

ALCM REGION 4 NEWSLETTER

What's Inside?

Region 4 Conference Insights1	Ask a Pro8
<i>Joy Berg</i>	<i>Gregory Peterson</i>
From the Editor2	Palm Sunday/Sunday of the Passion9
<i>Carole Lea Arenson</i>	<i>Randy Knutson</i>
New Members List4	Around the Region11
Region 4 Conference Schedule5	<i>Charles Cornner's Recording Project</i>
Update on Recent New Members6	Around the Region12
<i>Kathy Crosier</i>	<i>Marshall Bowen's Award</i>
Mark Your Calendar6	Handbell Repertoire13
Ask a Pro7	<i>Randy Knutson</i>
<i>Bradley Ellingboe</i>	

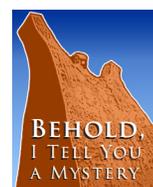
Dr. Joy Berg • Region 4 President

Conference Insights



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

July 23 – 25, 2012 • California Lutheran College • Thousand Oaks, CA



Happy New Year to you from both the ALCM and from me!

One of this year's great excitements is the July regional conference, "Behold, I Tell You a Mystery". And what a conference it is shaping up to be! In fact, I am going to focus this "From the Prez" totally on our summer conference, July 23-25, because I think when you hear some particulars, you too will want to gather with us at California Lutheran University (CLU)!

We have two exceptional speaking guests. **Rev. Mary Canniff-Kuhn** is a preacher, a storyteller in the North Carolina tradition, a lover of worship and of the people of God! She is planning to enlarge our vision of "how we tell God's story" in our times. Her creativity is amazing. I certainly look forward to hearing what she will say and how she creatively tells the story. If you have not had an opportunity to meet Pastor Mary, you will soon discover she is a gift of a person as well as a gifted storytelling preacher. (See *Region 4 Newsletter Winter 2011* for more about Mary)



Dr. René Clausen, our other guest, speaks from the context of being a Lutheran musician who currently conducts the famed Concordia College Choir from Moorhead, Minnesota, an educator and a well respected composer. Besides hearing his talk on Lutheran

church music, we will experience his musicianship and music in a "Sing!" as he leads us through hymns and other music in creative ways – we'll be able to transfer many of these ideas to our own church communities. (See *Region 4 Newsletter Winter 2011* for more about René)

Guy Erwin, religious studies professor from California Lutheran University, and an authority on Luther, will be sharing our Lutheran story, and how Luther desired to "Tell the Story" in his time. He is also a "sort of" third guest speaker.

Workshops

Carl Crosier and **Lorne Manweiler**, each Bach experts in their own right, will be presenting a joint workshop on using Bach in our times! I can't wait to learn and be invigorated to be creative in my Lutheran use of music after hearing these two.

Two contemporary musicians in our region will be adding their experiences in workshops: **Mark Longfield** works at Emmanuel Lutheran in North Hollywood, California and does wonderful work with youth bands for worship; **Charles Cornner**, from Shepherd of the Desert in Scottsdale, Arizona, is a composer as well as a practicing Lutheran Church Musician working with Adult Rock in his congregation. What gifts these people will bring to us about using the contemporary medium in our churches. (See page 11 to learn more about Charles)

David Held, Concordia University-Irvine, will offer a workshop on how to incorporate orchestral and band instruments in worship. (See *Region 4 Newsletter Summer 2011*, page 9, for more about David)

(con't. pg. 3)





Greetings!

Thanks to many Region 4 writers, we have another packed newsletter.

Joy Berg is not only our regional president, but she also co-chairs the July 23 - 25 Region 4 Conference held on California Lutheran University's campus. She has enthusiastically shared with us some great conference insights. She also gives us the daily conference schedule, found on page 5, and the link to register online or for download.

Randy Knutson answered the call in the last newsletter for Handbell Repertoire for 8 - 10 ringers, plus he has a 2nd in a series of 'behind the church season' focusing this time on Palm Sunday/Passion Sunday. We have tried to keep the article together as a whole both for ease in reading and if you wish to download it to save as a reference.

Thanks to a number of you, who will always remain anonymous, for offering some excellent questions for our 'Ask a Pro' series. Gregory Peterson tackles the dilemma of 'Advent versus Christmas Hymns' and training for college musicians in our "more diverse musical culture." Bradley Ellingboe gives some good information about the 'Human Voice' encountering changes throughout the centuries and on a very personal level. Both articles are definitely a 'must read' and perhaps you wish to download a copy for sharing or for later reference.

The 'Around the Region' section features two of our regional members. Marshall Bowen received a musical award for his work in the movie and television industry and his work in the Lutheran Church. Charles Cornner has released a professionally recorded CD, *Broken Blessings*, which came from his work in the church. Charles will be a presenter at our California Conference.

We have a list of New Members. And thanks to Katherine Crosier, we have an update on a few new members found in the last newsletter.

Many of you may notice the change from Region IV to Region 4 in our banner and inside the newsletter itself. Our regional newsletter began in 1989 with each regional officer contributing an article and has continued every year since then. To date it has been the ALCM Region IV Newsletter. Personally I like the Roman numeral IV, but realize the National Board wishes to change to regular numbers for ease of use. Hence, we now are the ALCM Region 4 Newsletter.

As always, do feel invited to contribute articles to the newsletter or suggest what you would like to see included. The 'Ask a Pro' needs some new questions from you. Give this 'call for your help' some serious consideration. And... let me know ASAP if you wish to contribute! It is your newsletter.

Blessings,
Carole

Think you missed an article in one of the earlier Region IV 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

<u>Submission Deadline</u>	<u>Issue</u>
January 15	Spring
April 15	Summer
October 15	Winter

The Association of Lutheran Church Musician's Region IV 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.

**Did you know
high school and
college students can
come for \$125?
(less than half-price)**

**CLU will also cover the
cost of the dorm!**

What a deal!

Insights Con't.

Nancy Jessup, handbell instructor at Concordia University-Irvine will offer us creative ways of using handbells in worship.

