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ASSOCIATION OF LUTHERAN CHURCH MUSICIANS

ALCM Region 4 Newsletter



PASTORS & MUSICIANS

Pastor Ted Gulhaugen (left) and Pastor Steven Gjerde meet with Kantor Irene Beethe, page 8.

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FROM THE PRESIDENT

For freedom Christ has set us free; stand firm therefore, and do not submit again to a yoke of slavery.” Galatians 5:1

As we bask in the light of the resurrection celebration, we must remember that it is for our freedom Christ died! In the above passage from Galatians, Paul is urging his brothers and sisters not to be tied to certain rituals. He says that in Christ, these once-necessary rituals of the old covenant now count for nothing. Instead, Paul says what counts is “faith working through love.” In worship, we sometimes mistake our preferred traditions for God’s commands. Worship can be so much more valuable when we celebrate and accept all the different varieties of faith expression. We are all different. We all have different tastes, up-bringsings, languages...the list goes on. But now that Christ has risen, our diverse backgrounds and all our various expressions of worship come together as faith working through love. Isn’t freedom great?
(written by Kip Fox)



Kim Cramer

I wanted to share this article by Kip because it really spoke to me and the joy that freedom allows me in my ministry at St Luke’s. But as ALCM members, we have such diversity in our own parishes and how we minister to them through music is our own unique challenge. Because of that diversity, we wanted to try a new look for our 2016 regional conference. We hope by partnering with other organizations and offering various locations for events that more members will be able to participate in a summer gathering. Listed below are your three opportunities.

1. Church Worship & Music Symposium – August 19 & 20 – Concordia College of Alberta
2. Church Music Institute & ALCM – June – Denver, Colorado
3. ALCM two day event – St John’s Lutheran Church, Sacramento, California

Please feel free to contact me if you have any questions in regards to the events.

I look forward to seeing Region 4 faces at our National Conference in July. During the week we will gather together as a region and have lunch. Please refer to your schedule and join us.

May your summer be filled with rest, renewal, growth and the wonderful freedom we have in Him!

Blessings,
Kim



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DEADLINE	ISSUE
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April 15	Summer
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FROM THE EDITOR

In preparation for our Pastor/Musician newsletter theme I invited every pastor who is currently a member of ALCM to consider a submission. Five pastors answered the call to talk about music, musicians and relationship. I am grateful to them for sharing their insights and to all who contributed to this newsletter.

As musicians, most of us enjoy a slightly slower pace at church during the summer months. Increased time and energy to attend a workshop or conference, enjoy a great concert or just sit in the yard and relax. I hope you find this summer stimulating, restful and full of wonderful music.

The Fall edition will be full of ideas you can use. Things that work! Covering Lent and Holy Week we will look at what members have found works in their churches, from repertoire to festival service ideas, from rehearsal techniques to planning hymn festivals. Think about what really works with your ministry and consider sharing it with us. If you have an idea to share, e-mail me at administrator@prlc.org and I'll remind you as the deadline approaches.

Grace and Peace,
Darren



Darren Hochstedler



The Association of Lutheran Church Musicians Region 4 Newsletter has a circulation of thirteen 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.



Pastors & Musicians

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GWENN TROUT
ZION LUTHERAN CHURCH
ENOLA, PA

First, I would like to say how grateful I am to have found ALCM (thank you Marilyn Witte!). I have attended five or six biennial conferences and about the same number of regional conferences, and every single one has been outstanding. Even though there have not always been a great number of workshops at those events that have benefitted me as a pastor, I go for the excellent worship and to see friends I have made over these years.



I have been an ELCA pastor for 18 years, and have served two congregations in south central Pennsylvania. One was in a small town setting with an average worship attendance of about 85, and my current call is in a suburban congregation with similar attendance figures (which were much higher when I arrived 12 years ago). In both of these calls, the director of music serves as both organist and choir director for one adult choir and occasionally a

children's choir.

While I have been a singer my whole life, I have no formal music education beyond what I have learned singing in church choirs, school choirs and ensembles, and a women's *a cappella* chorus over 50+ years. However, I truly appreciate the hard work and talent of musicians, especially church musicians. As a pastor I have had some great relationships with my directors of music, and some that were less than ideal.

