

Region IV Newsletter

SUMMER 2011 • VOLUME XXIII • NUMBER 2

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Dr. Christian Scharen and Rev. Pamela Fickenscher ALCM National Headliners

Marshall Bowen, Conference Chair

The ALCM 2011 National Conference is rapidly approaching. Some of you have asked to hear more about our headliners, Christian Scharen and Pamela Fickenscher. I offer these insights. Together they will be speaking on our theme: Abundance, Challenge, Joy. Dr. Scharen brings the perspective of a teacher/theologian and Pastor Fickenscher will be translating this theology into the work of a parish.



Christian Scharen is Assistant Professor of Worship and Theology at Luther Seminary in St. Paul Minnesota. He grew up in Montana, graduated from Pacific Lutheran University in Tacoma and Pacific Lutheran Theology Seminary in Berkeley, California before heading to Emory for his doctorate. **He is known for his ability to take complex ideas and break them down into understandable and relevant concepts.** "I get a sense of joy in making the connections that lead people to say, 'Ah!'" he said.



Scharen wants to engage in learning about "how to be faithful in a complex — and in many ways — an unprecedented time. People have a pretty deep understanding of the complexity of our age," he said. "Attending to contemporary culture seems to me at the heart of faithful and effective ministry today."

He asks us to engage in creative, practical, theological reflection regarding the contemporary crisis in worship and to use the historical and biblical resources available to think creatively and faithfully about this crisis. The crisis, according to Scharen, is the incredible multiplication of spiritual views and worship options in our society. He encourages us to think about ways to lead communities of faith in the midst of this crisis. "Is worship just about 'what I like?'" he asks. "Try offering faithful worship nobody likes! Today's American church faces a very challenging moment!"

Is the "Abundance" of our conference topic a blessing or a curse? It will be fascinating to hear Dr. Scharen's thoughts on the subject.

His co-presenter, **Pamela Fickenscher**, brings the perspective of a working pastor. Most recently she has served in parish ministry for thirteen years in the Twin Cities area. But prior to that she grew up in a LC-MS church in central California and then worked in churches in inner city New Jersey and suburban Nashville.

While a student at Valparaiso University, she was deeply involved in music as a non-major, singing with the liturgical choir Kantorei and studying flute throughout her college years. This did not seem to prepare her for her first po-

(con't. pg. 7)

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CHALLENGE
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Submission Deadline	Issue
January 15	Spring
April 15	Summer
October 15	Winter

The Association of Lutheran Church Musician's Region IV Newsletter has a circulation of 12 states: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Oregon, Nevada, New Mexico, Utah, 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.

Think you missed an article in one of the earlier Region IV Newsletters? They are currently archived on the ALCM National website. www.alcm.org



From the Editor

Carole Lea Arenson
 Region IV Newsletter Editor



We are pleased to finally have the feature, “Ask a Pro”, come into fruition with some excellent questions submitted. Thanks for sending them. Both Gregory Peterson and Bradley Ellingboe give us some thoughtful answers to ponder. If this prompts you to ask some more questions, please email them to me now when you are thinking about it or hand them to me when we meet in Seattle.

Marshall Bowen has given us insights about two of our Seattle ALCM National headliners: Christian Scharen and Pamela Fickenscher. Together with Christian and Pamela, we have Anton Armstrong and John Ferguson as our musicians. We are fortunate to have the ALCM National Conference in Region IV. Please help

spread the word about this stellar Lutheran event to those you know who are not yet ALCM members. ALCM can be a benefit to the church at large IF we share with others the opportunities ALCM events offer. Encourage the entire worship/music staff to attend together for the sake of their home congregation. This offers a great opportunity for growth and it always helps when more than a single person attends from a given congregation. We saw this happening in Boulder. Let us keep the tradition alive. So...please help make this happen. Spread the word to your friends!

Joy Berg and Katherine Crosier co-chair Region IV's 2012 Event. This issue introduces the rest of the committee. Our fall issue will have more detailed information about the event, “**Music: Telling God's Story in the 21st Century**”, taking place in Thousand Oaks, California.

We say a big “thank you” to Katherine Crosier for her pertinent and helpful article for congregational organists. Many of you have requested helps for organists and she shares some very useful resources in the “Stuff That Works” article.

There are many marvelous events and happenings in our region. Some of them are in this newsletter. If you have something to share for “**Around the Region**”, please email them to me. We want to be a region which continually strives to know each other. I am counting on you to help make that happen! Thanks for your help to date.

Have a Blessed Easter season.

See you in Seattle!