Lorne Manweiler, instructor of organ at Concordia University College of Alberta, Edmonton, and pastor of Zion Evangelical Lutheran Church, Wetaskiwin, Alberta, offers insights on reading scripture and other ideas for worship. *(See Region 4 Newsletter Summer 2011, page 5, for more about Lorne)*

Sharon Dennis and **Doris Au MacDonald** of The Braeded Chord lead the workshop on Intergenerational Worship. They have one mission: to make music, and faith music in particular, accessible to all!

I will lead a workshop on the rich history of morning and evening daily worship.

Evening and Morning Prayer

A focus on ‘telling the old story for today’s world’ happens with the practice of Evening and Morning Prayer throughout this conference. In asking for some feedback towards planning this conference, one of the comments was “it would be good to have more choices for evening prayer”, and so the committee decided to make this a dedicated part of the conference. There will be morning and evening prayer each day from a variety of sources including two newly-written/arranged Evening Prayer settings specifically created for this conference.

Two Evening Prayer Services

- Newly composed Braeded Chord Evening Prayer
- New arrangement of Lutheran Service Book Evening Prayer
(Commissioned by Concordia-Irvine)

Two Morning Prayer Services

- In the Morning I Will Sing by Marty Haugen
- Morning Prayer by Joel Endicott

Music for the Soul

A Hymn Festival will be held at Holy Trinity Lutheran Church on the corner of CLU’s campus. We will be singing music from around the world and from our own continent under our title, “Behold, I Tell You a Mystery”. Rev. Lorne Manweiler from Wetaskiwin, Alberta, Canada, will be at the organ. He is a wizard for making the text come alive. I have heard one of his arrangements for the “devils” verse in *A Mighty Fortress*, and I still vibrate when I remember that experience – lots of 32’! *(See Region 4 Newsletter Summer 2011, page 5, for more about Lorne)*

An Organ Recital by Kyle Johnson – this is a wonderful treat. I was able to hear some of the recital repertoire when I was at CLU in October. I was mesmerized by his playing and the music he has under his fingers. You’ll be thrilled! *(See Region 4 Newsletter Summer 2011, page 5, for more about Kyle)*

A Special Bach Evening will be presented by Areté Vocal Ensemble, conducted by **Wyant Morton**, choral conductor from CLU and a member of ALCM. Areté is a semi-professional chamber choir Dr. Morton started a couple of years ago. They already have made quite a name for themselves.

A New Work by Bradley Ellingboe is an arrangement of *I Love to Tell the Story* to be presented alongside the Bach cantata. It will be a treat to hear this concert, another example of “Telling the Story”.

Reading Session

We are very proud of the many composers in our region 4. On the last day Bradley Ellingboe will lead a reading session of works by ALCM’s Region 4 published composers.

(con't. pg. 4)

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

Interim Executive Director

Katie Adelman
Ascension Lutheran Church
7100 N. Mockingbird Lane
Paradise Valley, AZ 85283
(480) 948-6050
ed@alcm.org

Business Manager

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

Advertising Coordinator

Joanna Pretz-Anderson
14367 Bennington Dr.
Strongsville, OH 44136
(440) 572-1318
ads@alcm.org



Insights Con't.

Worship

Because God's Story is big and amazing, we decided to focus the worship around The Story. We will hear of the incarnation at the opening worship, and the crucifixion and resurrection at the closing service. We will hear stories from scripture, stories from Pastor Mary, and words of other writers. We will sing The Story through hymns new and old, and experience this Story in new ways within worship.

Practical Matters

Music Mart from Albuquerque, New Mexico will be our music store, as they were at the 2010 Gathering in Boulder. You will have access to some great resources plus new things to add to your desk and your reference file!

Lunches eaten outside, catered by CLU's food services, coupled with the wonderful spaces CLU has to offer will give us both a time and place to connect with each other. We have great gifts in ALCM Region 4. We can learn a lot through getting to know each other while finding out what others experience and think.

Dorm rooms at CLU are available for extended times if you wish to come early or stay late for a few days. The dorms are right next to all the conference activity making for a handy place to stay. CLU is in Thousand Oaks with no hotels nearby. Therefore, the conference hotel, the Best Western, is actually in Simi Valley which is only 10 miles down the road. It is a wonderful option for those of you who would prefer to be in a hotel.

Early Bonus Opportunity

If you can arrive by Sunday evening, July 22, you will have the pleasure of a "Shakespeare in the Park" 8 p.m. performance at CLU. \$15 tickets can be purchased as you come through the 'door' to sit on the grass and enjoy "Romeo and Juliet". We will have our own ALCM reception following the performance.

I am planning to come early and stay late. And I will stay in the dorm! I hope to see you there, have some coffee, and hear what you are doing in your church! Come 'tell YOUR story' as we hear, talk and experience THE Story of the amazing God we serve!

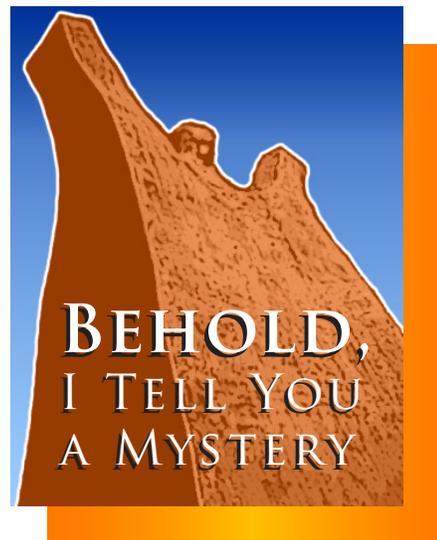
I hope you are intrigued! This is a conference not to be missed. Consider also the added opportunity California offers the whole family!

