhurst, CA 93644
H: 559-658-5583
shoshana@sti.net

Philip Nicholls

Christ Church
PO Box 8, South Yarra
VIC 3141, AUSTRALIA
music@ccsy.org.au

Steven R. O'Connor

2418 Justin Ave
Simi Valley, CA 93066
H: 805-522-9789

Jennifer Sheldon

3879 E. Amberwood Drive
Phoenix, AZ 85048
H: 602-363-5912
jsheldon@mvlutheran.org
W: 480-893-2579

Welcome Back

Steven W. Howie

4845 E Costilla Pl
Centennial, CO 80122
H: 303-910-1743
showie@stplc.org
W: 720-432-2213

Patricia Maimone

711 Porter St.
Glendale, CA 91205
H: 818-243-6614
msbach2007@gmail.com
W: 310-452-1116

Rev. Lorne A. Manweiler

206-5116 53rd Ave
Wetaskiwin, AB T9A 0Y8
CANADA
H: 780-352-6498
lorne@manweiler.ca
W: 780-352-3663

Karen Miller

8631 E Plaza Ave
Scottsdale, AZ 85250
H: 480-596-8506
azharplady@gmail.com

Randall Sensmeier

1147 Festival Road
San Marcos, CA 92078
H: 760-539-7194
randys@giamusic.com
W: 760-727-1509



Thanks to Scott Skinner, one of our Region 4 conference photographers.



Rev. Mark Whitfield Elected President of New Zealand Church



Editor's Note:

Pastor Mark Whitefield was elected the President of the Lutheran Church of NZ in June 2011 and installed in February 2012. Prior to becoming president, Mark served as both pastor and cantor at St. Pauls Lutheran Church in Mt Cook, Wellington. For the many Bach Cantata Vespers held at St. Pauls he would be listed as presiding minister, organist and cantor. We ask God's blessing on Mark's new venture.

The following news items are reprinted by permission from the alumni publication of Luther Seminary in St. Paul, Minnesota and the New Zealand Lutheran Church's national magazine, The Olive Tree.

From the Luther Seminary Alumni Publication:

Early this year the Rev. Mark Whitfield, '93, was elected president of the Lutheran Church in New Zealand (LCNZ). It is with humility and gratitude that the Master of Sacred Music graduate speaks of his Luther Seminary degree in relation to his leadership. Nearly 20 years have passed since Whitfield completed his M.S.M. degree.

"I still look back at the seminary, in a sense, expecting it to continue to inspire and shape me for ministry," he said. "The experiences I had and the relationships I formed at Luther Seminary paved the way for integration into the wider support network of musicians, cantors and pastors from various places throughout the world, which continues to be useful for ministry."

As reflected in his MSM studies, Whitfield brings a connection of liturgical and musical mission to his pastoral ministry.

"One of the chief affirmations for me during my study for the M.S.M. degree," Whitfield said, "was that music and worship ministry was indeed pastoral, alongside visiting and leading Bible studies, running youth group and attending meetings."

Whitfield plans to bring such connections to his leadership to the unique organization and congregations of the LCNZ.

"My time at Luther Seminary and in the ELCA revealed to me the incredible opportunity that exists for Lutheran music heritage—much of it in the making now (therefore very much a living heritage)," he said, "to connect the church with its community and to introduce people to the living Lord Jesus Christ."

From The Quarterly Publication of the Lutheran Church of New Zealand (LCNZ) – The Olive Tree:

President – Lutheran Church of New Zealand
(Te Hāhi Rātana o Aotearoa)

Excerpt:

President Whitfield hopes for many things for the LCNZ, not the least of which is a church that is growing, vibrant and reliant on the Holy Spirit to lead us as the Word of God is preached and shared in our community. He has a strong commitment to see the LCNZ reflect its unique cultural background and interaction with the Maori heritage of our country, and will certainly continue to spur us on in the areas of worship and music. His passions and gifting will no doubt continue to be shared with St Paul's Wellington, the wider Wellington Christian Community, and the LCNZ as he visits pastors, church workers and congregations as his role calls him to.

It is a unique and special time for the LCNZ right now: found in the centre of God's perfect timing, having a fully home grown leadership for the church, possibly for the first time ever, with Rev Mark Whitfield as President and Rev John Davison (Vice President), both boys from Marton, leading us into the future. In a sign of absolute confidence and affirmation of Rev Whitfield to the role, all of the currently serving Pastors of the LCNZ were in attendance and took part in the installation rite.

May the Spirit of God continue to rest richly on Mark as he leads God's church in New Zealand.

*Haere mai e te Wairua Tapu
 Whakakīia ngā ngākau o āo tāngata whakapono
 Whakaūria ki roto i a rātou te kāpura o tōu aroha
 Tonoa mai tōu Wairua, ā, ka hou ō mātou ngākau
 Ka hou anō hoki te mata o te whenua*

*Come Holy Spirit,
 Fill the hearts of your faithful and
 kindle in them the Fire of your love.
 Send forth your Spirit and they shall be created
 and you will renew the face of the earth*

The karanga (call) chanted over Mark by Megan Somerville, used to invoke the Holy Spirit as he was installed by the laying on of hands of the President's elected servant (Rev Mark Lieschke) and the assisting Pastors.

To learn more about the LCNZ, visit
www.lutheran.org.nz.

Rev. Mark Whitfield's new email address: president@lutheran.org.nz



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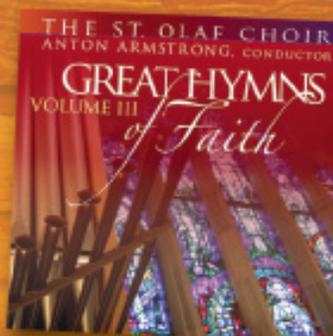
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