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From the Prez

Dr. Joy Berg
Region IV President



Spring seems to be coming very late this year – especially in Alberta! The garden imagery in hymnody is especially captivating me these days, when I'm longing to smell the grass and see some green instead of the piles of snow which still remain here. But this also lends to a memorable Lenten experience for this year. The imagery of "the tree" (correlating to "the cross") has truly captured my thoughts and imagination this Lent, and I am seeing this imagery all over our range of hymns for this season. Several of the newer hymns, such as Haugen's "**Tree of Life**" and Pecselyi's "**There in God's Garden**", refer to this 'tree', as does one of my favorite older hymns, "**Sing, My Tongue, the Glorious Battle**" in stanza 5:

*Faithful cross, true sign of triumph, be for all the noblest tree;
None in foliage, none in blossom, none in fruit your equal be:
Symbol of the world's redemption, for your burden makes us free.*

This 6th century text was first written for a procession which (supposedly) contained a relic of the original cross. However, in our context in Lent 2011, the words with the imagery of how incredible this 'tree' is in the bleakness of our lives, speak strongly into this year's Lenten journey. And, with the hymn tune **FORTUNAS NEW** by Carl Schalk, this strong text is entwined with a melody which is just as strong. May we use this text and this hymn, as well as many others, to focus us on the gifts of this season of waiting, of repentance, of longing for a better relationship with our Creator.

May your Lenten days be full of gaining deeper insights and being affected even more strongly by the texts we sing as we gather in worship with our congregational communities.

And on another not-so-distant-note, I think our national conference in Seattle in this summer will be a great time of rejuvenation and renewal! I am very excited by the plans I see and hear. I hope to see you there!! The peace of Christ be with you.

Choral Opportunity at ALCM National!

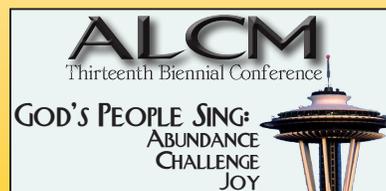
Here is an opportunity to sing with world renowned St. Olaf Choir Conductor Dr. Anton Armstrong. He is joined by fellow St. Olaf College Organist, John Ferguson, for an Ecumenical Hymn Festival. Local choirs will rehearse prior to our arrival and then join us, the ALCM singers, for three more rehearsals.

Saturday, July 30, 2011, 7 - 9 pm

Sunday, July 31, 2011, 2:30 - 4:30 pm

Monday, August 1, 2011, 5:30 - 7:00 pm

The Ecumenical Hymn Festival is from 7:30-9:00 pm at St. James Cathedral which is located at 804 Ninth Avenue in Seattle and not far from our Seattle University conference site.



To join: signup online at www.ALCM.org or mail in your request on the ALCM registration form.

Introducing the ALCM 2012 Region IV Conference Thousand Oaks, California

The Region IV Conference Co-Chairs, Joy Berg and Katherine Crosier, introduce us to the 2012 Region IV Planning Committee. Look for more information on this regional at the national conference in Seattle this summer!

Details Known to Date

Conference Title:

Music: Telling God's Story in the 21st Century

Keynote presenter:

Rev. Mary Canniff-Kuhn, North Carolina

Dates:

July 23-25, 2012

Place:

California Lutheran University, Thousand Oaks, CA

Committee Members

Dr. Joy Berg

2012 Region IV Conference Co-Chair



Dr. Joy Berg, associate professor at Concordia University College of Alberta (Edmonton), is choral conductor for the three Concordia choirs (Concert Choir, Community Chorus and Bella Voce Women's Choir), chapel Cantor for the daily chapel services, and teaches church music classes. As a professional chorister, Joy sings in the alto section of

Pro Coro Canada; she has also been given the 2008 Con Spirito award from the Alberta Choral Federation. She has much practical experience in church music and degrees in piano performance and elementary education as well as choral conducting. She is often involved in adjudicating and providing workshops in the areas of the vocal and choral technique, conducting, church music, and handbell technique. She is a past board member of the Alberta Choral Federation, and currently is the president for Region IV of the Association of Lutheran Church Musicians. She will be the primary musician for the national ELCiC convention this summer, and chairs the committee for Concordia's Worship and Music Symposium held each summer. Joy's academic research has lately been on Canadian Hymnody, which will continue into her sabbatical this year. As well as Canadian hymnody, she will be looking at 'enlivening worship' primarily from the standpoint of the church choir, and will be visiting several European countries to gain a better perspective on this! Joy is very excited about working with this wonderful committee, and is inspired by the faith, passion and creativity already displayed by this group and she knows you'll see the results at the 2012 conference! See you there next summer!!

Katherine Crosier

2012 Region IV Conference Co-Chair



Katherine Crosier is in the midst of "another insane year" as Organist of the Lutheran Church of Honolulu, a position she has held for the last 33 years. A native of Burbank, CA she graduated with degrees in organ from the University of Southern California and Westminster Choir College, and spent a summer studying with French virtuoso, Marcel

Dupré. In addition to her church position, she also plays daily chapel services for Iolani School and maintains a private studio of twenty organ students, most of whom are elementary and middle school age.

She has attended 10 national and 4 regional ALCM conferences, and is enjoying working with the other committee members to plan the upcoming 2012 conference at California Lutheran University in Thousand Oaks, CA next summer.

Carol Churchill



Growing up in the Lutheran tradition and in a home where either piano lessons were being taught or practicing was taking place, it was a given that worship and music would be intertwined themes throughout my life. I currently serve at Sammamish Hills Lutheran Church in Sammamish, Washington.

During my childhood, the organ at Fairbanks Lutheran Church was located in the rear of the nave. It was in this relative safety, behind all the parishioners, that my mother and I would exchange places during communion— and no one was the wiser as we transferred music from one set of hands to another.

