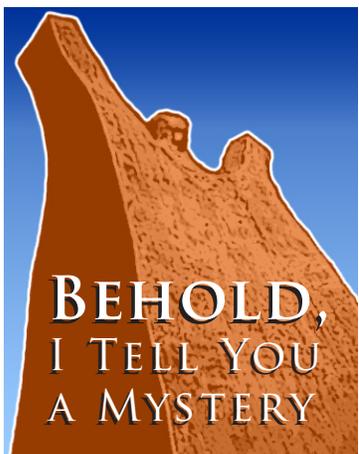


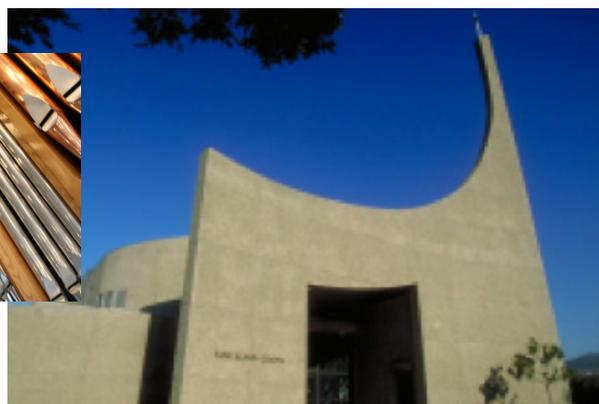
ALCM REGION IV NEWSLETTER

Region IV Conference
July 23 - 25, 2012



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

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



We welcome musicians, clergy, volunteers, worship leaders, students, etc. to the 2012 Region IV Conference next July in beautiful southern California. What a great family destination complete with a temperate climate, warm ocean beaches, stellar theme parks, noteworthy museums, and the list goes on. Thousand Oaks has more than 15,000 acres open to the public with 75 miles of hiking, biking and equestrian trails. We invite you to bring your family and enjoy a special time together in a marvelous place. You can come early or stay late to take advantage of the affordable dorm housing or the discounted hotel accommodation.

The Samuelson Chapel provides a great setting for both worship and meetings. CLU is celebrating the 20th anniversary of the chapel's 39 rank tracker-action Steiner-Reck pipe organ. (see photos)

More conference details can be found on pages 4 and 5. The Registration Brochure is "in process" and will soon be available on the ALCM website. http://www.alcm.org/event/Region_4.php. If you register prior to March 1st you will qualify for a discounted fee.

What's Inside?

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July 23 - 25 Region IV Conference details for *Behold, I Tell You a Mystery: Telling God's Story in the 21st Century*.

Behind Advent, Christmas and Epiphany - Pg. 6

Randy Knutson gives us the historical perspective.

Around the Region - Pg. 7

Evangeline Rimbach retires as Grace Notes Editor; Norma Aamodt-Nelson pursues a doctorate, and some dates.

Seattle ALCM National Retrospect - Pg. 9

Marshall Bowen, Beth Ann Bonnacroy and Randy Knutson write about the event plus lots of photos.

Thank God for Lutheran Colleges - Pg. 13

Christmas Festival dates for some Region IV Colleges plus the St. Olaf College Christmas Festival will be simulcast in most of our Region IV cities.

Region IV New Members - Pg. 14

Welcome 29 new members to Region IV.





Greetings:

This newsletter is packed with information for you. The July 23 – 25, 2012 Region IV Conference committee has more conference details in this issue. **Behold, I Tell You a Mystery – Telling God’s Story in the 21st Century** is an intriguing theme for us to delve into when we meet at *California Lutheran University* in Thousand Oaks. Joy Berg and her committee are working hard to both prepare the event and get the word out to you.

Congratulations to Marshall Bowen and his committee for a job well done with the 2011 Seattle National. It was a success in many ways including the depth of content, attendance, financial and with making a “Lutheran Presence” felt in the Seattle community. We have lots of photos highlighting people and some of the events toward the end of this newsletter. Randy Knutson gives us a “behind the scenes” look at how the first Post-Conference at a ALCM National was constructed. It is entitled “The Rest of the Story” and something you will want to read. Included in our national conference coverage are a “Thank You” from Marshall and a letter from Beth Ann Bonnecroy with her thoughts about what she calls the “Semi-Churched Children’s Choir” being invited to participate in worship.

Region IV has a record 24 new members plus 5 returning members since April 1st. Thanks to Kathy Crosier there are short introductions from some of our last issue new members. The “Around the Region” section has two articles: Evangeline Rimbach retiring as Grace Notes Editor and our former president, Norma Aamodt-Nelson, pursuing her doctorate.

Randy Knutson gives us some food for thought about the Advent/Christmas/Epiphany Church Season by comparing it to the Solar Season.

Under the continuing “Thank God for Our Lutheran Colleges”, information about some of our Region IV Lutheran College Christmas Festivals including: *California Lutheran University*, Thousand Oaks; *Concordia College – Irvine*; *Concordia University – Portland*; *Concordia University College of Alberta – Canada*; and *Pacific Lutheran University* in Tacoma. We include *St. Olaf College* in Minnesota on our list since they are celebrating their 100th Anniversary and offer a Christmas Festival Simulcast at a movie theater near you in eleven of our thirteen Region IV states (sorry Wyoming and Montana plus there are none in Canada either). Websites are given for all the above Christmas events.

Your help is needed for three articles in our next issue, deadline: January 15. The first two are the continuing “Ask a Pro” with questions directed to either Gregory Peterson about church music, organ practice, training church musicians, and such or to Brad Ellingboe with anything concerning church choral or general church musician concerns. The third one is a request for handbell selections for a small 6 – 8 ringer ensemble with excellent players not wanting to play watered down handbell music. Please consider helping by sending your questions or handbell suggestions to me at carole.arenson@cox.net by December 15th. With the seasonal rush coming soon – why not sit down and do this now?

As always, do feel invited to contribute an article to your newsletter. Let me know if you wish to write as soon as you know.

Blessings,
Carole

Thanks to Arletta Anderson, Cynthia Anderson, Randy Knutson and Erik Whitehill for the Seattle Conference photos found in this newsletter.

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

The Association of Lutheran Church Musicians’s Region IV Newsletter has a circulation of 12 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.





My Dear ALCMers:

Welcome to the fall of 2011 - and to all the activity in your church community that goes along with the beginnings of your musical groups and planning committees! I hope that you are able to take advantage of the ideas from the web posting of some submitted items from the national ALCM. I have found them very helpful to either use, or instigate creativity for my specific locale. I hope that does the same for you!

I also point you to the information in this newsletter about our upcoming regional conference in July, at *California Lutheran University*. It has all the hopes of being a practical and thought-

provoking conference for you, and I hope that you will use this opportunity to connect with people, discover resources, and let your creativity be inspired! We'd love to see you there. California is a great place for more vacation afterwards (note all the 'things to do around Thousand Oaks'!).

Since we want college students to be with us at the conference, we are able to offer a much reduced registration with FREE housing on the CLU campus! Please let me know if you have high school or college-aged students who are helping with your worship life or are already on the journey of becoming church musicians. I will contact them on specifics and how they can be involved in this conference.