God's peace,
Joy

REGISTRATION LINK

For information on the conference and online registration, go to this link:

http://www.alcm.org/event/Region_4.php



Welcome Region 4 New Members

Anne Huysman

4960 Sombra
Los Alamos, NM 87544
H: 832-746-8351
annehuysman@gmail.com
W: 505-662-5151

Marla Kuefner

2152 Natasha Ct
Santa Rosa, CA 95403
H: 707-542-4475
54mrok@gmail.com

Katherine Lundeen

2352 Citron Pl
Escondido, CA 92027
H: 760-759-0706
klundeen24@hotmail.com

Nancy Nickel

St. James Lutheran Church
1315 SW Park Ave
Portland, OR 97201
leroinickel@msn.com
W: 503-227-2439

Joseph Shih

8620 23rd Ave NE Apt A201
Seattle, WA 98115
H: 206-696-5200
joe@oneleapmusic.com

John Sparkman

311 Bellevue Ave East Apt 505
Seattle, WA 98102
H: 206-915-6600
john.david.sparkman@yahoo.com
W: 425-823-2727





ALCM Region 4 Conference Schedule
California Lutheran University
July 23-25, 2012

July 22 - Sunday (Early happenings!)

- 7:00 - 9:00 p.m. Early Registration
- 8:00 Shakespeare Play at CLU
(buy a ticket at the door, sit on the hill, and enjoy Shakespeare outdoors!)
- 10:00 Wine and Cheese Gathering

July 23 – Monday

- 8:00 a.m. Registration Opens with Coffee Available in Narthex
- 9:00 “The Story Told in... Opening Worship”
- 10:00 “The Story Told in... Workshops #1”
 - A. Intergenerational Worship (The Braeded Chord)
 - B. Reading Scripture and Other Ideas for Worship (Lorne Manweiler)
- 11:00 Coffee Break
- 11:15 Keynote – “Telling the Story” (Mary Canniff-Kuhn)
- 12:15 p.m. “The Story Told in... Community” Lunch Together
- 1:00 - 1:45 “The Story Told in... Music” Organ Recital (Kyle Johnson)
- 2:00 “The Story Told in... Workshops #2”
 - C. The Story of Morning and Evening Prayer, and Settings (Joy Berg)
 - D. Involving Instruments in Worship (Jeff Held)
- 3:00 Coffee Break
- 3:30 “The Story Told in...Workshops #3”
 - E. Creative Use of Handbells (Nancy Jessup)
 - F. “Telling the Story in Song:
From Congregation to Recording and Back” (Charles Cornner)
- 4:30 Free Time
- 6:00 “The Story Told in... Community” - Picnic (\$15)
- 7:30 “The Story Told in... Word and Music” Hymn Festival
“Behold I Tell You a Mystery” (Lorne Manweiler and Joy Berg, leaders)
- 9:00 Reception
- 10:00 “The Story Told in...Evening Prayer” - New Setting by The Braeded Chord

July 24 – Tuesday

- 8:00 a.m. Registration Open
Morning Prayer (Marty Haugen’s “In the Morning I Will Sing”)
- 9:00 “The Story Told in... Community” (Region 4 Meeting/Announcements)
- 9:45 “A Story of Our Past: Luther’s Story” – Dr. Guy Erwin
- 10:45 Coffee Break
- 11:00 Keynote - “A Story of our Past and Present” Choirs and Lutheran Music (René Clausen)
- 12:15 p.m. “The Story Told... in Community” Lunch Together
- 1:15 “The Story Told in... Workshop #4”
G. Working with the Youth Worship Band (Mark Longfield)
H. Bach: The Story for Us Now (Carl Crosier, Lorne Manweiler)
- 2:15 “The Story Told in... Music” “Sing!” with René Clausen
- 3:15 Free Time
- 5:30 Dinner on your Own
- 7:00 Bach Concert with Areté Vocal Ensemble Directed by Wyant Morton
- 9:30 “The Story Told in... Evening Prayer” (New Setting of LSB Evening Prayer)
- 10:00 Wine and Cheese Reception

July 25 – Wednesday

- 8:00 a.m. Registration Open
“The Story Told in... Morning Prayer” (Setting by Joel Endicott)
- 9:00 “The Story Told in... Our Music” Reading Session of ALCM Composers
- 10:15 “The Story Told in... Closing Worship” (Eucharist)
- 11:30 - 12:30 p.m. “The Story Told in... Community” Lunch Before Leaving

2012

March 31

Deadline for Early Conference Registration

April 15

Final Deadline for Newsletter Submissions

July 23 - 25

**Behold, I Tell You a Mystery:
Telling God’s Story in the 21st Century**
ALCM Region 4 Biennial Event
California Lutheran University
Thousand Oaks, California

2013

June 29 – July 3

ALCM National Conference
Valparaiso, Indiana



New Members Update

Katherine Crosier, Region 4 Vice-President

Carol Browning



I have been a pastoral musician for about 20 years, serving mainly in Presbyterian, Catholic, and Episcopal communities. Currently I am the music director at King of Glory Lutheran Church, in Newbury Park, California, and look forward to getting to know and learn from fellow members of the Association of Lutheran Church Musicians. I’m very glad that the regional conference for next year will be in my neighborhood and look forward to meeting you and other ALCM folks there.

outoftheway@earthlink.net • W: 805-498-4812

Jeshua Franklin



I am a third year doctoral student in choral conducting at University of Washington and also Director of Music at Steel Lake Presbyterian Church in Federal Way, WA. I was first attracted to ALCM because of the hymn festival taking place this past summer in Seattle, but as an attendee at the conference I found such a wealth of information as well as an enriching baptism into Lutheran music tradition. Consider me your newest life-long member!

jeshuaf@gmail.com • H: 206-947-5865

Ask a Pro

Bradley Ellingboe, University of New Mexico

Question #1

It seems that as people have grown taller the overall “fessitura” has crept downward. Do you have some guidelines for what the top notes for church choir sopranos and tenors should be these days? And what about hymns? The older hymns tend to have numerous notes which our congregation has trouble singing. Suggestions?



The human body, despite some anecdotal evidence seemingly to the contrary, changes over millennia, not in the space of a few generations. What DOES change much more quickly are the instruments we use to make music and how we tune them.

Nowadays we tune the A above middle C at 440 Hz, although several orchestras are now using A = 442 Hz or even A = 443 Hz. We can tell from antique pitch pipes and tuning forks, there was a wide variation in tuning throughout Europe and America, and that even into the 19th century, an “A” could range anywhere between 400 Hz to 450 Hz. This is a range of about a whole-step.