Bradley Ellingboe



Bradley Ellingboe has been on the faculty of the University of New Mexico since 1985, where he is Professor of Music and Regents Lecturer. In the fall of 2005, Ellingboe assumed the title of Director of Choral Activities. He is a graduate of St. Olaf College and the Eastman School of Music and has done further study at the Aspen Music Festival, the Bach Aria Festival, the University of Oslo and the

Vatican. Ellingboe is well known as a composer of choral music, with over 100 pieces published by Oxford, Augsburg, Walton, Hal Leonard, Mark Foster, Choristers Guild, Concordia, and particularly the Kjos Music Company, for whom he

edits two series of choral octavos. An active church musician, Ellingboe was Director of Music at St. Paul Lutheran Church of Albuquerque from 1990-2009. He is also editor of two books of songs by the Norwegian composer Edvard Grieg. For his efforts on behalf of Norwegian music, Ellingboe was awarded the Medal of Saint Olav by His Majesty King Harald V of Norway.

I am really looking forward to seeing all my old ALCM friends and meeting new ones as we gather for a time of refreshment and renewal. See you there!

Shauna Frechette



As a mom and wife, as well as working in the day in Leduc, Alberta, Shauna has a passion for being a church musician! She is organist at Zion Evangelical Lutheran Church in Wetaskiwin, Alberta, and has attended several ALCM conferences, both regionally and nationally.

Shauna is excited to be involved in the planning committee, and excited about this 2012 conference!

Jeff Held



Jeff Held has been the Director of Instrumental Activities and Assistant Professor of Music at Concordia University (Irvine, CA) since 2005. He is the founding conductor of the Concordia Wind Orchestra and has taught a diverse assortment of classes, including the full Music History sequence, Orchestration, Brass Techniques, Instrumental Teaching Methods, and Experiences in Music (classroom and online versions). In May 2011, he will conduct the premiere performance of the Concordia Symphony Orchestra. After attending Lutheran schools in Houston, he attended Valparaiso University and graduated with a B.A. in music. He then served nine years as the band director and music department chairman at Orange Lutheran High School, conducting performances in Carnegie Hall, the Sydney Opera House, and a critically-acclaimed handbell tour in Germany. During that time, he received an M.A. in instrumental pedagogy from the American Band College of Southern Oregon University. Currently, Mr. Held is a candidate for a D.M.A. in music education at Boston University, where his research interest is a comparison of musicians' performance development at small and large universities. Mr. Held also is the Vice-President of the Board of Directors for Lutheran Music Program, which annually produces Lutheran Summer Music Academy, a four-week long faith-based classical music academy which attracts premier high school students from around the nation and world.

Dr. Kyle Johnson



Dr. Kyle Johnson is Coordinator of Chapel Music and University Organist, and Lecturer of Music, at California Lutheran University, where he teaches organ lessons and other classes. Dr. Johnson holds the Doctor of Musical Arts degree in organ performance from the University of Missouri-Kansas City Conservatory of Music and Dance, where he studied with Dr. John Ditto.

He also holds music degrees from Indiana University and Bethany College (Lindsborg, KS), where he studied organ with Dr. Larry Smith and Dr. Pamela Ruitter-Feenstra, respectively. Prior to his appointment at CLU, Dr. Johnson served for three years as Director of Music and Community Arts at St. Luke's Lutheran Church of Logan Square in Chicago, Illinois, where he oversaw the church's efforts to become a center for community building through the arts. He has also served on the music faculties of three Missouri colleges.

Rev. Lorne Manweiler



Rev. Lorne Manweiler is instructor of organ at Concordia University College of Alberta, Edmonton, accompanist for Concordia Community Chorus, and pastor of Zion Evangelical Lutheran Church (LCC), Wetaskiwin, Alberta. A winner of organ performance and improvisation competitions, he has performed in concert with Canadian orchestras and choral ensembles and as a solo performer in major churches and concert halls in North America and Europe. Rev. Manweiler has served as resident organist and music director in large churches of Lutheran Church—Canada as well as director of music at Concordia Lutheran Seminary in Edmonton, Alberta. He has been a featured organist in the Royal Canadian College of Organists Sundays at Three recital series and was a featured artist at the 2007 RCCO National Organ Festival. Rev. Manweiler is a sought-after clinician, lecturer, and church music workshop leader. He is looking forward to seeing you in Thousand Oaks for an energizing and inspiring conference!

Ask a Pro - Part I

Dr. Gregory Peterson, Luther College

Question # 1



Lutherans have a strong heritage of choral congregational singing worthy of continuance. However, this is not an easy task. The question becomes: How can we, as church musicians, help our children, youth and young parents “sing new songs” which continue to amplify the Word when we struggle to find quality texts? Could you give us some direction where to look for these “new songs”? Are there some new composers we should be watching?