And now, also take time, as you become increasingly busy in the next couple of months, to be quiet and let God's thoughts speak to you throughout your day, as well. It is Canadian Thanksgiving as I write this, and **"I thank God every time I remember you. In all my prayers for all of you, I always pray with joy because of your partnership in the gospel...."** (Philippians 1:3-4a). You will remain in my prayers through this upcoming season, and year.

In Christ,
Joy

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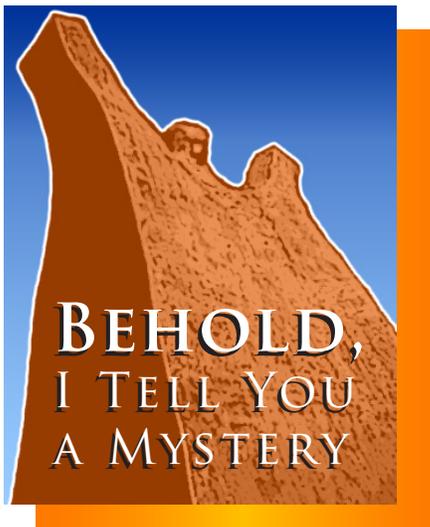
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BEHOLD

I TELL YOU A MYSTERY:

Telling God's Story in the 21st Century
California Lutheran University
Thousand Oaks, CA • July 23 - 25, 2012

Speakers:

Mary Canniff-Kuhn, master storyteller,
Lutheridge Pastor, Asheville, NC
Rene Clausen, composer and conductor,
Concordia College, Moorhead, MN

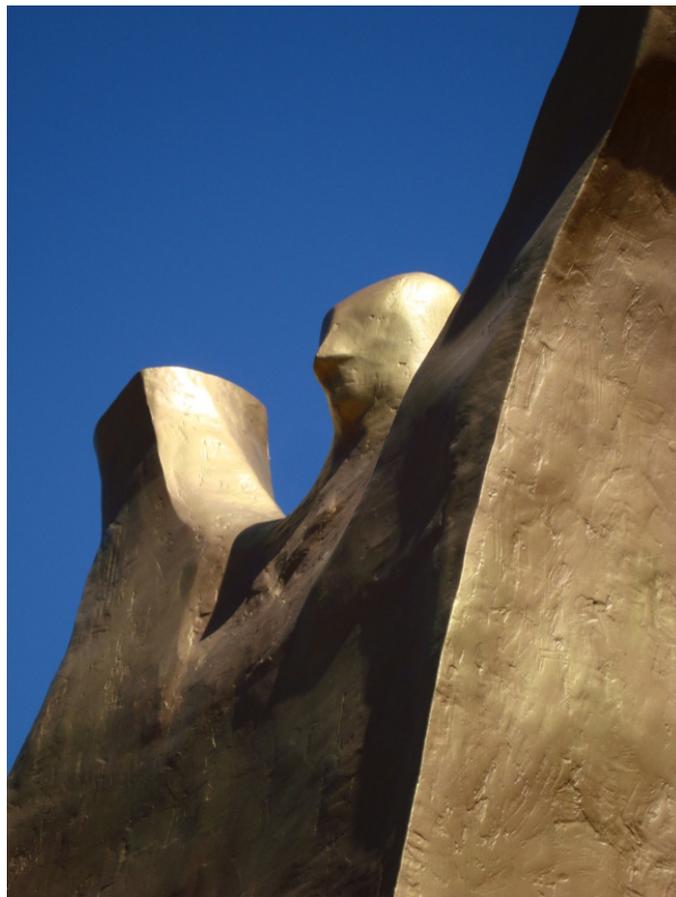
- Hymn Festival using organ, piano, guitar, marimba and percussion
- Unique presentation of a Bach Cantata by *Arete Vocal Ensemble*, Wyant Morton, conductor
- New setting of Morning Prayer by *The Braeded Chord*, folk duo (Sharon Dennis and Doris Au MacDonald)
- New setting of Evening Prayer using piano, marimba, harp and soloists
- New commissioned choral anthem by Bradley Ellingboe
- Worship and workshops on "Telling God's Story"
by Lorne Manweiler, Carl Crosier, Joy Berg, Jeff Held and Nancy Jessup
- Musical Workshops on involving instruments in worship, Bach in our churches and telling the story in song
- Organ Recital by Dr. Kyle Johnson, *California Lutheran University* on the 1991 Steiner-Rock organ (II-39)
- Choral and Handbell reading sessions
- On-site vendor, Music Mart (Albuquerque, NM)

Our Host City: Thousand Oaks, California

Thousand Oaks is nestled in Conejo Valley, California. It is a city of about 120,000 people, situated 39 miles NW of Los Angeles, and 12 miles from the Pacific Ocean with average summer temperatures ranging between 65-85 degrees. Our conference hotel will be the **Best Western Plus** (4 miles away from CLU, on Thousand Oaks Blvd, where hot breakfast is included), or you can choose to stay in a dorm room with the housing at CLU.

Some things you might want to experience while you are visiting the Thousand Oaks area:

- Visit a theme park (*Disneyland, Knott's Berry Farm, Six Flags, Universal Studios* - about an hour away)
- Visit historical Mission San Buenaventura or the Mission at Santa Barbara (within 1 hour)
- Visit Malibu Beach (25 minutes away)
- Visit Hollywood, Beverly Hills, Rodeo Drive (30 minutes away)
- Visit the Reagan Library (9 miles) or the Museum of Tolerance (Los Angeles)
- Camping, Hiking, Surfing



ENORMOUS LUTHER, Sculpture by David DeMare on the campus of California Lutheran University, Thousand Oaks, CA. Photography by Rick Au.

Our Host Campus: California Lutheran University

The creation of CLU was a response to the call for a Lutheran College on the west coast. It was formed in 1959 and restructured as a university in 1986. There are many degree programs in the liberal arts, a Graduate School of Education and a School of Management. There are also doctoral degree programs (Doctor of Psychology, and Doctor of Education). CLU has about 4100 students and 472 employees.

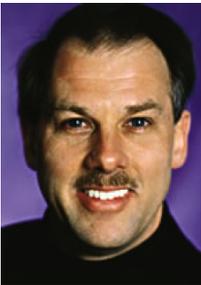
Our Speakers:

Rev. Mary Canniff-Kuhn



Mary Canniff-Kuhn is an ELCA Pastor serving as Program Director of *Lutheridge Camp and Conference Center* in the North Carolina mountains. She was born and raised in North Carolina and attended *Lutheridge Camp* as a child, earning her ten year patch. (She now has her 30 year!) She attended *Wake Forest University*, studying Art and Psychology and worked in Milwaukee, Wisconsin as an art therapist with troubled youth before attending *Lutheran Theological Southern Seminary*. She and her husband, Tim, served as co-pastors of a church in Florida for seven years, before moving to *Lutheridge Camp and Conference Center* as Program Directors. Together, they have raised three boys at camp. Pastor Mary's life goal is to plant the Gospel Story in as many hearts as possible, and to encourage creativity as life in the Holy Spirit. She is a painter, potter, sculptor... and she loves children, games and curating worship.