We take it for granted that the *Hallelujah Chorus* is in the key of D. But what does it really mean? In Handel’s time D major might be closer to our C major.

We can tighten the tension on the violin strings, we can push in the tuning valve on the trumpet, but the human body takes hundreds of thousands of years to change. We have painted ourselves into a corner, key-wise, without realizing it.

When singing a cappella I routinely change the keys up or down a half-step. In modern tuning E-natural, which sits at the *passaggio** for most sopranos and tenors, is usually a difficult note to tune. Therefore, two of the most common keys, C major and F major (with E-natural being either the major 3rd, or the leading tone) often go flat because it is, physically, so much work for us to sing the E-naturals high enough. This is not the “fault” of the composers who used these keys as much as it is a function of where an E-natural sits in our bodies when we tune to A = 440 Hz. If you are an untrained singer, those are tough notes. Taking the piece down a half-step or sometimes up a half-step usually alleviates this problem.

Obviously, this is a more complex issue when singing with instruments. Organists and pianists are sometimes able to transpose at sight. This is usually not possible with orchestras though, for instance, some early music ensembles tune to A = 420 Hz.

The evolution of the human body does not change quickly,

but we CAN improve performance, just as through exercise each of us can come to run a little faster or jump a little higher. Professional singers are taught to sing ever higher and louder to deal with modern orchestras and larger concert halls. Similar work can happen during your choir rehearsals. Give your people some vocal technique workshops.

But, like the human body, our muscles often sag with age and the vocal folds are, in fact, muscles. Hence, as we get older, our voices usually become deeper. (Bing Crosby began his career as a tenor in the Rudy Vallee range. With age and smoking, he ended 50 years later singing bass.) This can be a relevant issue with aging congregations and choirs.

Coupled with all this, is a general tendency away from group singing. In other words, we have tuned things up so they are harder to sing, and we sing less often than we used to, so our muscles are out of shape.

With common sense, we can solve our problems. Do not take the notes on the page as immutable. Change keys. Encourage your people to sing. Stand up in front of them and cheer-lead them into it. Take away the reliance on canned music. Sing unaccompanied.

People LIKE to sing, if only we make it possible for them, both socially and in terms of keys and accompaniment. That is part of our job. It was professional musicians who created the “box”, it is now up to us to “think outside it”.

And to answer your question about appropriate ranges, with my own church choir choral series, I consider high G for both tenor and soprano to be the upper limit. (Although an occasional A^b or A for sopranos can be found: physiologically it is a bit easier for sopranos to sing that high compared to tenors.) Anything with a higher range, or that routinely hovers at the upper *passaggio*, I consider it to be college/professional choir level.



Question #2

As the cold season hits our singers, some want to sing through the affliction while others “take to their bed”. What is the best advice we as choral directors can give our singers?

I can answer this question much more quickly: if you cannot hear yourself, because your ears are stuffed up or if it hurts, do not sing. If you can hear yourself and it does not hurt, go ahead and sing.

***Passaggio** is a term used in classical singing to describe the pitch ranges in which vocal registration events occur. Beneath *passaggio* is the chest voice where any singer can produce a powerful sound and above it lies the head voice, where a powerful and resonant sound is accessible, but usually only through training. A major goal of classical voice training in classical styles is to maintain an even timbre throughout the *passaggio*.

Ask a Pro

Gregory Peterson, Luther College

Question #1

The annual perplexing dilemma of “Advent versus Christmas Hymns” was alive in my congregation this past December. The Lutheran College Christmas Festivals joyously sing Christmas Carols in early December. Should we do likewise? Waiting for Christmas Eve is not working here. Any insights you can share with lowly church musicians to keep everyone in the parish happy?



This is a big question and an issue which requires pastoral sensitivity, teaching and flexibility. Advent is a season of waiting, which is an activity most people are accustomed to but perhaps tired of; waiting for peace in the Middle East, waiting for the economy to improve, waiting for a new job or acceptance to a school and in my neck-

of-the-woods, waiting for caucus season to be over! Most of it is negative. But, there are also positive periods of waiting; anticipating a vacation or trip or working on a long-term project be it home renovation or growing a garden. And there is always so much anticipation as a parent-to-be waits for the birth of a child and participates in the requisite rituals associated with the wait. **Isn't that what God's Advent is all about? Waiting for Emmanuel, God with us! God drawing us near and showing us the way, the light shining in the darkness! Emphasize the positive!**

Even so, keeping Advent is a challenge and one which is countercultural. Yet it is worth it. Education is important. Try having an intergenerational Advent Fair with crafts such as: making an Advent Wreath, paper cranes or bird feeders. Offer some seasonal foods to help introduce church-goers to the richness of the season. Begin with an Advent hymn-sing, as a gathering activity, making use of children's and youth choirs, handbells and Orff instruments, or hand percussion. Teach newer hymns such as: *All Earth is Hopeful (Toda la tierra)*, *Each Winter as the Year Grows Older (Carol of Hope)* or *Awake! Awake, and Greet the New Morn (Rejoice, Rejoice)*. Offer some perennial favorites such as: *Rejoice, Rejoice, Believers (Haf trones lampa färdig)*, *People, Look East (Besançon)* or *O Come, O Come, Emmanuel (Veni, Emmanuel)*. Part of the difficulty with Advent hymns is that we sing them so infrequently. Also, with text changes in newer hymnals, there is not as much opportunity for these hymns to remain in the memory bank. A pastor I used to work with had a spouse who was fond of saying, “Let's have six weeks of Advent and four weeks of Lent”. Well, we cannot very easily do that, but perhaps we can try to find other occasions during the year when the singing of an Advent hymn might be appropriate. Always find opportunities to teach!