What worked the best? Those relationships that displayed:

- Cooperation
- The desire to work collaboratively and to utilize the gifts of others in praise to God
- Mutual respect for each other's training, gifts, personal preferences, and work styles
- Recognition of the gifts and limitations of the congregation, both monetary and people power
- Excellent communication (regularly-scheduled meetings, phone calls, e-mails, texts as needed)



PASTORS & MUSICIANS

- Flexibility and a sense of humor
- Willingness to take on extra work as needed (because we all get “slammed” at times)
- A deep spirituality and love for Christ and his church

The worship and music committee functions differently in each congregation. Where I have served, these committees have made decisions regarding times for worship, special purchases, policies for worship assistants, communion distribution (and what kind of wine to use), and evaluation of services. Hymns and liturgical settings were chosen by me in consultation with the director of music.

For both pastor and musician, I think it would be important to discuss the role of such a committee in the interview process, and to ask some important questions: What are my responsibilities? To whom do I report and to whom am I accountable? How are worship decisions made, and who has ultimate authority? What is my budget and who, if anyone, needs to approve expenditures?

When advertising our search for a new director of music, I tried to be succinct in my description of the position and its responsibilities. The ad said, in part, “Zion Lutheran Church



Zion Lutheran Church, Enola, PA

(ELCA), Enola PA, a musically passionate and warm congregation with average worship attendance of 75-80, seeks to welcome an organist/ adult choir director to lead vibrant liturgical worship in this small suburban congregation. Resources include a 4-manual Allen digital organ, a devoted adult choir (8-10 persons), an enthusiastically singing congregation, a supportive worship and music committee and a very musical pastor who appreciates collaboration between musician and pastor. Needed is someone who views worship music as a ministry and who demonstrates musical and leadership skills.”

As I mentioned above, I have attended a number of ALCM events, and very often I have heard musicians complaining about their pastors. Indeed, some of those complaints may be completely warranted. Some people – including pastors – do not “play well with others” and those relationships will take a lot of work. But let’s remember that the pastor is called to be the spiritual leader for the congregation. While he/she should work collaboratively with congregational leaders and paid staff, s/he has the ultimate authority and responsibility for worship.

My greatest desire for you is a working relationship with your pastor(s) or musician(s) that displays all the items I listed above. I hope to see many of you in Atlanta in July!

Gwenn Trout is pastor of Zion Lutheran Church (ELCA) in Enola, PA

So, You Want to be a Pastor?

THE REV. TENNYSON C. SHIFLEY
CHRIST LUTHERAN CHURCH (ELCA)
CHARLOTTE, NC

One of my seminary professors told me that I'd have to choose. "Do you want to be a pastor? Then you'll have to give up your business and your work as a church musician. You're going to have to make a choice."



I was trained as a music teacher, and was fortunate to find a job in the area where my wife and I lived after college. But after only a couple years teaching music, my position was eliminated because of budget cuts. With the help of a career counselor, I discovered other opportunities and decided to enter the business world. However, I always stayed active in church music. When I transferred to Charlotte, NC with my business career, the first thing I did was seek out a Lutheran church that needed someone on their music staff. About 2 years after landing in Charlotte, and serving on the music staff of a large Lutheran congregation, I felt the tug to go to seminary. Thirteen years later, I had completed my M.Div. and was ordained as a pastor.

But that professor was mistaken. I didn't have to choose. I still maintain my business, in addition to working full-time at a large Lutheran church, splitting my time between pastoral duties and music ministry. Every day I am blessed to be able to work in different areas that I love. And discussions about faith come up, regardless of the role in which I'm functioning.

Sometimes it is a challenge to juggle between the role of musician and pastor, especially for worship services. It's like a game of ping-pong—back and forth between pastor and musician. While at some services I'm distinctly serving as either a pastor or as a musician, at most services I'm generally doing some of both. Truly this would not work, were it not for the large congregational setting

where I serve. I'm one of 3 pastors, and one of 8 people on the music and worship staff. My duties give me a breadth of roles to experience at the church. While some people dig deep, and become experts in certain areas, the role of generalist seems better suited for me. If I'm honest with myself, I also probably have a bit of attention deficit disorder going on. I thrive on variety, being called in different directions, and working under pressure. Being able to be part of a pastoral staff and part of a musical staff at the same time, in the same place, is certainly very unique. I feel that God has blessed me with an incredible call at an incredible place.