Dr. René Clausen



René Clausen has served as conductor of The Concordia Choir of *Concordia College*, Moorhead, Minnesota since 1986. Additionally, he is the artistic director of the award-winning Concordia Christmas Concerts, which are frequently featured by PBS stations throughout the nation.

René Clausen is a well-known composer. His compositional style is varied and eclectic, ranging from works appropriate for high school and church choirs to more technically-demanding compositions for college and professional choirs. Interested in composing for various media, Clausen's compositional interests include works for the stage, solo voice, film and video composition, choral/orchestral compositions and arrangements, as well as works for orchestra and wind ensemble. He regularly composes on a commission basis, and is a frequent guest conductor and composer-in-residence nationally.

In addition to choral conducting, Dr. Clausen is becoming increasingly well-known as a guest conductor of the major choral and orchestral literature.

Our Organ Recitalist:

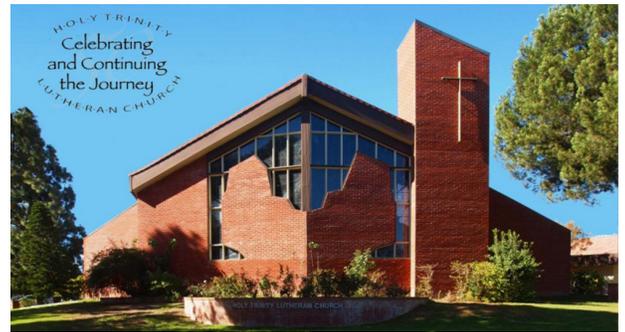
Dr. Kyle Johnson



Kyle Johnson is Coordinator of Chapel Music, 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, Kansas), where he studied organ with Dr. Larry Smith and Dr. Pamela Ruiter-Feenstra, respectively.

Dr. Johnson will be providing a 45 minute organ concert for our conference, focusing on 'telling the story' through the organ!

Our Hymn Festival: Holy Trinity Lutheran Church



Our hymn festival will be led by Rev. Lorne Manweiler and Dr. Joy Berg, and influenced by Andrew Donaldson (World Council of Churches). Held at *Holy Trinity Lutheran Church*, this festival will introduce some new hymns and choruses; and, as well as using traditional means of making the congregational song come alive. It will also include some unique ways of presenting the song.

Registration:

Registration will include the conference, coffee breaks, lunches and banquet. **You can find the information and registration for this Region IV conference at the ALCM website (alcm.org).** The Region IV page will continue to be updated throughout the next few months - continue to log-on for more and newer information! Registration forms will be available soon through this webpage as well.

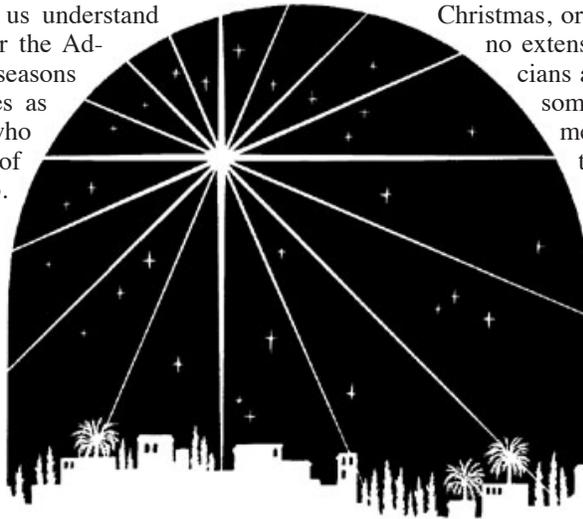
In Closing:

Come, meet people, join together in worship and in singing, discover resources, and share stories. We can't wait to see you Thousand Oaks next summer for **Behold, I Tell You a Mystery!**

This article is offered to help us understand some of the ancient history for the Advent, Christmas and Epiphany seasons in the church year. Many times as musicians we are the ones who inject and balance the themes of the liturgical seasons in worship. We also can assign and monitor the emphasis of forces which accentuate each season. It is in our hands to lift up each of these and even tie them together in ways only music can.

Unlike the events of Holy Week and the Paschal Cycle, the commemorations around the Incarnation Cycle (Advent, Christmas, and Epiphany) are not always linear. Instead they form a way of honoring various festivals and celebrations which have come to us from different parts of the early Christian world (East and West, North Africa, Rome, Jerusalem, and the Greek speaking people of the Mediterranean). We should not judge the order by chronological sense, but how the flow develops an anticipation of the coming of Christ, past, present and future (Advent). How it celebrates his coming in the flesh (Christmas) and the early events in scripture pointing to his ministry (Epiphany-Manifestation): His baptism, first miracle, and the calling of the disciples.

Advent is a season of preparation for the birth, the Incarnation of Jesus. It functions as a time to prepare the people of God, the worshipping community, for the celebration of Jesus' birth. The length of this preparation time has varied over the ages in different locations. Its oldest origins are found in Spain, when the Council of Saragossa (380 AD) issued a counter observance which charges the faithful, "For twenty one days beginning on December 17, no one is allowed to be neither absent from the assembly nor lie hidden at home." This would seem to be a charge for those in the church NOT to observe the winter solstice festivals of those weeks, but instead focus on the worshipping life of the community. (Of interest is that the twenty one days lead up to January 6; Epiphany, not Christmas!) The other early mention is in Northern Italy, in Ravenna, where bishop Peter Chrysologus prepared texts for six sermons, covering four weeks of liturgies, with themes similar to what we now know as Advent. They are found in Luke and include: Annunciation of John the Baptist, Jesus, Mary and the Angel. Over time, much like Lent, Advent took on a more penitential character, almost like a second Lent. The Medieval practice of using the same purple color, even some of the same tune melodies for the hymns proclaiming the coming of Christ first into Jerusalem (a coming of the King) and his coming again, have tied these two seasons together. However, as Lent leads toward Passion Sunday and then Good Friday, toward the darkest time in the church year, Advent begins with warning texts about the second coming and leads forward in brightness, towards the coming and birth of Christ, from darkness into light. It is a season filled with expectation and a hope which grows with the passing of time.



Christmas, or the Incarnation of Jesus, needs no extensive introduction to us as musicians and worship planners. However, some historical notes are worth mentioning. The earliest Christians gathered to celebrate the death and resurrection of Christ, his teachings and around the meal. They did not gather to celebrate his coming to this earth. We sometimes need to remind ourselves that the birth narrative is found in only two of the four Gospels, Matthew and Luke. Matthew gives us the importance of Joseph in the birth of Christ, the coming of the Magi and Jesus' early

childhood. Luke contains a fuller story, including beautiful poetry, which became the source of so many great Canticles of the church (Magnificat, Gloria, Nunc Dimittis). Mark contains NO birth narrative, but seems to point to the ministry of Jesus beginning with his Baptism (more on this later). John contains the magnificent prelude which becomes the source of the theological debate of who Christ is and the Trinitarian theology. The first written notice we seem to have of a celebration of Christmas as a festival comes from Rome in the fourth century and leads to one of two theories about why we celebrate this festival on December 25.