Keep in mind that “freedom and flexibility in worship is a Lutheran inheritance” (*Lutheran Book of Worship*, Introduction). There is no reason to be overly dogmatic or rigid. **Worship takes place within an ever-changing culture, respecting its heritage while**

adapting to new modes of expression and understanding. Perhaps one idea would be to sing one stanza of a different Christmas carol on each of the four Sundays of Advent as a kind-of musical Advent calendar, revealing a surprise each week, pointing to the Christmas story. Or find a way to work a Christmas carol into the hymnody of the day in a way which supports a particular theme or idea. Even *Joy to the World (Antioch)* is moved from the Christmas to the Advent section in *Evangelical Lutheran Worship*. If you sing *Glory to God in the Highest* as the Cantic of Praise, try substituting another Gloria. The refrain of *Angels We Have Heard on High (Gloria)* or *'Twas in the Moon of Wintertime (Une jeune pucelle)* would work during the season of Advent.

Lastly, remember the Lutheran colleges follow an academic calendar which precludes those communities from celebrating Christmas on the appointed days. The same goes true for Easter and Pentecost. So a truncated or hybrid approach to the church year is usually the norm. It is not an apples-to-apples comparison with a standard parish.



Question #2

How are the Lutheran Colleges/Universities teaching young church musicians to deal with an increasing movement away from a solely organ-based liturgy into the current more diverse musical culture?

At Luther College we offer opportunities for leadership of the service music beyond the organ by using a Liturgical Ensemble on many Sundays. This group is auditioned, but student-led and usually includes a pianist, guitars, melody instruments and percussion. The specific ensemble is formed based on the requirements for a given musical style ranging from *Now the Feast and Celebration to Evangelical Lutheran Worship* settings Six (Gospel style) and Seven (Hispanic). Often particular percussion instruments are chosen to support various global hymns. The Organist/Cantor for the Student Congregation, a member of the faculty, fulfills a mentoring role in the development of the ensemble. Most often this involves setting tempos, helping musicians learn the nuances of leading assembly song (breathing between phrases!) and dealing with issues of balance and support. Acoustic instruments are used with microphones so there are often adjustments in volume to be made.

Many students come to college with considerable experience, having played with praise teams throughout high school. Often I have found these students to have well-developed musicianship skills such as: sight-reading, improvisation and harmonization. These skills are important no matter what musical style is being presented and so I do not believe we need to offer courses in how to play in a praise band. Rather we need to help student musicians become proficient with their instruments and voices. We need to give them the kind of musicianship necessary to effectively lead assembly singing and liturgical music in any medium. Composing and arranging are an important part of this training.

The Sunday of the Passion (Palm Sunday): A Festival with Two Names

Randy Knutson

Editor's Note: This is the 2nd in a series by Randy. Behind, Advent, Christmas and Epiphany can be found in Winter 2011 Region 4 Newsletter.



Palm/Passion Sunday has been the attention of much planning and innovation in the past forty years of liturgical renewal. Yet this Sunday before the celebration of the Resurrection of Our Lord Jesus Christ still needs two titles in most planning resources and calendars to convince us what its primary emphasis should be. The Sunday preceding Easter, also known as Palm Sunday, has recently also acquired the title, Sunday of the Passion, or in shorter parlance, Passion Sunday. Yet this clarification is still not enough, since the Fifth Sunday of Lent also had this name in some older liturgical traditions. Therefore, the two titles are put together in many unique ways attempting to keep the identity of this day as a hinge that both ends Lent and begins Great Week (Holy Week). For many, it is a day when we recreate in our local communities the procession of Christ into Jerusalem in his final week, and yet incorporate into this day, a reading or presentation of the Passion of Jesus from one of the synoptic Gospels. It is a day with two themes and the only Sunday with two appointed gospel readings. It is a day not devoid of themes or ideas, but literally bursting with too much to do; no wonder it requires a dual name.

Ancient History of Palm/Passion Sunday

The designation of the Sunday before Easter as Palm Sunday is something we might assume has been a part of Christian worship since the time of Apostles. In fact, the earliest recorded account of observance of this day comes from the fourth century when in Jerusalem, a procession “with palms is in the diary of the pilgrim Egeria”.¹ Egeria came from Gaul, near Spain, and the recording of her pilgrimage to Jerusalem from 381 - 384 is now a treasured recollection of some of the worship practices of the early church. (An easily accessible version of the Diary of her Pilgrimage, as well as the worship life lead by Cyril, Bishop of Jerusalem, at this same time, is in *Walking Where Jesus Walked*, reviewed in *CrossAccent*, Vol. 19, #2; 2011, pg. 30) As a pilgrim, Egeria records much of what she experiences while in Jerusalem during Great Week or Holy Week and this record becomes a pattern for Christians hoping to duplicate worship as observed in the Holy Land. For modern liturgical reform and study, it is also one of our earliest records of Christian worship. She calls this day “the Lord’s Day, which begins the Paschal Week”.² A source of some puzzlement to us looking back on her detailed account of this palm procession into the city and the liturgy following is why it happens in the late afternoon and then into the evening instead of in the morning. Some would account for this by the logistics of allowing pilgrims to worship in the morning throughout the city and then, en masse, participate in this one event, the

procession, together. Others wonder if this event was one that was not part of the normal worship life of Jerusalem, but created for the very pilgrims that participated. In any event, the idea of a palm procession on this day spreads throughout Christendom in the following centuries.

We see that possibly through Egeria, the custom of the Palm Procession flourishes in Spain by the sixth century and is mentioned in the mid-eighth century Gallican Bobbio Missal. It was observed in many parts of Europe following that, but was not accepted in Rome until the twelfth century. In the Anglican world, there is little evidence of Holy Week observances, including Palm Sunday, before the tenth century. During the time of Bede (d. 735), the reading for the day was the Passion according to Matthew, but no indication of a Palm Sunday procession exists. However, we have records of palms being purchased and used in the parish church of St. Andrew, East Cheap, London, (1511-12) “payd for palmes and yew, palme sodaye, yvd ...pyd for wyne, Cakes and foures vjd.”³ Although an observation like this, with Palm Procession and Passion reading, honors the written gospels and the life of Jesus, it has a checkered past among the Reformers. The blessing of the palms preceding the procession, before the service began “came to be so elaborate that it resembled the structure of the mass, and it may be largely for this reason the Lutheran and Anglican reformers did not retain the blessing.”⁴

In the Lutheran Church, Protestant leanings had kept many observances of Palm Sunday joyful and triumphant, with the procession setting the tone for the whole morning. The emphasis on this day was on the pageantry of the procession; Christ’s triumphal entry. However, Lutheran worship history also has an especially strong emphasis upon the Passion of Christ, as evidenced by the two famous musical works by J. S. Bach: *The St. Mathew Passion* and *St. John Passion*. There are also numerous settings of the Passion narratives by Lutheran composers including Heinrich Schulz, Carl Heinrich Graun, George Philipp Telemann, and recent composers like Pepping, John Ferguson and John Leavitt. Yet these were all written for Good Friday or some other midweek or evening worship event, not a Sunday Morning. So there was no lack of observance of the Passion narrative, but it was not assigned to this Sunday.