The Psalmist says **“Sing to the Lord a new song, God’s praise in the assembly of the faithful”** (Ps. 149:1). Our heritage of congregational song is one of transcendence. The church has sung since King David was a musician in the Temple and throughout its history. To quote Dietrich Bonhoeffer, **“It is the Church that is singing.”** The assembly of the faithful has access to a wide and ever-widening repertoire of congregational song, which is well represented in current service books and hymnals such as Evangelical Lutheran Worship. This is a body of repertoire **“of the church, by the church and for the church.”** I suggest mining the resources of ELW and other current hymnals. These texts and tunes have been arduously and carefully debated and selected by expert representatives from among us. There is rich fare here including time-honored chorales and hymns, some with updated language and others where more transcendent memory-bank language has been retained or restored. There is also a wealth of global song to be found with selections from African countries, Latin and South American countries, Asia and Eastern Europe. There are modern texts and tunes and also well-selected Christian Pop songs. Marty Haugen, of course, has really become a house-hold name in church music through texts that are immediately engaging and melodies that are uniquely communicative. For composers to watch, however, look no further than Region IV’s own Bradley Ellingboe, Thomas Keesecker or Erik Whitehill, all of whom offered beautiful new texts and tunes at last summer’s Gathering in Boulder. Above all, teach, teach, teach! **“And from morn to set of sun through the church the song goes on.”** (ELW 414).

Question # 2



As an organist, I wonder if my choices for music outside of the liturgy (prelude, offertory, and postlude) are too much on the side of repertoire or performance music which may not lend themselves as well to a Lutheran service. I think I know the importance and have a sense of the way music can affect mood, but how do you find the balance between music with a liturgical propensity and music that has sacred feeling in the repertoire from Buxtehude to Hindemith?



Our church’s namesake Martin Luther considered music to be God’s good and gracious gift, which **“gives the church the freedom to use all of music without fear”** (Schalk, Luther on Music 35). Music in worship (and I consider the prelude, offering music and postlude to be part of worship) is chiefly for the proclamation of the Gospel of Jesus Christ and should be offered in that spirit. Organ music not specifically tied to a hymn tune can very well set the tone, affect the mood and stir up feelings of reverence, prayer or joy. Sometimes I make selections based on key relationships to the first or last hymn. Much of this depends on context. One example, thinking about Palm/Passion Sunday, for instance, is Marcel Dupré’s *Cortege et Litanie*, which offers a wonderful mélange of procession, introspection and finally triumph, evoking the moods of the day effectively. And who hasn’t been inspired on occasion by one of Bach’s glorious fugues or Widor’s famous Toccata? That being said, however, there is still much value in using organ music tied to the hymnody of the day. The chorale prelude remains for me the organist’s Alpha and Omega. Reinforcing a tune can help prepare the worshipper for singing or can help the worshipper recall and reflect on the text. There are myriad examples throughout music history. Striking a balance is good. Whether hymn tune based or not, choose only the very best we have to offer. A strong, stirring piece of organ repertoire may do more than using a weak or trivial setting of a tune simply because it is among the hymns being sung on a given Sunday.



Mark Your Calendar

2011

July 31 – August 3

God’s People Sing: Abundance, Challenge, Joy!
ALCM National Conference
Seattle, Washington

September 1

Deadline for “Ask a Pro” Questions

October 15

Final Deadline for Region IV Newsletter submissions

2012

July 23 - 25

Music: Telling God’s Story in the 21st Century
ALCM Region IV Biannual Event
California Lutheran University
Thousand Oaks, California.

Ask a Pro - Part II

Bradley Ellingboe, University of New Mexico

Question # 1



Is “contemporary” worship the only way to attract younger members to the church? How can we enrich worship so it is satisfying to younger members without disregarding our traditions?

This is an ongoing concern, and a difficult question to answer briefly, but in my opinion the answer is no. My concerns regarding most “contemporary” worship (and by the way, what does “contemporary” mean, anyhow?) are two-fold.

First, the impetus behind creating this style of worship is usually to attract new “customers.” This belies an underlying assumption that Sunday worship is a time for evangelism. Evangelism is to be done Monday through Saturday. Sunday’s task is to come together to offer prayers and praise to God in Three Persons, to state publicly those things in which we all believe (e.g. the Creed), and to hear the Word.

Second, the style of music is antique pop. Most contemporary worship songs are in the soft rock-style beloved by the Baby Boom generation. As the father of three children ages 18 – 25, and as a long-time university professor, I can tell you that, as a rule, most 20-somethings are not listening to music that follows the style of the Carpenters which, by the way, is the same genre of music we use for jingles. By its very design, pop music is meant to be disposable. Seekers are already wary without the subliminal message of music they hear in church being a sales pitch. **I am worried about singing of eternal things in a genre we all know is meant to be ephemeral.**

But my biggest concern has to do with the texts of these songs. The words are often simplistic and individualistic. The triumph of advertising in the last century has us all believing that **“what I want is paramount.”** The message of church should be that there are eternal truths, and some of them are hard, but ultimately the message is “Good News.” Let’s use worship to treat those in the pews like adults, who can understand difficult concepts, and let’s use music to reinforce what “we” believe rather than what “I” believe.

Question # 2



How do I work with tenors who sing with a tight, strained voice? It is becoming contagious in the section. Help!