The First Theory is that Christmas displaced, or took over, the celebration of the return of the sun or Saturnalia on or around the winter solstice. The festivities of the celebration - the return of light in the midst of the darkest day, feasting in the midst of winter scarcity, time for reveling - were "Christianized" so the practices could have some meaning in the life of the Church.

The Second Theory is somewhat compatible with the first, but uses a great deal of calculations making the biblical accounts in the lives of Jesus and John the Baptist fit within important moments in the solar year. This theory centers around Luke's Gospel narrative and the specific time spans making up the events of John the Baptist and Jesus. The early church believed for Christ's life to be perfect, his conception and death should happen on nearly the same day in the spring (near the Passover that year), March 25. This would be the time of the Annunciation. It also is when Mary visited Elizabeth, when she was six months pregnant with John, putting his birth three months later, near the summer solstice, June 24. We still celebrate the Nativity of John the Baptist on June 24. The annunciation of John's birth to his father, Zechariah, would then come, nine months before that, during the fall equinox. This was when Zechariah would be fulfilling his priestly duties in the temple, during the month of Tishiri; the Day of Atonement and Feast of Tabernacles. All this would also place Jesus' birth exactly nine months after his conception.



(con't on pg. 15)

Editor's note: We thank Evangeline for honoring our request to write this article and for her service as Grace Notes Editor for these past 14 years.



I retired from *Concordia University* in River Forest, Illinois, in June 1997. It wasn't more than a week after I retired, I believe, that I received a phone call from James Freese, a former *Concordia* student (now a faculty member of *Concordia University* in Mequon, WI) and then a member of the ALCM Publications Committee, asking me if I would consider being editor

of *Grace Notes*. I had not made any particular plans at that time except to move to Spokane, Washington, where one of my brothers lived and where I would be closer to my sister and mother in the Seattle-Tacoma area. After mulling over the offer briefly, I decided that I could take on this job.

Elizabeth Gotsch finished the 1997-year as editor, and I produced my first issue in February 1998. In order to produce this issue I had to find a graphic designer and printer in Spokane. At that point I had no computer or computer skills, so the first thing I did was purchase a fax machine. Then I found a willing person to design the paper. She was the church secretary at the large Presbyterian Church in Spokane. She put me in contact with a printer who printed all the bulletins and programs for the Presbyterian Church. For the first couple of years I did all my work using the fax machine.

In the summer of 2000 I moved, from Spokane to Everett, Washington, to live with my sister who was retiring from her job in Seattle. It was then I decided to join the 21st century and purchase a computer. Also, I began to work with Suelyn Swiggum, a graphic designer who was a member of Bruce Bengston's church in Madison, Wisconsin. I worked with Suelyn a number of years until she was unable to continue because of time constraints. She recommended Dee Birkey from Goshen, Indiana, who designs the Mennonite magazine. Both of these women were wonderful to work with and have done great work.

In general, people have been very cooperative in writing articles and sending me requested information. There has never been a time when I wondered if I would have enough material for an issue. I was very pleased with our series of articles on the music departments of Lutheran colleges and seminaries. The ResourCenter pages have offered some useful and interesting materials. The "Cantors of the Church" series has highlighted important Lutheran musicians through the centuries. The reviews of sacred music recordings have pointed out wonderful new CDs of church music – for many years written by Rev. Louis Neuchterlein and more recently by Zebulon Highben and Rick Krueger and the last couple of years by Rick Krueger alone. The "Dear Saint Cecilia" column has informed us of problems that face many church musicians. The only area where I wished I would have

heard more news was in the area of "Member News." I know many ALCM members are doing interesting and exciting things, but they do not take the time to let me know about them.

Carole Arenson has asked me to give some background on myself. First of all, I grew up in the Pacific Northwest. I went through grade school and high school in Port Angeles, Washington, where my father was pastor. Upon graduation from high school, I attended *Pacific Lutheran University* (College at that time) for two years. I then transferred to *Valparaiso University* where I graduated with a B.A. in public school music. Upon being granted a graduate assistantship, I attended *Eastman School of Music* for the next two years and was awarded an M.M. in Musicology.

My first teaching position was in Redwood City, California, as a vocal music instructor at *Goodwin Jr. High School*. I was in Redwood City only one year when I was offered a teaching position at *California Concordia College* in Oakland, CA. I taught at *Concordia* for the next five years with my music colleague Hugo Gehrke. While in Oakland, I sang in Hugo Gehrke's church choir at *Zion Lutheran Church* in Berkeley and his *San Francisco Bach Choir*. I also sang with the *Oakland Symphony Chorus*. Hugo Gehrke gave me my first organ lessons while I was teaching at *Concordia*.

At the end of my five years in Oakland, I was again awarded a graduate assistantship from *Eastman School of Music*. I went back to Rochester, N.Y. and pursued a Ph.D. in Musicology for the next two years. At the end of the two years, I began to receive calls from Dr. Paul Bunjes at *Concordia* in River Forest begging me to come to River Forest and join their faculty. I moved to River Forest in 1964 and remained there for the next 33 years.

In River Forest I sang with Paul Bouman's choir at *Grace Lutheran* for 33 years. During my first year in River Forest, I also sang with the *Chicago Symphony Chorus* under Margaret Hillis. At the college I taught music history and literature classes and piano. For some years I also directed a Recorder Consort and a graduate vocal ensemble. My students included teacher education and master of church music students. For many years I was chair of the Cultural Affairs Committee, which sponsored concerts on campus and trips to cultural events in Chicago. For my final eight years at *Concordia*, I served as the music department chair.

My first sabbatical took place in 1969-70. I received a post-doctoral fellowship from AAUW that year and spent the time in Berlin doing research at the *Deutsche Staatsbibliothek* in East Berlin preparing the *Kuhnau Magnificat* for publication. I traveled to Berlin the long and slow way by embarking on a freighter in San Francisco in August and



(con't on pg. 16)



In August Norma Aamodt-Nelson, former Region IV President, successfully completed the defense for the Doctor of Sacred Music, presenting an organ recital at Christ Church Cathedral in Oxford, **Church Teaching and the Visual Arts in the Middle Ages: Organ Interpretations: The Long March of the People of God.** Organ music of Heinrich Scheidemann, Joel Martinson, J. S. Bach, DeGrigny, and N. Bruhns were presented as interpretations of the doctrinal themes of the Annunciation, Incarnation, Judgment, Redemption and Intercession, with visual art of the Middle Ages. Father Robin Gibbons of Oxford served as her mentor through the final stages of the program, and ALCM colleague, Stephen Marshall-Ward, who is now enrolled in the DSM program, was also in attendance at her performance on August 18, 2011.

January 21, 2012

Plymouth Church
 Seattle, WA
 8:30 AM – 4:15 PM

Keepers of the Song workshop with Hal Hopson
 For more information go to www.snopres.org
 and click on Resources for brochure and registration form

March 25, 2012

Trinity Lutheran Church
 Manhattan Beach, CA
 4:00 PM

Hymn Festival with Michael Burkhardt

We asked each of our recent new members for a few words of introduction. Here are five responses.