In recent Lutheran history, this accent on the joyous, triumphant part of this Sunday can be seen the instruction in the *Lutheran Service Book and Hymnal* (1958). In this volume, the fifth Sunday of Lent of the calendar is called *Judica* and also *Passion Sunday*. The following Sunday designated as a sixth Sunday of Lent is called *Palmarum*



or Palm Sunday. The lectionary that day allows congregation and Pastors to choose between the entrance Gospel of Matthew 21:1-9 or the Passion reading of Matthew 26:1-27:66, not both.

In the Lutheran Book of Worship (1978), the day is called Sunday of the Passion (Palm Sunday). With this book, the Lutheran Churches of North America adopted the three-year lectionary which had come out of Vatican II, so Synoptic Passion readings are assigned in a three-year cycle (A-Matthew, B-Mark, and C-Luke) with both longer and shorter versions available. However, the Psalm and Second lesson are identical across the cycle, regardless of the gospel being read. The Blessing of the Palms is not mentioned in the actual congregational version of the LBW, but is an option for Pastors to consider inserting into the rite as they saw fit. Similar to the service for the Vigil of Easter, the Blessing of Palms was only present in the Ministers Desk Edition of the LBW.

The most recent Lutheran Hymnal, Evangelical Lutheran Worship (2006), designates this Sunday in the same way, Sunday of the Passion (Palm Sunday). In a special two-page section set aside in this hymnal for this day, a simple outline for the processional gathering is presented, including a Processional Gospel, Blessing of the Palms and the words to the hymn "All Glory, Laud, and Honor". The two pages serve not only as an outline for the service, but also a simple resource for those who have brought hymnals to the procession or as a congregational handout to be copied and given out.

In the Episcopal Church there are only two service books to consider in the past century preceding our own time: The Book of Common Prayer from 1928 and the one presently used, adopted in 1979. In the 1928 Book of Common Prayer, the Fifth Sunday of Lent is labeled as such and also "commonly called Passion Sunday"⁵. The top notes of the pages of the book are also labeled as Passion Sunday. The following Sunday is designated, "The Sunday next before Easter, commonly called Palm Sunday"⁶. It is significant that there is only one Gospel assigned to this day and it is the Passion reading from the Gospel of Matthew, 26:1-27:66; a second gospel before the procession, if there was one, is not designated.

The Book of Common Prayer (1979), in current use by The Episcopal Church, follows the three-year lectionary many churches adopted from Roman Catholic use and Vatican II. It designates this Sunday now as The Sunday of the Passion: Palm Sunday and includes a four-page section outlining the elements to begin worship that day, designated The Liturgy for Palms. It includes a matching synoptic processional gospel, to correspond to the Passion reading to follow (Matthew, Mark or Luke) and includes the prayer for Blessing the Palms. Following this resource, the day would have two gospel readings, with a longer or shorter option for the Passion reading.

So for Lutheran and Episcopal churches, although coming from different histories, the Passion Sunday (Palm Sunday) practices have merged to be nearly identical. Presently, after the Procession, all begin Holy Communion with the Prayer of the Day. Gathering away from the main place of worship is encouraged, with a physical procession by all to the church encouraged. The Blessing of the

Palms, once rejected by the Reformed Traditions until the mid-twentieth century, is now included in their official worship books. The official rites of each church encourage some presentation of the Passion of Christ, longer or shorter; read, sung, chanted in parts, or enacted. Working out a title for the day is nearly complete, as the memory of the use of Passion Sunday earlier in Lent fades into the distance. For the immediate future at least, the Sunday just before the Resurrection of Our Lord, will be characterized by both a palm procession and a presentation of the Passion narrative. By insisting and encouraging all who gather to worship on this day to process, all are encouraged to participate in this simple act of going from a gathering point to their sanctuary or nave; "Only for a serious reason should the church ignore the stational character of Passion Sunday"⁷. Both processing and the reading of a Passion Narrative have found a place and a home on this day as has the assignment of two Gospel Readings. We can only hope this ecumenical consensus, working through each of these three groups, has arrived at a liturgical form that celebrates this event with joy and dignity, participation and contemplation. "Palm Sunday is the Door to the great Holy Week celebrations. We look, as it were, from the threshold, through the dark shadows of the suffering of Good Friday, to the shining glory of Easter-day. The door will not lead to a dark passage-way, but will lead to the Light."⁸

Endnotes

- ¹ Martin Connell, *Eternity Today, On the Liturgical Year*, (Volume 2), (New York, NY: The Continuum International Publishing Group Inc, 2006) 80.
- ² J. Gordon Davies, *Holy Week: A Short History* (Ecumenical Studies in Worship No. 11), (Richmond, VA: John Knox Press, 1963) 30.
- ³ Davies, 44.
- ⁴ Philip H. Pfatteicher, *Commentary on the Lutheran Book of Worship*, (Minneapolis, MN: Augsburg Fortress, 1990) 233-234.
- ⁵ *Book of Common Prayer*, (New York: The Church Pension Fund, 1928) 132.
- ⁶ *Ibid*, 134.
- ⁷ Connell, 83.
- ⁸ Tierney, 33.