Well, setting aside the hundreds of jokes I could now tell at the expense of tenors everywhere... I’m inferring that you have already asked for a change in timbre and it hasn’t worked. It would seem that setting aside some time for a voice clinic would be in order. Perhaps a Saturday retreat could be arranged, with an outside expert engaged who would spend part of the time talking about vocal health and voice production.

This allows several benefits:

- This person may have a wider arsenal of images and teaching techniques, since they specialize in teaching voice.
- Most people in church choirs WANT to sing better they love singing—and we’re usually so busy getting ready for next Sunday that we spend little or no time teaching skills.
- You can quote this expert in the future. (“Remember what So-and-So said about dropping our jaws?”)

A person is rarely a prophet in their own land. Here I am, supposedly the “pro with all the answers”, and I use outside experts all the time. Find an engaging local voice teacher and bring them in for a time set apart from “chasing notes.” Your choir will love you for it!



Headliners (Con’t.)

sition out of Seminary. She says, **“I have often joked that I was the last person you would have expected to start Spirit Garage: the Church with the Really Big Door. But God has a sense of humor, and in 1997 I was called to start this young adult worshipping community in Uptown Minneapolis, which evolved into a vibrant congregation which celebrates weekly Eucharist to the tunes of electric guitars and many songs written by the congregation’s members themselves.”** I have spoken around the country about Spirit Garage’s ministry during the five years I served there, a time that preceded what is now referred to as the “emergent church” movement.

Pastor Fickenscher currently serves Edina Community Lutheran Church, where, “centrality of worship plays out differently among the Baby Boomers concerned with social justice,” she says. “Though I would personally be fed by Bach a chorale every Sunday, pastoral ministry has led me to search out the intersections between the music of people’s hearts and the gospel.”

We will be hearing from two voices in the Lutheran community of teachers and pastors, who will undoubtedly challenge us with new thoughts and new directions. The ALCM community will have the opportunity, over the three and half days of the conference, to discuss these ideas with friends and colleagues. With God’s help, we will all grow and together make our music ministry stronger!

Editor’s Note: Both Christian Scharen and Pamela Fickenscher grew up in Region IV (Christian in Montana and Pamela in California). Check out their bios at <http://www.alcm.org/job/PresenterBios.php>

Stuff That Works: Hymn Introductions

Katherine Crosier, Region IV Vice President

When I first started playing the organ as a young teenager, my teacher introduced me to the term “chorale prelude,” but I never really was told that they were introductions to the singing of the hymns. It was not until I became organist in a Lutheran church during the playing of the hymns, that I would have up to three books on the organ rack — one containing the introduction, the hymnbook itself, and another book containing an alternative harmonization. Some people are gifted with being able to improvise and be creative on the spot — but for those of us who aren’t, I’m grateful we have a lot of resources available to us for this purpose.

I have to commend the staff of Augsburg Fortress (www.augsburgfortress.org) for taking on the tremendous project of providing introductions and alternative harmonizations for every single hymn in the *Evangelical Lutheran Worship* hymnal. They are contained in a ten-volume set called *Introductions and Alternative Accompaniments*—a complete set for organ and one set for piano. For those who use other hymnbooks, there is a handy cross-reference index, and of course, there is a tune index. Even though at \$30 per volume, this is a pricey resource, I have purchased the entire set because there are so many excellent settings here.

Augsburg Fortress earlier published *Pull Out the Stops*, two volumes of congregational song accompaniments (items 978080065899 and 9780800677688) for many standard hymns. The contributors are a virtual “Who’s Who” of Lutheran organists, including Paul Manz, David Cherwien, Robert Buckley Farlee, Aaron David Miller, Anne Krentz Organ, Larry Long, May Schwarz, Mark Sedio, Wayne Wold, and the late James Holloway.

Years ago, I discovered Michael Burkhardt’s *Easy Hymn Settings* series (in eight volumes) published by Morningstar Music (www.morningstarmusic.com) and found they were invaluable as teaching materials. Many of the well-known standards are here, and not only did my young students enjoy learning them, they are also extremely useful as hymn introductions. The eight volumes are divided by season with a book for *Advent/Christmas* (10-015), *Christmas* (10-115), *Lent* (10-315), *Easter* (10-415), and four volumes for *General Purposes* (10-815, 10-715, 10-615, and 10-515).

When looking for good hymn introductions, another resource I turn to are those by Richard Proulx, published by Selah (www.selahpub.com). They include *15 Hymn Introductions, Vol. 1* (160-720), *More Intonations, Vol. 5* (160-725), *Still More Intonations, Vol. VIII* (160-728) and *Yet Even More Intonations* (160-730).

I also recommend Jeffrey Biersch’s *Introductions, Harmonizations, Accompaniments, Interpretations*, in five volumes, published by Concordia Publishing House (www.cph.org).

So with all these resources, there’s no excuse to just do a “play-through” for the hymn introductions. Invigorate your congregational singing with creative introductions that just beg for people to break out in song!

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Member Profile

Jeff Held

Katherine Crosier, Region IV Vice-President



1. What is your present position and can you describe some of your activities/responsibilities?

I am the Director of Instrumental Activities at Concordia University Irvine. In addition to those administrative duties, I conduct the Concordia Wind Orchestra and Concordia Symphony Orchestra, plus teach a range of music courses, including ones online.