It is both a privilege and a responsibility

to be a pastor, and I don't take my call lightly. I am often meeting with people during some of the most poignant moments in their lives—at the bedside of someone dying, officiating at a wedding of two young people in love, counseling a couple who are going through a difficult time with their only child who is depressed and addicted to drugs, bringing an elderly member communion at their assisted living facility. I hear the stories of loneliness, grief and doubt. Some share their struggles with careers, or family, or housing, or their own impending death. Sometimes we share tears, some-



times laughter. Sometimes the conversation is in their home. Sometimes it happens in the hallway after a rehearsal.

It's also a joy to be a church musician, whether leading music during worship or directing a choir rehearsal (especially when everyone shows up, and sings the right notes in the right rhythm!). But sometimes there are challenges to being a church musician and working with volunteers.

The members of one of my choirs had all agreed (2 months in advance!) on a specific Sunday that they could all be there to sing a piece with the Children's Choir during worship. And as that Sunday approached, several of the singers told me, one by one, that they could not come. Only 4 out of the 12 in that ensemble were able to make it. It's in those moments that I put any and all trust I have in the Holy Spirit.

Your musical training was probably similar to mine. The atmosphere in the practice rooms of the conservatory where I studied was very competitive. We all were striving for excellence, and were competing for first chair in orchestra or for section leader in the choir.

SO, YOU WANT TO BE A PASTOR?

But it's in moments like the one that Sunday when only 4 people showed up that my pastoral training seemed to help me deal with my search for excellence. I remembered that we were not singing for our own glory. It wasn't a competition. We were simply trying to do our best to glorify God through our contribution in worship. And the Holy Spirit showed up! To help fill out the sound, I sang with the group instead of directing. The Children's Choir did a great job (as they always do)! It was an excellent contribution to worship. Even the congregation at the traditional service offered their affirmation by applauding (I know, stop the world! That just doesn't happen at traditional worship.) My point? Never underestimate the power of the Holy Spirit to do incredible things.

Anything we do in serving the Church will have challenges. Yet I hope that you feel, like I do, the blessings of working together with the flawed, the broken, and the challenged (just like each of us). For God, working through us, will use our efforts to build up the body of Christ.

“Therefore encourage one another and build up each other, as indeed you are doing” (1 Thessalonians 5:11).

It doesn't seem that we should have to choose what we do, as long as we serve God in all that we do. "...[T]hen choose for yourselves this day whom you will serve... But as for me and my household, we will serve the LORD" (Joshua 24:15 NIV).

Christ Lutheran Church, Charlotte, NC



The Rev. Tennyson C. Shifley is an Associate Pastor at Christ Lutheran Church (ELCA) in Charlotte, NC. He received his Bachelor of Music degree from the Conservatory of Music at Capital University, and his Master of Divinity degree from Lutheran Theological Southern Seminary. Email: tshifley@christelca.org. Phone: 704-366-1595.



Pastor Ted Gulhaugen (left) and Pastor Steven Gjerde meet with Kantor Irene Beethe

Welcoming a Kantor

REFLECTIONS ON THEOLOGICAL LEADERSHIP AND THE PASTOR-KANTOR RELATIONSHIP

THE REV. STEVEN K. GJERDE
KANTOR IRENE BEETHE
ZION LUTHERAN CHURCH
WAUSAU, WI

A young girl in our congregation fell into a spot of trouble the other day. She attends a parochial school at another church, and as part of her studies she participated in a fundraiser in which students earn money for each question answered correctly. She cruised right along (smart girl) until she came to this question:

“What’s the name of the person who leads a choir?”

The desired answer was “choir director.” But this student, her face aglow with the confidence of a sure answer, leaned forward and proclaimed, “A kantor!”

Her brilliant but officially incorrect answer testifies to how much our congregation, Zion Lutheran Church in Wausau, Wisconsin, has embraced the office and role of kantor (yes, with a “k”: a nod to our German forbearers). This acceptance grew, in part, from a love of fine music. But it also grew from two other factors: 1) the

conviction that music is a primary vehicle for the gospel, and 2) the creative synergy that resulted between Zion’s new kantor and its pastors.

These last two factors required strong theological leadership and godly pastor-musician interactions. This article presents the basic contours of both, as we’ve experienced them at Zion, with the hope that it will help other pastors and musicians chart a course by which their congregations may embrace the office of kantor.

Theological Leadership

Historically, Lutherans have used the term “kantor” to describe someone with both musical skill and theological training. The two surely belong together: the church’s song is gospel song, and therefore requires gospel reflection. Only when a congregation values this nexus between music and theology is it ready to welcome a kantor, whether it already has one or not.