Works Cited

- Connell, Martin. *Eternity Today, On the Liturgical Year*, (Volume 2). New York, NY: The Continuum International Publishing Group Inc, 2006.
- Crichton, J. D. *The Liturgy of Holy Week*. Collegeville, Minnesota: The Liturgical Press, 1965.
- Davies, J. Gordon. *Holy Week: A Short History*. Ecumenical Studies in Worship No. 11. Richmond, VA: John Knox Press, 1963.
- Pfatteicher, Philip H. *Commentary on the Lutheran Book of Worship*. Minneapolis, MN: Augsburg Fortress, 1990.
- Talley, Thomas J. *The Origins of the Liturgical Year* (Second Emended Edition). Collegeville, MN: The Liturgical Press, 1991.
- Tierney, Mark. *Holy Week: A Commentary*. Dublin: Browne and Nolan, 1958.
- Wainwright, Geoffrey, editor. *The Oxford History of Christian Worship*. New York, MN: Oxford University Press, 2006.



A Conversation with Charles Corner

Editors Note: Charles Corner is serving as a church musician in a LC-MS congregation. In his quest to respond to the needs of his congregation, he has ventured into providing alternative music styles for them. This culminated in a new studio recording, Broken Blessings and Contemporary Songs in Worship.



Before we talk about your new recording, please supply us with some background information about your work in the church. How many years have you been a church musician and which congregations have you served?

I have been a church musician all my life, and have served professionally at Shepherd of the Desert Lutheran Church for 16 years, most of my career in music ministry.

Is it fair to say the recording, "Broken Blessings" leans toward an "adult rock" style more than any other style?

I would say "yes". The prevailing cultural form is a contemporary rock song form, utilizing guitar, bass and drum as primary instruments to accompany the vocals.

Tell me why you began writing original song texts?

I did not actually set out to write song texts. There was a need to simply update certain hymn and liturgical texts to be set within what I call "Contemporary Song Style". To me this refers as much to the form of a song as to the instrumentation with the primary instruments: guitar, bass, drums, keyboards/piano, and varied other instruments as needed.

These initial songs were written to be sung at our church's blended and contemporary services held in our sanctuary. Because of the setting, the liturgical order of the service is largely maintained with contemporary songs being placed alongside the liturgical elements. While more and more contemporary songs that you hear on Christian radio stations are becoming more suitable for a liturgical expression and have increasingly rich theological content, there are wide gaps left many times in the specifically Lutheran expression of theology—those primarily dealing with grace and faith.

On the album, which songs have original texts?

All of the songs have some original text in them. Two of them, *Alleluia*, *Sing to Jesus* and *Grace and Glory* set popular hymn texts, and *Many Waters* is an adaptation of both the Song of Songs and Romans 8:26-27.

Are your songs the only ones used in worship?

By no means. We use all types of psalms, hymns and spiritual songs. I simply sought to create confessional, contemporary and congregational songs for the church. We are very much a church of a diversity of styles, striving to express the same substance.

Do I understand you to mean there are a variety of musical styles within a worship service?

Style is not my primary consideration for *programming* music. It *is* my consideration in *performing* music. I have found the reason contemporary songs do not work in liturgical settings is *not* because they are unsuitable, but rather it is because we mainly play rock music as if it were concert music (and the same can be said for our attempts at African and other world music)!

Rock music is lightly scored and relies on the experience of the musician to make choices using their instrument which are faithful to the style. It is very much like a storyteller adapting a familiar story. But we, who are trained in concert styles, make the error of looking for the executional details of a piece, like readers, rather than like storytellers.

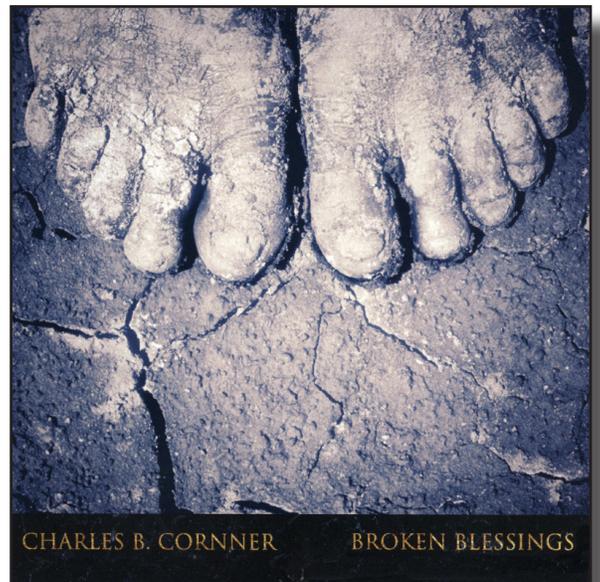
What made you consider undertaking a recording project?

First of all, I finally had enough material where I could choose the best to record. Secondly, I had the help of some key donors for the project, plus I found a great producer, Gerald Fercho. Gerald has a similar background to me, as a university trained musician doing contemporary song styles, and he appreciated what I was trying to accomplish.

Why did you decide to use studio musicians for the recording?

Studio musicians are highly skilled arrangers. They take your song and find the "hooks," those motifs that recur throughout the song and stick with you after it has ended. It can be compared to the difference between acting for live theatre and acting for films. In acting for live theatre, the moment dictates what you are doing and it is all very spontaneous. In films, your spontaneity is done in rehearsals. What actually goes on film is subject to the rigors

(cont. on page 12)



CHARLES B. CORNER

BROKEN BLESSINGS

Marshall Bowen Receives Award



Marshall Bowen has been honored with the “**Outstanding Music Alumnus Award**”, recognizing exemplary dedication and distinguished artistic achievement, from California Lutheran University.

Marshall graduated from California Lutheran University in 1975, continuing his studies at the USC Thornton School of Music and earning an MM in Music Composition in 1984. Well before the end of his formal education, he had already started on the two primary tracks of his professional career: church musician and music preparation for motion picture and television productions.