Floyd L. Czoski (fkstrings@gmail.com)



I am Floyd Czoski MM. Roosevelt University, Chicago and Music Director/Organist at *Beautiful Savior Lutheran Church*, Spokane WA. Attending the 2011 Conference in Seattle, I became a member (again). I was a member in 2008 when the regional conference was in San Francisco. I am also Associate Organist at the *Cathedral of Our Lady of Lourdes* here in Spokane and Saturday organist at *St. Francis Xavier Church*. My wife, Kathleen is a cellist, MM. Together with my son Josh, a violinist we form a professional piano trio, *The Celestial Strings*. (myspace.com/thecelestialstrings) I really like the ALCM publications and other resources you provide. Thank you for being there!

Patsy Jackson (jacksonpatk@yahoo.com)

This is my 12th year as Director of Choirs at *St. Luke's Lutheran Church* in Bellevue, WA. I have nine groups comprised of singers and bell ringers of all ages. One rather unusual group is the Witness Choir which sings at retirement homes every Tuesday afternoon sharing the Big Band sound as well as a sing-along of old time hymns and American favorites.

Vic Peters (pianovic@msn.com)

Vic Peters, free-lance musician and assistant music director at *Bethany Lutheran Church* in Seattle, WA. I was convinced to attend the convention and join the ALCM by my pastor and the church council, which paid for my membership.

Thomas Poole (tom@calvarybythesea.org)



I am the Director of Worship and the Arts at *Calvary by the Sea Lutheran Church* in Honolulu, HI and have held this position since 2007. I am delighted to be an ALCM member, and I'm looking forward to meeting my ALCM colleagues.

Jeanette Price (mjprice7@shaw.ca)



I am the Minister of Music of *First Lutheran Church (ELCIC)* in Vancouver, British Columbia, Canada where I play both the piano and organ plus direct a sixteen member choir.



We congratulate Marshall Bowen on doing an excellent job chairing the national conference **God's People Sing – Abundance, Challenge, Joy**. His committee was well-chosen and worked hard to bring it all into fruition.

conference. They led The Ecumenical Hymn Festival held in the majestic *St. James Cathedral* which was open to the public. Hymns from around the world were used for the worship entitled, “When In Our Music: God’s People Sing”. Our photos of the choir, Anton Armstrong as director and John Ferguson as organist hint at the joy we all experienced. *(con’t. pg. 10)*

A Big “Thank You”

I would like to send one more big “THANK YOU” out to our Seattle ALCM members who did so much for the recent ALCM National Conference.



Arletta Anderson and Carol Churchill were our local committee co-chairs. Everything at the conference was executed with competence and precision and it is these two ladies who are the ones who dotted every “i” and crossed every “t”. They poured over bus schedules, charted walking times across the SU campus and attended to a thousand other details. Great work, to both of you and your local committee!

*Also working behind the scenes were ALCM musicians Norma Aamondt Nelson and Beth Ann Bonnecroy. They assisted in the preparation for the Hymn Festival at *St. James*, the MENS concert at *Bastyr* plus the opening and closing worship services were at their churches. Thanks so much for your efforts in coordinating these events.*

I know we are all looking forward to the local Region IV Conference next summer at CLU in Thousand Oaks, CA (about an hour from downtown LA) and the next national in two years in Valparaiso, IN. I will see you there!

Marshall Bowen

National Conference Chair (retired)



We recap the first two parts of this experience: The Ecumenical Hymn Festival Choir and The Main Conference.

1. Ecumenical Hymn Festival Choir

Singers in the Festival Choir arrived on Saturday with two long rehearsals under their belt prior to the main

2. Main Conference

The main conference opening worship “Service of Prayer and Preaching with Thanksgiving for Baptism” was at *Phinney Ridge Lutheran Church* including the *Northwest Girlchoir* directed by Beth Ann Bonnecroy.



A Warm Welcome for the Semi-Churched Choir

To those who attended the ALCM conference in Seattle this summer, thank you from the singers of Northwest Girlchoir. Participating in the conference’s opening worship was a rich and moving experience for us, both in ways you might assume, but also in ways that you may not realize.

When Northwest Girlchoir initially received the invitation to sing as part of the conference worship, we suggested that there might be other children’s and youth choirs in the region who would be more suitable. There are many fine choirs in the northwest whose programs include an abundance of sacred repertoire. For a few, faith in Christ and witness to the Christian faith are even a stated part of their mission. But, ALCM’s invitation was extended, and Northwest Girlchoir accepted.

The Seattle area has a very high percentage (among the highest in the nation) of un-churched residents. Northwest Girlchoir reflects this statistic. Some of our singers are church-going, some participate in Catholic mass at their private school, some are Jewish, but most have no church affiliation. Parents were made aware that this was a conference of Lutheran musicians and pastors, and any families who did not want their singer to participate in a worship service were excused.

The singers who participated benefitted so richly! What an experience for a young singer, seeing a sea of people from around the country who have made music their vocation, sharing song with adults who relish singing together with gusto, receiving the appreciative applause of fellow musicians who know the effort which goes into being a dedicated chorister, and witnessing the beauty of worship and the faith example of those gathered. Who knows what seeds were planted, or what may grow and bear fruit from an experience such as this?

Participating in the conference’s opening worship was a great gift to NWGC’s young choristers. Thank you for welcoming and encouraging a choir which is only semi-churched, and for appreciating the music offered. Thank you, too, for exemplifying what faith-filled, adult musicians, using their talents in service of God and the church are like.

Beth Ann Bonnecroy
Vivace Conductor, Northwest Girlchoir

Our key presenters, Pamela Fickenscher and Christian Scharen, were marvelously rooted in the 21st century and gave us much food for thought.



The many excellent worship services, workshops and concerts were very well received. One of the benefits we all appreciate at a conference is the opportunity to get to know each other in a beautiful setting while having “fun”!
(con’t. on pg. 11)



Barron and Carole Arenson, Karin and Joy Gunderson, Erik Whitehill, Ryan and Jerry Gunderson



Nancy Raabe, BettyAnn and Tom Leeseberg-Lange



Karla Devine, Mark Sedio, Mildred Dieter and Cynthia Anderson



Carol Churchill and Kathy Crosier

Editor's Note: Randy shares with us some history of how the Post-Conference came into being and gives us his written impressions before it actually happened. A Post Script contains his ideas after the event. The Post-Conference had seventy five registrants.

The Post-Conference was, to my knowledge, the idea of our chair Marshall Bowen. The original idea was to have Pre-Conference classes on the Saturday before the conference. However, *Augsburg Fortress* decided to do their Music Clinic in the time slot: Friday-Saturday, before the Conference. So we settled on Thursday as the day and called it a Post-Conference. The plan was to offer Master Classes intended to refresh, introduce or retool people in specific areas of interest. To achieve this goal, we needed to find skilled practitioners and teachers. I think we really achieved the goal for this first time it has been tried!