Here, by all rights, the office of pastor becomes crucially relevant. As Martin Luther explains in his Large Catechism, the pastor serves as a “spiritual father” to the congregation, entrusted with the task of judging doctrine and tending the life of the gospel. With the pastor lies the primary responsibility of leading a congregation to know and love its theology, and thus of appreciating and loving kantors.

Zion has enjoyed a steady succession of pastors who took this responsibility seriously. Perhaps the first nod should go to the Rev. Paul Roehrs, who served Zion from 1927 to 1966. Educated in the confessional heritage of the Lutheran Church-Missouri Synod, he discerned a wayward drift in the congregation’s song soon after arriving (congregational lore speaks of a

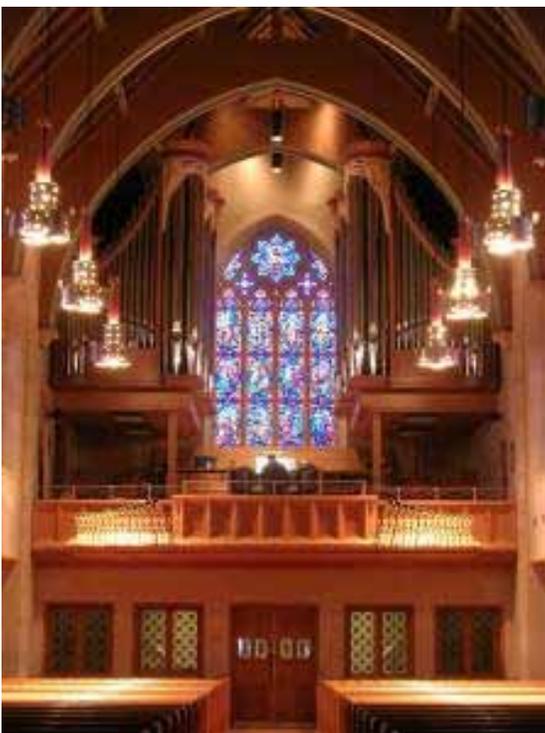
WELCOMING A KANTOR

barbershop-style quartet that made regular appearances at the Sunday liturgy) and begged his father-in-law, then president of Concordia-River Forest, “to send me a Lutheran organist!” The term “kantor” had not yet wobbled its way back onto our tongues, yet Pr. Roehrs knew what he wanted: a musician firmly rooted in Lutheran theology.

In response to his request, he was sent no less than Paul Bunjes, and after Paul Bunjes, Carl Schalk.

Those two men had a profound and galvanizing effect on Zion’s appreciation for church music, to be sure. But the point here is that their arrival sprang from an inherently pastoral concern that the pastor backed with his own nerve and leadership. Pr. Roehrs’ commitment to Lutheran theology church compelled him to advocate for more than Lutheran music: he wanted a Lutheran musician. That pastoral care

Kegg organ at Zion Lutheran Church



shaped an ethos at Zion that has now grown into the support of a full-time kantor.

Reminding Zion of this episode in its history (and other episodes like it) helped prepare the way, and doing so was itself a form of theological leadership. Two Scriptural passages leap to mind: “Remember those who spoke the word of God to you, and the outcome of their lives” (Hebrews 13:7), and “Honor your father and mother” (Exodus 20:12). God calls congregations to hallow the goodness of their past and to honor the faithful witness left to them by their spiritual fathers and mothers. For Zion, seeing Lutheran musicianship as part of its historic witness encouraged the congregation to claim the office of kantor as part of its native ministry and character.

A long succession of church musicians also brought theological acumen to their work and thus deepened the congregation’s devotion. Virginia Giese, the first musician to bear the title “kantor” at Zion, not only played the organ, directed the choir, and worked with pastors to select hymns, but also led the choir in study of the psalms and lay leaders in a study of worship and liturgy. She researched the history of hymns and shared her interpretations of their message with the congregation. Recently, we learned of how one of her predecessors, Nancy Siebecker, labored diligently to broaden Zion’s celebration of Easter’s 50 days, restoring the Easter chorales and hymns to their rightful place throughout that season. Musicians at Zion supported the church’s song not only through their musical skill, but also through their knowledge of liturgical theology and Scripture—and they were afforded the freedom to do it.