2. When did you begin music lessons, and what events/people persuaded you to pursue music as a profession?

I credit the Lutheran education system with my desire to pursue a music career. For me, it started with my dad, Michael Held, who was a minister of music at Faith Lutheran in Fair Oaks, CA and Trinity Lutheran in Houston, TX. He regularly used children as church musicians. He taught me how to chant the liturgy, sing solos, and play handbells. My first church trumpet solo was This Joyful Eastertide. I transposed it myself when I was in fifth grade. Only a few years later, I had the opportunity to play with the hired brass ensemble on Festival Sundays. Don Christian, now Dean of Business at Concordia University Texas, was an outstanding Lutheran educator and my trumpet teacher. I had many great opportunities as a student at Lutheran North in Houston and Valparaiso University. Two summers in high school were spent at Lutheran Summer Music Academy. I now serve on its Board. There was a common thread in all of these; the concept of Soli Deo Gloria. Teaching music is a natural progression from the education I had.

3. Specifically to the hymn festival which you presented in Arizona recently, where did you get your source materials?

Several years ago, I started The New Dimension Fund, which supports the creation of new church music settings for the Concordia Wind Orchestra. The hymn festival included several New Dimension Fund projects, all of which were premiered in either the university's opening convocation or the inauguration worship service for our new university president, Dr. Kurt J. Krueger.

There were five compositions used in Arizona:

Jeff Held orchestrated Paul Manz's beloved concertato on *Praise to the Lord the Almighty*, which was originally scored for organ, brass quartet, choir, and congregation.

Jeff Held orchestrated K. Lee Scott's *Have You Not Known?*, which was originally scored for organ, brass quartet, choir, and congregation.

Christian Guebert '10 composed an original setting of the hymn *Whatever Gifts We Have Received* for the Concordia

Wind Orchestra and congregation. The hymn text was written by Stephen Starke in honor of Concordia's 2010 graduating Class, of which Christian was a member. Christian is now working on a master's degree in composition at California State Fullerton.

Alex Guebert '10 composed an original setting of the hymn *We All Are One in Mission* for the Concordia Wind Orchestra and congregation. Alex is now working on a master's degree in composition at California State Long Beach.

Michael Burkhardt composed an original setting of the hymn *Lord You Call Us as Your People*. The hymn text was written by Concordia professor, Rev. Dr. Steven P. Mueller '86, on the occasion of the inauguration of President Kurt J. Krueger. Burkhardt, who is internationally known as a church music composer, organist, and clinician, was commissioned to compose this setting for the Concordia Wind Orchestra, choir, and congregation.

In addition to the five above, we used sacred repertoire for wind orchestra and two concertatos previously orchestrated for full wind orchestra: Ralph Vaughan William's *Old Hundredth Psalm Tune* and Schalk's *Lift High the Cross*.

In this hymn festival, we showcased brand new settings as well as concertatos that ought to be considered "standards" in the repertoire of Lutheran worship music. My goal was to provide a worshipful hymn festival for the congregation, an opportunity for church choir members to be a part of something big, and an experience for everyone to be Lutheran through the church's glorious song. I also specifically intended that my students experience the richness of Lutheran worship music. It is amazing to see them recognize the value of their music when they finally get to do it in a church, with a choir, and a congregation which sings with a lot of spirit.

4. When and why did you join ALCM?

Right after graduating from Valparaiso I was in South Carolina for my roommate's wedding at the same time my dad was up at Lenoire Rhyne for an ALCM Regional Conference. I joined him for a day of exemplary worship and also heard Marva Dawn speak. After this introduction to her, I read several of her books and I consider them very influential. I strongly believe Lutheran music educators, whether they are choir directors, organists, teachers, or instrumental directors, need to be connected with the best practice in Lutheran worship. ALCM supports this work and provides inspiration. I doubt there are many band directors in ALCM, but our medium has enormous potential to be an effective "New Dimension in the World of Worship". Many of my concerts through the years have included worship elements and I have included my groups in many worship services. This makes our music always so deeply appreciated.

Around the Region

Tom Keesecker's Latest Compositions



Tom Keesecker's choral piece *Jesus said, "Come follow me."* was the runner-up finalist in the recent National Lutheran Choir's Choral Composition Competition. It is written for SATB choir a cappella and oboe. It is scheduled to be published by Augsburg Fortress this fall.

Also to be published for next Lent is Tom's setting of *Oh, Love, How Deep* with the tune (STONY RIDGE) he wrote for the Boulder regional last summer. It is scored for SATB voices and organ.

Tom's new anthems recently published include:



Waiting - a processional choir piece for Advent for any 3-part voices, piano, flute, and handbells (Augsburg Fortress)

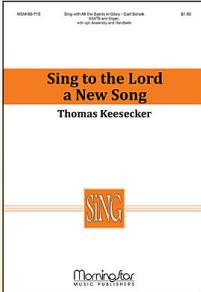
As Rain from the Clouds - SAB, piano, flute, and rainstick (Augsburg Fortress)

Sing to the Lord a New Song - SSATB, organ, and handbells (MorningStar)

Invocation - unaccompanied SATB div. choir with text based on a Navajo Indian prayer (Colla Voce Music)

This piece will be sung this summer in France, Switzerland, and Germany by the Catawba College Choir from Salisbury, North Carolina under the direction of Paul Oakley.