Another part of the vision was to have the Post-Conference pay for itself and hopefully even add funds to the conference budget. We did not want it to be another item the total conference budget needed to subsidize. Basically, it means costs for clinicians, plus using some local people, needed to be covered by registration fees.



Marshall also came with the idea of having **Mark Glaeser** lead a workshop on Praise Band. Mark was our first assured clinician. Marshall asked Scott Weidler (ELCA) and David A. Johnson (LC-MS) to lead workshops also. This idea came after a national ALCM Board meeting they had all attended. Both were wonderful candidates, since they both have been at the center of major hymnal creations projects for their respective denomination. In the course of time from when they were asked and due to tight budgets, both of their positions changed. At the ELCA, the staff was trimmed and Scott worried about even remaining on staff. He was retained and able to do our Post-Conference. David was let go from the LC-MS staff (the whole Worship Staff gone), but was retained back over to *Concordia Publishing House* instead, so he too was able to participate.

We realized to live within the self imposed budget constraints; we would need to draw some quality local clinicians to help lead classes. That is where I was able to be of some help. Having attended *Pacific Lutheran University* (PLU) and having kept in touch with many people in the NW, I had some ideas to be presented to our local committee. Dr. Geoffrey Boers of *University of Washington* was an obvious choice, but he was busy during our time. He suggested Richard Nace, a PLU and *University of Southern California* graduate. Rich had taught at PLU, continues to teach conducting workshops and still directs a choir at a Lutheran Church in the Tacoma area. In addition, I knew Rich represented what we wanted in all the clinicians: an outstanding practitioner in their field, someone people wish

to take classes from, one known for a good pedagogue and who would work well with ALCM members. So with some reassuring positive input from the local committee, Rich was chosen to teach choral conducting.



David Dahl, retired and formerly of PLU, was our first choice for the organ workshops. He again fits the template we set up. He is a wonderful organist, is pastoral and a great teacher. He chose topics which would stretch and help practicing organists grow and in so doing, the organist would improve the overall worship experience for his/her congregation. His only request was that the organ sessions take place off the *Seattle University* (SU) site and moved to the newly built organ at *Queen Anne Lutheran* in Seattle. Arletta Anderson, one of our local co-chairs is the proud organist there, so it worked out nicely.



For handbells, I again had some ideas for the local committee. **Scott Baker** has been in one of the premier handbell groups in Seattle, involved in AGEHR and last year had done the handbell sessions for the *Seattle Augsburg Fortress Music Clinic*. I was able to call around the northwest to my handbell connections, and found they too recommended him. Scott was also recruited to do some handbell session within the conference.



Now we wanted to find a local drumming teacher. No one came up with an immediate person, until Erik Floan recommended **Lacey Brown**. She had recently worked with him as the percussion teacher for his church music camp. Erik told us she was a good teacher. She was unknown to most of the local committee, so I spoke with her on the phone about our needs and also did my own research. I believe she is one of our most under-used resources this time. She is the lead musician at the *Church of the Apostles* (COTA) in the Fremont district of Seattle. It is a joint Episcopal/ELCA Emergent Church, so she is a practicing church musician in a slightly different context. In addition,

(con't. on pg. 17)

Lutheran College Christmas Festivals in Region IV

California Lutheran University Thousand Oaks, CA

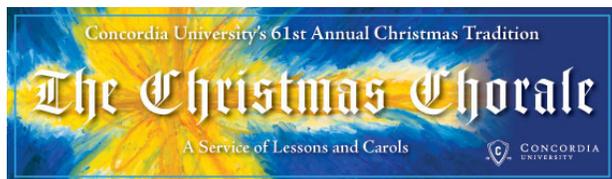


The CLU Choral Ensembles and University Symphony will combine forces to present CLU's annual Christmas Festival Concerts with the theme "Out of Darkness... Light". Welcome the holiday season with this special musical gift featuring a narrated performance of Christmas music guaranteed to put you in the holiday mood. As always, the program for this longest-running annual event will include delightful lesser known carols as well as familiar favorites performed by the CLU Choirs. Wyant Morton and Daniel Geeting conduct. This is always a very popular concert so arrive early for the best seating and convenient parking.

Friday, December 2, 8:00 p.m.
Saturday, December 3, 8:00 p.m.
Sunday, December 4, 4:00 p.m.
Samuelson Chapel on Campus
Donations accepted

<http://www.callutheran.edu/calendar/event/2561>

Concordia University Portland, OR



Concordia University – Portland's **Christmas Chorale** will give its 61st annual performance with the Concordia University Concert Choir, Christi Crux Vocal Ensemble, Bells of Concordia Handbell Ensemble, String Ensemble and Wind Ensemble. The audience will be invited to join in the singing of Advent and Christmas carols.

December 9 & 10, 7:00 p.m.
December 11, 3:00 p.m.
St. Michael's Lutheran Church,
6700 NE 29th Avenue, Portland, OR
A free will offering will be collected

www.cu-portland.edu/christmaschorale

Concordia College Irvine, CA



Christmas – "Light of the World" will be presented by The Concordia Choir, Concordia Master Chorale, Concert Handbells are Concordia Wind Orchestra. They joyfully proclaim that the Light of the World has come to earth, the Savior who will light our pathway to heaven.

Saturday, December 3, 7:00 p.m.
Sunday, December 4, 3:00 p.m.
Friday, December 9, 7:00 p.m.
Saturday, December 10, 3:00/7:00 p.m.

Concordia Center for Worship/Performing Arts
Reserved seating: \$25/\$20/\$15

A Festival of Nine Lessons and Carols Five Concordia University Music Ensembles

Sunday, December 11, 4:00 p.m.

Concordia Center for Worship/Performing Arts
Free will offering

Alumni Handbell Christmas Concerts

Friday, December 16, 7:30 p.m.
Saturday, December 17, 7:30 p.m.

Concordia Center for Worship/Performing Arts
Free of Charge

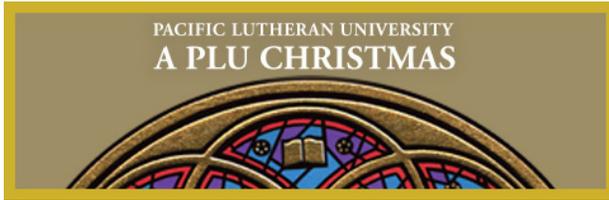
To reserve seats to a ticketed event, purchase your tickets online at: <http://www.cui.edu/academicprograms/undergraduate/music/index.aspx?id=18944> or contact our Box Office at (949) 214-3418 or boxoffice@cui.edu.

Editor's Note:

Be sure you re-check dates and times of any event you are wishing to attend since changes may occur. If you are an ALCM member and do not see your College Christmas Events listed, please do send me the information by next October for our 2012 Winter Newsletter.

Lutheran College Christmas Festivals in Region IV

Pacific Lutheran University Tacoma, WA



Pacific Lutheran University's inspirational Christmas concerts return this year with concerts in Seattle, Portland and Tacoma. The theme of this year's Christmas concert is Magnificat: **My Soul Magnifies the Lord**. Groups featured will be the Choir of the West (Richard Nance, conductor), University Chorale (Brian Galante, conductor) and the University Symphony Orchestra (Jeffrey Bell-Hanson, conductor).