Pastors supported this effort, to varying degrees, and brought their own musical appreciation to bear on the ministry. Pastor Joel Schmalz led a series of Sunday morning studies on Bach’s Easter cantatas and carried forward the work of acquiring a new organ. His successor worked diligently to include music and hymnody in his public teaching of the faith, unpacking the theology of hymns in Bible studies, encouraging their use in the home, and encouraging the creation of a continuing organ concert series. A year-long study on the Lutheran confessions was punctuated with consideration of Luther’s chorales and the unique character of Lutheran liturgy. Pastor and musician worked in concert so that the congregation may see music as more than an inspirational exercise; it is an avenue of

WELCOMING A KANTOR



Lent at Zion Lutheran Church

theology and font of proclamation. Why would we not want a fellow servant to tend this treasure full time?

The Pastor-Musician Relationship

Full-time: in the end, that term probably caused more hesitation at Zion than the concept of “kantor.” Kantor Giese had served only part-time; in order to replace her many gifts, and honor those gifts justly, increasing the position to full-time made sense. Yet this new venture called for a new commitment from the congregation: a just salary, benefits, a new office and furniture, and a willingness to welcome new ideas. Zion answered that call admirably, and Kantor Beethe arrived in August of 2013. By all accounts, her arrival and full-time service have enhanced Zion’s witness to the gospel exponentially. Yet had our work as a pastor-kantor team not proven as fruitful and happy as it has—had we not found joy in each other’s vocation as the divine gift it is—it is doubtful that the congregation would have found as much joy in the office of kantor, either.

So what has allowed Zion’s two pastors and one kantor not only to “work well together,” but even to find joy in each other’s work? Why is each day, for us, a day of creative excitement, even in the exasperating throes of ministry? Many have commented more eloquently than we will on the dynamics of that hard work. But we have noted several factors that especially help our working partnership at Zion.

First and primarily, we share one theological mind and an attendant devotion to liturgical worship. This fact emerged quickly in the interview process when the pastors asked, “If we made a decision for worship that contradicted the Lutheran confessions, what

would you do about it?” Kantor Beethe responded, “I suppose I would have to talk to you about that, wouldn’t I?” Why, yes you would! No church leader abides forever, and Zion needed a kantor who would abide by the church’s confession under any pastor who might follow Zion’s incumbents. Moreover, we share the conviction that the historic liturgy embodies this faith and gathers the church into it. With this common confessional ground,

conversations about “how we need to change worship to make it more appealing,” simply aren’t necessary.

Instead, we are freed to spend our time on how best to enrich the divine service we have already. In these discussions, the floodgates of musical and liturgical creativity open: the freedom to suggest ideas without any theological or musical defensiveness leads to decisions embraced by pastor and kantor alike.

Second, we have discovered the value of shared educational experience. Again during the interview process, as Kantor Beethe spoke about her recent efforts at continuing education, we discovered that both she and Zion’s pastors followed the work of the Good Shepherd Institute at Concordia Theological Seminary in Fort Wayne and had often attended its annual conferences.

WELCOMING A KANTOR

At these conferences, music and theology are closely joined, and attendees are nourished by worship and musical presentations alike, all within the confessional context. What a gift to share this source of learning (and others like it)! It helps our minds to develop in the same direction, providing us with a common frame of reference, terminology, and knowledge base. For this same reason, both pastors and kantor consult with one another regarding future continuing education events, encourage each other in it, and report to each other about it. Not only team leaders, we strive to be team learners.

Not surprisingly, these common theological, devotional, and educational bonds have so cemented our partnership that the team experiences something of a void when one member departs for a time, either for education or vacation. We wouldn't begrudge each other any of that time away—again, we encourage one another in it—but our return to a full team is always a time of great rejoicing. This fact testifies to one final

dimension of our team that moves beyond professional bonds to something more basic in the church's life: a spirit of grace and mercy that permeates both speech and actions. Realizing that all pastors and kantors are sinners, (not just before each other and our neighbors, but before the law of God), we try to keep the forgiveness of Christ at the center of our conduct, especially encouraging one another in it when guilt weighs heavily. In our interactions with the congregation, when those stray complaints regarding music or preaching float our way, we tend the 8th commandment, and commend each other to the believers. Encouragement and absolution in this partnership allows us to be renewed in our baptism daily, and most importantly, allows the work of the church to continue with unbroken tenacity.