When It's Cold and Raining - SSAA, unaccompanied, the text is poem by Rumi (Colla Voce later this summer)



Bradley Ellingboe and Jennaya Robison Team Up for a Concert

Bradley Ellingboe brought his University of New Mexico Choir, 32 very select singers, to Arizona for a Sunday afternoon of exquisite choral music ending with selections for a gathered mass choir from local Lutheran congregations. The UNM Choir had sung for two worship services in the morning. The mass choir joined the UNM Choir to sing Ellingboe's *Revelations*, a three piece collection: *Psalms 27, The Light* and *This is the Day*. This was accompanied by organ, timpani, trumpets, horn, trombone and tuba. If you conduct an above average church choir, you may wish to take a look at these pieces. The first three chords of *The Light* express a breath-taking imagery of what the "light at the end of life" must be as you leave this world and see heaven.



Jennaya Robison, Director of Music Ministry at La Casa de Cristo Lutheran Church in Scottsdale, Arizona, assembled the singers from the various congregations and rehearsed them prior to Bradley and his choir's arrival. She also provided home stays for the singers and a reception after the event. The April 3rd concert was an example of how ALCMers work together for the benefit of the church.

2011 begins a year of celebrating 100 years of choral music

at the University of New Mexico. Lutheran Ellingboe is having two commissioned pieces as part of the celebration: **Requiem** by Renè Clausen for chorus, orchestra and trio of soloists (soprano, tenor, bass) which will premiere April 26, 2011 and for the Christmas season, premiering on December 16, 2011, **The Shoes of the Santo Nino**, a children's opera by Stephen Paulus.



Gladeane Lefferdink Commissions Erik Whitehill



Gladeane Lefferdink's 12-voice Women's Gospel Ensemble commissioned Erik Whitehill to compose a gospel style piece in memory of Dr. Horace Clarence Boyer. It is entitled **Don't You Worry!** and is based on Matthew 6: 25 - 34. The song will be premiered on May 22nd at Mount Calvary Lutheran Church in Boulder, Colorado for their "Church Music Sunday". It will be sung again on

June 12th when a visiting choir comes to Boulder from Manhattan, Kansas. Those of us at the Region IV Gathering in Boulder will remember the Gospel Choir when they sang at our final communion service based on the Finnish Thomas Mass.



Thank God for our Lutheran Colleges

Carole Lea Arenson



Our last Region IV Online News-letter ran this same title when it featured three Midwest Lutheran Colleges offering their Christmas Festivals. We continue

“Thanking God” for another Lutheran institution making a difference. This time the focus is on Concordia University Irvine and the work of Jeff Held.

For background information you may wish to read the interview Katherine Crosier did with Jeff. This article is built on what is already known.

On Sunday, January 30th, I had the opportunity to participate in a sacred concert. In the program notes Jeff wrote, **“A hymn festival is a special sacred concert that features hymnody. In essence, there is no audience for this concert, since everyone attending is encouraged to participate by joining in the song!”** There were eight congregational choirs, who had rehearsed with their own directors and finally with Jeff Held, who joined the Concordia Wind Orchestra and organ for the afternoon concert.

The 37-member Concordia Wind Orchestra does not have a long history since it was begun when Jeff Held became Director of Instrumental Activities and Assistant Professor Music at Concordia University in 2005. The president of Concordia University Irvine, Dr. Kurt J. Kruger, spoke about the success of building an ensemble with no history into one with the cohesiveness of sound we heard on that Sunday. He credits Jeff with a very remarkable achievement.

Here are some observations, which were both impressive and creative, made from attending the Sunday afternoon hymn festival:



Cover Art: *The Brightest Star*, by Ashley McMillan '11, was designed to reflect the theme of Academic year 2010-11, **“But thanks be to God, who in Christ always leads us in triumphal procession, and through us spreads the fragrance of the knowledge of Him everywhere”**, 2 Corinthians 2:14.

- Having an overall theme, in three parts, centered in 2 Corinthians 2:14:
 1. Thanks to God
 2. Our triumphant processional lead by Christ
 3. Spreading the fragrance of the knowledge of Him everywhere
- The presence of voices from the ensemble:
 1. Male and female single voices leading the service
 2. Voices from the ensemble itself to assist with scripture text readings
 3. Voices from the ensemble singing as an important part of leading
 4. Leading responsorial Psalm readings
- The narrative which served to pull the parts together to make a whole
- The integrated dependence on students assuming leadership roles
- The educational aspect of giving students the opportunity to arrange for the college orchestra
- The use of handbells in innovative and practical ways to enhance the congregational song
- The written directions of “who sings when” to amplify and heighten the power of song
- The use of a rehearsed choir alternating with full congregation
- And finally...the necessary 21st Century announcement to remind us that **“This is a worship service...directed to God. There is a flow established, therefore hold your applause until the end.”**

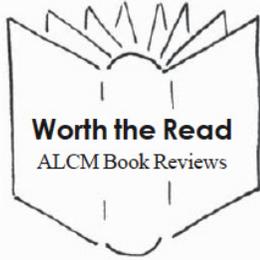
In conclusion, this was an impressive blending of scripture, song, young people, choirs, and congregational song. It was a very refreshing and uplifting afternoon for all Lutherans in attendance who packed themselves in the Christ Church Lutheran pews in Phoenix, AZ.