Portland

Wednesday, November 30, 7:30 p.m.

Arlene Schnitzer Concert Hall

\$25 general admission; \$20 Seniors (55+), students, PLU community and alumni

Tickets: 800-745-3000 or www.ticketmaster.com

Seattle

Monday, December 5, 7:30 p.m.

Benaroya Hall

\$30 general admission; \$25 seniors (55+), students, PLU community and alumni

Tickets: Benaroya Box Office, 206-215-4747

Tacoma

Saturday, December 3, 8:00 p.m.

Sunday, December 4, 3:00 p.m.

Friday, December 9, 8:00 p.m.

Lagerquist Concert Hall, PLU

\$30 general admission; \$25 seniors (55+), students, PLU community and alumni.

PLU Music Office: 253-535-7787

For more ticketing information

<http://www.plu.edu/christmas/dates-tickets/home.php>.



St. Olaf Christmas Festival Simulcast

Concordia University College of Alberta, Edmonton, Canada

Christmas Concert "**Light from Lights**" with Concordia Concert Choir, Concordia Ringers and Community Chorus Chamber Ensemble

Sunday, December 4, 3:00 p.m.

First Presbyterian Church, Edmonton

Festival City Winds Music Society Winter Concert

Saturday, December 10, 7:30 p.m.

Student Centre

Jubiloso! Bells of Concordia & Concordia Community Chorus Christmas Concert

Saturday, December 17

First Presbyterian Church

St. Olaf College, Northfield, MN

The **100th St. Olaf Christmas Festival** will be Simulcast Live in Movie Theaters across the Nation and is coming to eleven states in **Region IV**.

The *St. Olaf Christmas Festival* is one of the oldest musical celebrations of Christmas in the United States. Started in 1912 by F. Melius Christiansen, founder of the St. Olaf College Music Department, the festival features more than 500 student musicians who are members of five choirs and the St. Olaf Orchestra.

Participating choral ensembles include the St. Olaf Choir, conducted by Anton Armstrong '78; Viking Chorus and Chapel Choir, both conducted by Christopher Aspaas '95; Cantorei, conducted by John Ferguson; and Manitou Singers, conducted by Sigrid Johnson. The St. Olaf Orchestra is conducted by Steven Amundson.

**Sunday, December 4, Preview at 2:30 p.m.
Festival Performance at 3:00 p.m. CST**

Check website for theater nearest you:

<http://www.stolaf.edu/simulcast/>

A list of Region IV cities, with number of theaters, showing the *St. Olaf Christmas Festival* simulcast include: Alaska – Anchorage (2); Arizona – Phoenix (4), Tucson (2); California – Bakersfield, Fresno, Los Angeles and the Inland Empire (19), Palm Springs (2), Sacramento/Stockton (8), San Diego (4), San Francisco/San Jose (10), Santa Cruz, Yuma/El Centro; Colorado – Colorado Springs (2), Denver and Suburbs (12); Hawaii – Honolulu; Idaho – Boise, Coeur D Alene, Idaho Falls; Nevada – Las Vegas (6), Reno; New Mexico – Albuquerque (2); Oregon – Bend, Eugene, Medford, Portland (3), Salem; Utah – Salt Lake City/Provo (5); Washington – Seattle/Tacoma (6), Spokane, Yakima/Pasco/Kennewick

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Hence, we celebrate Jesus' birth on December 25, during the winter solstice.

In either case, it is the recognition of the importance of both the themes, "coming of the light, the Son (Sun) eternal", and "the birth of the child", which needs to be honored in text and music. Some have pointed out that John 1:1-14 is really the central text of Christmas and appointed for Christmas Day. However, with fewer and fewer liturgies on Christmas Day, it is easy to lose sight of this important text with its theology and theme. So we must include ways to honor Christ as our Light, come to us Incarnate, alongside the beautiful Luke Birth Narrative.

Some may wonder if Christmas and Epiphany were ever the same or were combined. Why do we have these two festivals which seem to have so many things in common? Philip Pfatteicher addresses their relationship succinctly when he says, "In the East, January 6 was observed as a feast of the baptism of Jesus and of his first miracle at Cana; in the West, the observance of December 25 was a celebration of Jesus' birth and the visit of the Magi. In the second half of the fourth century, an exchange of feasts took place and both feasts came to be celebrated by the vast majority of Christians in both East and West."

In the East, Epiphany is recognized as the time of the Incarnation of Christ. The theology here is much more around the wonder of his coming into the world in the form of flesh and blood. The 4th and 5th century theologies of the Trinity wrestled with the understanding of who Christ was, in relationship to the Father and the Spirit. Not surprisingly these Councils took place in the East. The first chapter of John and the understanding of Christ being with Father from the beginning are more central here, as is the image of Christ as the light of the world. The other images dominating this season, and are reflected in our lectionaries, include the Baptism of Christ (the first Sunday after the Epiphany), the first miracle at the wedding of Cana (water into wine in the gospel of John) and Jesus beginning his ministry (calling the disciples). Not surprisingly these are the various components of the two Gospels, John and Mark, which include NO birth narrative.

We must remember the early Christians were very lucky to have in their possession as their readings, letters from Paul and perhaps one Gospel account. If their Gospel was either Mark or John, birth narratives would have been unknown to them. This seems to be the case with Alexandria where they had only Mark's Gospel. Instead, they would have observed as most important the beginning of Jesus Ministry (Baptism) and what he did next (miracles and calling the disciples). These events have then become the center of the Epiphany season. Matthew alone mentions the coming of the Magi, the wise men. Their coming, especially in the West, was given over to this date, January 6th. In the East it would be observed as the Incarnation of Jesus. This was case in many Eastern Churches: Orthodox, Coptic, and Armenian. And in between these two dates, December 25 and January 6, are the real twelve days of Christmas. The twelve days are themselves full of celebrations from Biblical accounts and the life of the

early church covering the joys and great sorrows of the church life (St. Stephen, the first deacon and martyr of the church; St. John, Apostle; and the Holy Innocents). How appropriate that even in the midst of much celebration, the Church can still take time to remember those who brought us to know the Gospel of Christ the Savior.

So this whole cycle of Advent, Christmas and Epiphany can work together, especially for those of us in the Northern Hemisphere, when we react as generations have done in the past to the coming of the winter solstice. When we notice the loss of the light, the coming of darkness and our yearning to beat back this longest of nights with our feasting, our urge to buy and store away, and relate what we feel to the coming of the true light of Christ in the past, in the present and the future. Gordon Lathrop expresses this wonderfully when he writes:

"Christmas is a remarkable combination of food, leisure and lights—the ancient festal matrices of midwinter hope—with the Word of God. The cycles of the sun provide a language with which to speak of Christ. That 'language' includes the popular events of year's end observance. Christ, present in the world, is our sun in the darkness, our eternal 'new year', our feast, our light, our rest, our lively connection to each other. This is a language that speaks powerfully to our hearts."