Looking Forward

We realize that not every congregation will embrace the office of kantor. Means, opportunity, and leadership will differ depending on context (although the call for good music never changes!). Yet we hope that recounting our experience at Zion, and some of the dynamics that led to our congregation receiving a kantor with joy, will help other leaders and congregations reflect on their situations and the possibility of expanding the role of their musical leadership.



We also look forward to the day when a young girl hears the question,

“Who leads a choir,” responds with “A kantor!” —and gets it right!





Pastor & Musician – Married in the Word

KENT NARUM
ELISABETH CHERLAND
HOLDEN VILLAGE

Editor's Note: Kent Narum and Elisabeth Cherland have served as Village Pastor and Village Musician respectively since the summer of 2014 at Holden Village. Holden is a Lutheran ministry of renewal in the Cascade Mountains of Washington state, welcoming all people into the wilderness to be called, equipped and sent by God. Community members at Holden covenant to worship together daily.

The Village is currently hosting employees and contractors of Rio Tinto, the mining company responsible for the work of restoring the valley and healing the land damaged in the early mining days of Holden. The community eagerly anticipates welcoming guests again in 2016. For more information, visit Holden's website: www.holdenvillage.org or email Kent at pastor@holdenvillage.org and Elisabeth at musician@holdenvillage.org.

For better or for worse (in sickness and in health), the relationship between a pastor and a church musician is a marriage. This is a metaphor with which you might find resonance, dissonance, or both. For us, it speaks both a metaphorical and a literal truth.

We moved to Holden Village one week before our 12th wedding anniversary. Prior to this, Elisabeth taught music in the public school near Kent's first call at Custer Lutheran Fellowship in the Black Hills of South Dakota. This is our first time working together as a pastor and church musician.

PASTOR & MUSICIAN — MARRIED IN THE WORD



Of course, when the pastor and the musician are literally married, it can raise logistical questions. When will we find Sabbath – alone and together? Who will watch our kids during worship? How will we cover worship responsibilities when we go on vacation? While those who are literally married in their work find their own answers to these questions, we hope to reflect on matters that all musicians and pastors might consider in their work together.

In our work at this unique Lutheran retreat center, we spend much of our time and energy planning and leading daily worship. The daily rhythm of worship offers the blessings



Kent and Elisabeth's family

of routine and creativity, and – like God's grace – is relentless in the opportunities it provides to practice our working relationship. (Not to mention the chance to improvise a last minute candlelit Eucharist service when the electricity goes out, as Holden's hydro-generated power does at times.)

Like other pastors, Kent is called to be a minister of Word and Sacrament. Our work together in leading the assembly to hear the Word in worship flows from the belief that the church musician is called not merely to accompany worship or help in choosing hymns, but to be a minister of Word and Music. While Elisabeth has different roles and responsibilities from Kent in worship, as musician and pastor our work together intersects in the Word.

In many ways, the musician is already familiar with the metaphor of marriage in music. Tune and text are “married” in a hymn. A great hymn has a text and a tune, that when combined, become something more than they are on their own. The tune and text need not mirror each other in order to work well together. A strong relationship is not dependent on exact agreement. This is most certainly true not only for text and tune, but also for musician and pastor.

In a recent vespers service at Holden, Elisabeth explored various Easter hymns, and noted that the verses of the hymn “The Strife Is O'er, the Battle Done” use bellicose language to describe Christ's triumph over death. This text could easily lend itself to a march-like tune. However, the hymn was instead paired with the dance-like tune VICTORY. This pairing is counterintuitive, even subversive, but the tension created by the marriage of this text and tune gives the hymn great depth. When the assembly sings this hymn, we proclaim victory as we dance (though mostly on the inside, since we are Lutheran, after all) instead of march. We find here not only a ripe theological point, but also an intriguing way to consider what makes for a strong working relationship: the working relationship between musician and pastor is healthiest when it lives in creative tension.

Living and working together in this creative tension means being actively engaged. In certain seasons, married couples (not to mention musicians and pastors) may find themselves living their

PASTOR & MUSICIAN — MARRIED IN THE WORD



Holden Village Epiphany service

lives (or doing their work) next to each other, but disengaged from one another. This may seem like harmony because there is no visible conflict, but richness and depth are lacking. The opportunity is missed for the relationship itself to be a proclamation of the Word.

On the other hand, at certain times married couples (not to mention musicians and pastors) are not able to engage with one another without conflict that is damaging. This may seem like living in “creative tension,” but the relationship and both people suffer. Engagement is not an end in and of itself.