Quote: **“I doubt there are many band directors in ALCM, but our medium has enormous potential to be an effective new dimension in the world of worship.”** - Jeff Held

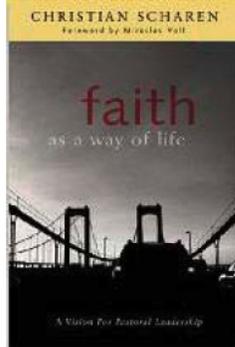


Worth the Read

Carole Lea Arenson



Editor's Note: Since Christian Scharen is one of our keynoters for the ALCM National Conference in Seattle this summer; it seems timely to reprint this article from our 2009 Summer Newsletter. The book does give the reader an insight about Scharen.



Faith as a Way of Life - Christian Scharen
Wm. B. Eerdmans Publishing Company, 2008
Grand Rapids, Michigan
www.eerdmans.com 133 pp. Paperback

Christian Scharen writes in a very understandable way using at times what can be called plain “down to earth” imagery. This book is his effort to help all of us who serve in the church, whether lay or clergy, part-time or full-time or as a faithful volunteer, to recover the deep and pervasive meaning of the Christian faith even under our present cultural conditions. His writing is obviously grounded on experience, research and the ability to listen to others while they are in the midst of their struggle to remain “faithful servants”.

Before going on to his writing, some words from the forward by Miroslav Volf.

Miroslav Volf, the Henry B. Wright Professor of Theology at Yale Divinity School, writes the foreword to this book which Volf describes as follows: “*Faith as a Way of Life* is an account of a hands-on intellectual struggle – yes, both hands-on and intellectual! – of a group of pastors, lay people, and theologians together to explore the ways in which faith can be lived today as a way of life.” He also wrote about the goal of good ministry as: “The ability to effectively mediate faith as an integral way of life to persons, communities, and cultures. The challenge remains throughout history, in every culture and for every community of faith. But in our time, maybe more than ever, communities of faith seem to be falling short precisely at this point... Faith seems not so much an integral way of life as an energizing and consoling aura added to the business of a life shaped by factors other than faith.”

He further clarifies the above by saying, “An indicator of this change is a shift in language to describe religiosity. We have moved away from ‘faith’ to ‘spirituality’. The talk of ‘faith’ rightly emphasizes cognitive and moral content and life in the community. The talk of ‘spirituality’, on the other hand, is cognitively and morally vague and emphasizes the empowerment and healing of autonomous individuals.”

Scharen has divided the book into 8 chapters with an intro-

duction. He begins the Introduction with an illustration. After a worship service a middle-aged professional woman, wife, and mother of two, stopped him and said, “Pastor Scharen, I don’t know how you do it. You have to think about this religion stuff all the time! We only have to on Sunday.” This simple conversation led him to ponder how many of us “live compartmentalized lives”? This further led him to thinking Faith as a Way of Life needs to have a fundamental pattern of gathering and scattering. In other words, it can’t be something attended to only on Sunday morning.

Also in the introduction you will find a description of the Yale Center for Faith and Culture’s three year project which formed the basis for the book. The working team of 25 people was supported by Lilly Endowment, Inc. as part of the Sustaining Pastoral Excellence Program.

Scharen does offer the possibility of skipping to the chapters which interest you the most. However, I enjoyed the read as it appeared in the book. The book has three main parts.

Part one “attempts to sketch the major structural and cultural forces that account for the constrained role faith plays in the lives of many people today.”

Part I – Obstacles to Faith as a Way of Life, Compartmentalized Lives, Self-Maximized

Part two “moves through some of the central aspects – or spheres – of our lives.”

Part II – Pastoral Leadership and Christian Practice Kinship and the Family, Work and the Economy, Citizenship and the Government, Leisure and the Arts

Part three is “a vision of pastoral leadership for faith as a way of life.”

Part III – Leading the Gathering and Scattering Pastoral Leadership for Faith as a Way of Life

Whether you are a musician, clergy or an attending church Christian, this book is a valuable tool for visioning your “call to serve” God. Much of our role is to be the theologian in the midst of whatever work we are doing both inside and outside the church. It is definitely Worth the Read!

In 2008 Christian Scharen joined the Luther Seminary faculty in St. Paul, MN after spending four years as Director of the Faith as a Way of Life Program at the Yale Center for Faith & Culture and as Assistant Professor of Congregational Studies and Practical Theology (Adjunct) at Yale Divinity School, New Haven, Conn.

Christian Scharen grew up in Montana and got his B.A. from Pacific Lutheran University, Tacoma, WA. You may read more about Christian Scharen at www.luthersem.edu/faculty.