Much of his studio work has been as an arranger, orchestrator, conductor, copyist, proofreader and librarian. He has been associated with the Disney Music Library for over 20 years, working on hundreds of films and TV episodes with the industry’s top professionals. He is much in demand at recording sessions where he can often be found conducting the orchestra, being the “ears” for the composer in the recording booth, or ensuring that each player has all the right music on the stand and is ready to play. Most recently Marshall has worked on *Pirates of the Caribbean*, *Transformers*, *Cars 2*, *Super 8*, *Cowboys & Aliens*, *Mission: Impossible* and other releases. He was the lead arranger for the live underscore screening of the film *Pirates of the Caribbean: The Curse of the Black Pearl* at concert venues throughout Europe and the United



States during 2011. For Marshall’s credited work, check out IMDb (internet movie database).

Marshall’s second professional track is as church musician. He has served four Lutheran congregations in Southern California as Minister of Music, directing adult, youth, children’s and handbell choirs, and arranging countless pieces for instrument and voice during that time.

Also he has been a major contributor to The Association of Lutheran Church Musicians. From 1989 to 1994 he served as Region 4 Vice President before taking over as President until 1996. He has served on numerous regional conference committees and in 2011 served as conference chair for the ALCM Biennial National Conference held in Seattle.

On behalf of all of us in Region 4 –

Congratulations Marshall!

(continued from pg. 11)

of repeated scrutiny. This is doubly true for recordings.

Did you collaborate with others while working on this project?

I did. *Heaven’s Joy* is primarily the work of David Ellefson. David is a member of our congregation, the bassist for Megadeth and currently a seminary student via distance learning. He helped found our alternative rock style service MegaLife (yes, a bit intentional!). David’s story is amazing. He contributed as bass player on this track as well.

Gerald Fercho and I developed some of the songs previously written, with help from Patrick Andrew, who played bass on the some other tracks. Gerald is a member of the Contemporary Christian Music band Pray For Rain.

Does your music have an inter-generational appeal?

Not in a predictable way at all! Some teens love the quieter songs and some seniors love the rousing rock anthems!

Do you see Contemporary Worship Songs replacing hymnody and liturgical texts in Lutheran worship?

I see inclusion as the issue. Contemporary song styles are numerous. They are what people are familiar with today, much more than hymns of the Reformation. So why not write new hymns of the Reformation to include alongside these favorite hymns?

NOTE: At the Summer’s ALCM Region 4 Conference, Charles Cornner will be speaking about his experiences for recording his music and how contemporary song styles change the way we tell the story.

Question: Can You Help Us Find Some Handbell Selections for Smaller 6-8 Ringer Ensembles with Excellent Players who are NOT Content Ringing Watered Down Handbell Music?

Editor's Note: This question came to us while at our ALCM National Conference in Seattle and has been tackled by Randy Knutson.



The general answer I would give to this is to look for 2 - 3 octave music rated at level 1+, 2, 2+, etc. With 6-8 ringers you generally can cover two octaves quite easily. If our 'excellent ringers' have some of the ensemble skills of four-in-hand or can easily ring in solo style, they would probably enjoy the challenge of ringing more bells. 2 - 3 octave music allows this, BUT if there are some passages you cannot cover every note (sections where you are just covering 2 octaves) it will also sound complete. Also, at certain places (cadences, endings, etc.) it might be possible to ring lower and higher notes to create a fuller sound. There are many composers writing music exactly for such groups. I received a new release CD and scores from Choristers Guild this week which includes such pieces. I have listed these selections first, followed by some tried and true favorites that would work.

New from Choristers Guild Spring 2012

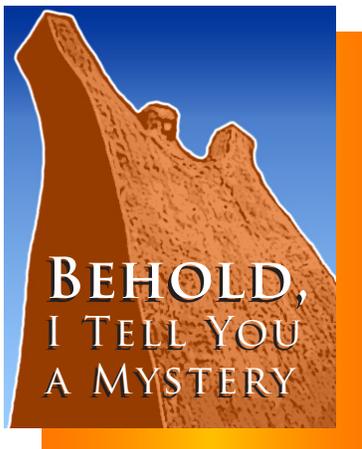
Rejoice! He Is Risen!	Cathy Moglebust (CGB720)	General/Easter	2-3 oct. L2+	Mallet, TD
This Is My Fathers World	Anna Laura Page (CGB734)	General/Thanks	2-3 oct. L 1+	opt. flute
Thee We Adore	arr. Cathy Moglebust (CGB372)	General/Lent	2-3 oct. L 1+	Mallets
Joyful Praise	Susan Geschke (CGB446)	General	2-3 oct. L 1+	Mart., Echo
Holy Manna	arr. Karen Thompson (CGB736)	General	2-3 oct. L 2	Mart.

(This final piece is part of new series, 'Ring More with Less', written for 5-7 ringers)



Tried & True

Holy, Holy, Holy	arr. Sandra Eithun (CGB398)	General	2-3 oct. L 1	Mallets
Joyful Rhythm	Kevin McChesney (CGB219)	General	2-3 oct. L 1+	Mallets, Mart.
Praise to the Lord	arr. Kevin McChesney (Hope 1499)	General	2-3 oct. L 1+	Mallets, Mart.
A Joyful Ring	Barbara Kinyon (Hope 1397)	General	2-3 oct. L 1+	Mart., T Damp
Savior of the Nations	arr. Cathy Moglebust (CGB173)	Advent	2-3 oct. L 2	Mallets
Huron Carol	arr. Tim Waugh (JHS9181)	Advent/Christmas	3 oct. L 1+	Mart.
Now the Silence	arr. Susan Geschke (CGB373)	General	2-3 oct. L 1+	Mart. Lift
Jesu, Jesu	arr. Kevin McChesney (AFP 11-10985)	General/Com.	2-3 oct. L 2	PL, TD, Mallet
Go to Dark	arr. David Angerman (CPH 97-6780)	Lent	2-3 oct. L 2	LV
Let All Mortal Flesh	arr. Susan Geschke (Hope 2561)	Lent/Com	2 oct.	L 2 Mart. Lift
Mixolydian Procession	Ronald Turner (Selah 845-858)	General	2 oct.	L 1+ Mart. or TD



BEHOLD I TELL YOU A MYSTERY:

Telling God's Story in the 21st Century

California Lutheran University
Thousand Oaks, CA • July 23 - 25, 2012