¹ Pfatteicher, Philip H.; *New Book of Festivals and Commemorations*; Fortress Press, 2008, pg. 17.

² Lathrop, Gordon W.; *Proclamation 4: Advent/Christmas*; Fortress Press, 1990; pg. 9.

Mark Your Calendar

2012

January 15

Final Deadline for Region IV
Newsletter Submissions

March 1

Deadline for Early Conference
Registration

July 23 - 25

Behold, I Tell You a Mystery:
Telling God's Story in the 21st Century
ALCM Region IV Biannual Event
California Lutheran University
Thousand Oaks, California

2013

June 29 – July 3

ALCM National Conference
Valparaiso, Indiana

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 the Quick Link on the front page
- Then to **Regional News, Conferences and Newsletters**.
- Scroll down to Region IV and you will find Region IV Newsletters on the bottom of the page.

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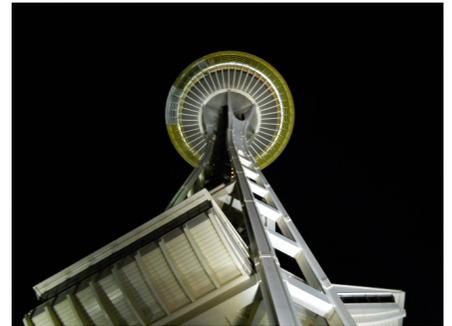
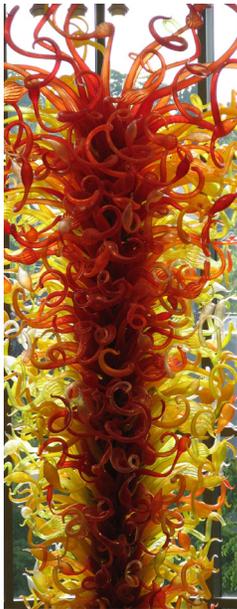
going around the world by freighter and P&O Liner arriving in Rotterdam two months later. While in Berlin I sang with the *Berliner Cappella* under the direction of Dr. Peter Schwarz, the musician at the *Kaiser Friedrich Gedächtnis Kirche*.

A second sabbatical took place in 1980-81. This time I received a Deutscher Akademischer Austauschdienst for research work in Munich studying the cantatas of Gottfried Heinrich Stölzel. After several months in Munich, I spent the rest of the year in Berlin where I again sang with the *Berliner Cappella* and did further research work at the libraries there.

In the summer of 1994 I was accepted into the Classical Music Festival Choir in Eisenstadt, Austria where for two weeks we rehearsed and performed Haydn's *The Seasons* and Beethoven's *Mass in C* in the Esterhazy Palace and different churches in Austria.

During a third sabbatical in 1993, this time only a half-year in length, I made a shorter trip to Germany, meeting with one of the editors at *Bärenreiter-Verlag in Kassel* and making arrangements for the publication of Kuhnau's cantata *Lobe den Herrn* which was then published by them in 1995.

As far as projects now that I will no longer be editing *Grace Notes*, I still plan to edit more of the Kuhnau manuscripts which I have. Currently, I am editing a Latin solo cantata for soprano, *In te Domine*, for Dr. Thomas Schmidt at *St. Peter's Lutheran Church* in New York City. When that is completed, I will also edit Kuhnau's *Christ lag in Todesbanden* for St. Peter's.



Michael Costello



Region IV Officers and Newsletter Editor



Kevin Barger and David Cherwien



Continued from Pg. 11

she was working on (and now completed) her Masters in Percussion Performance at *University of Washington*, so her credentials were very good. I should mention at this point that both she and Scott agreed to tap into the connections they had in order to supply handbells/percussion equipment. It was done with the understanding that our local committee might also be able to come up with some equipment.

Finally, the idea was put forth for Mark Glaeser's class need to find a local bass player and drummer. The local committee followed some leads, but could not bring anyone to the fore. We had about a month to go! I asked Erik Floan again and then Lacey Brown. Erik deferred to Lacey and she DID have a number of suggestions (as Erik thought she would). Following those leads, we were able to find a very good bass player and drummer (who had even worked together before) to fill in for this class. Both of them, as it turns out, are also active in church music at churches not of the ELCA, but non-denominational churches. They both appear to be great finds. We can thank our drumming teacher, Lacey Brown, for them. By the way, all the clinicians and helpers do get a free lunch at *Seattle University* which has already been built into the budget.

So going into this, I believe we have a set a very good precedence for this type of event to be done again. Keep in mind: all of the clinicians will need to fit the idea of being outstanding practitioners in their fields, worthy of studying with and have a reputation as good teachers. We were also looking for people who would have a heart for church music and be the practitioners of it, and that is who we ended up with. I can honestly say these are outstanding clinicians for the Post Conference. The event is a great success in so many ways.

Post Script

Here are a number of insights we had after the conference:

All of the teachers DID as well, if not better, than we hoped. They were all wonderful folks. Arletta's work

with *Seattle University* made many of the A/V demands of the teachers easily work out. The campus Fine Arts Building used for music classrooms, etc. was a good choice.

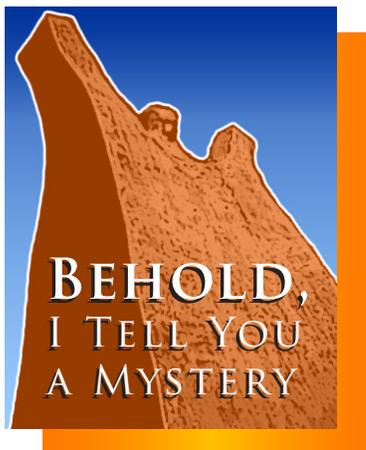
For drumming, Lacey turned out to be a wonderful choice. Her class content was the same for both sessions and this worked out. She had about an equal amount of people in each class, after some people changed at the last minute (some without notifying us)!

Mark Glaeser was VERY pleased with the local bass and drummer helping him with his class, so this was wonderful. Unknown to me, Mark also had one of the keyboard players from his church with him. This freed Mark up to talk and run A/V for himself while he let his keyboard person play with the band.

Marshall insisted that we have multiple levels for a number of classes and this was especially important in choral conducting. As it turned out, we only had one morning organ session (little turn out for the pm, so we combined). However, many of these same people signed up for beginning choral in the afternoon: the reason is that many were organists who now needed to conduct a choir and had not done so before. This made the beginning conducting class perfect for them. Rich Nace realized this early on in the class, and being the great teacher he was, adjusted the class to their need.

One of our major omissions was lacking a way to track people to see if they attended the class for which they registered. There were two levels of payment (\$80/\$15) corresponding with the number of classes attended. It dawned on us, the night before, that if they decided to switch on their own we would not know. Maybe some people did not realize they should not merely upgrade themselves. So in the future, identification on their name badge for each class would be good. We also need a plan for gracefully way to enforce the policy. And we need to have a way for them to pay any additional fees if they wish to upgrade at the last minute.

This was a very successful first venture!



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