So how are the two balanced? How do the pastor and musician live in creative tension? Perhaps some good old-fashioned “marital advice” is helpful.

Don’t go to bed angry. Meet regularly. “Show up” for the relationship. Practice good communication (don’t just email). Check your ego at the door. All easier said than done, of course.

In our experience, the “hard work” of our literal and metaphorical marriage as pastor and musician bears fruit and is blessed in the relentless opportunities to actively engage, intersect in the Word, and live by the grace of God. Paul puts it this way (in the Word from Colossians proclaimed at our wedding): *“As God’s chosen ones, holy and beloved, clothe yourselves with compassion, kindness, humility, meekness, and patience. Bear with one another... forgive each other... Above all, clothe yourselves with love, which binds everything together in perfect harmony... Let the word of Christ dwell in you richly... and with gratitude in your hearts sing psalms, hymns and spiritual songs to God.”*

As your relationships intersect in the Word, may the word of Christ dwell in you richly. And whether you are a pastor or a musician, may you be bound together in the perfect, creative tension of God’s gracious harmony.

Holden Candlelight Vespers





Tom Poole (left) with The Rev. Tim Mason, Calvary by the Sea Lutheran Church

MUSINGS FROM HAWAI'I

A Different Model for Pastor/Musician Relationships

TOM POOLE
DIRECTOR OF WORSHIP AND THE ARTS
CALVARY BY THE SEA LUTHERAN CHURCH
HONOLULU, HAWAI'I

In Hawai'i any discussion of relationships and conflict resolution, whether it is pastor/musician, church staff/congregation, family, school, work, formal or informal is always shaped by the practice and use of *aloha*. *Aloha* is both a greeting and a farewell, and is used in the expression of love. Its meanings include to love, be fond of, to show kindness, mercy, pity, charity, affection, compassion, sympathy, and grace

Hawai'i is the Aloha State, and any visitor will be struck by the frequency with which the word *aloha* is used in ordinary conversations, in the introduction of guests and strangers, and in both formal and informal telephone etiquette. There is even a bumper sticker that reads, "No Hawaiians, No Aloha."

Aloha is a life-style, and the basis and foundation of relationships. *Aloha* in relationships involves respect, good-will, compassion, acceptance, and nurture. *Aloha* in relationships does not wish for harm or embarrassment or ill-will towards the other person. *Aloha* also implies honesty, truthfulness, humility, patience, perseverance, and generosity.

We in the West associate these qualities with family relationships and dynamics. In Hawai'i and Hawaiian culture these qualities apply to both biological families and to extended social/cultural "families." They highlight the importance and centrality of relationships in Hawaiian culture. And when conflict arises, as it occasionally must, these qualities shape the process of conflict resolution.

Conflict resolution in the West often follows a "business model", in which the conflict is identified, a finite time is offered for correction, and — if no change occurs or the efforts fall short— the party with lower status is dismissed from employment.

No Hawaiians, No Aloha

The Hawaiian way is far more subtle and exhaustive. It involves spending time with the person under scrutiny. The issues are explored through conversation which is at all times respectful, compassionate, supportive, and humble. The relationship is always maintained even in discovering and identifying weaknesses and failings. Once the deficiency is identified then every effort is made to create an environment in which corrections can occur. The quality of the relationship is maintained. If

MUSINGS FROM HAWAI'I

the issues are so severe that these good-faith efforts at resolution are not working, then the next and perhaps final phase of conflict resolution is *Ho'oponopono*. This is a uniquely Hawaiian method of conflict resolution and setting-right through prayer, discussion, confession, repentance, and mutual restitution and forgiveness. It presupposes that both parties acknowledge ownership of and contributions to the issues to be resolved. It also presupposes someone skilled in the technique of *Ho'oponopono*, who serves as the mediator, navigator, and guide throughout the process.

Ho'oponopono is intensive, and if in the end the issues cannot be resolved, then a different arrangement is agreed upon. Even if this "different arrangement" means termination, the termination is of employment and not of the relationships, nor of the *aloha* undergirding the relationship.

It is the enduring quality and substance of the relationship—the *aloha*, which is the characteristic and determining factor for relationships in Hawai'i. This deliberate cultivation of and elevation of relationships to central importance permeates all aspects of life in Hawai'i.

It is far easier to follow the business model in resolving conflicts than to follow the Hawaiian model, because if I'm serious about maintaining the quality of the relationship, I too may have to change.

According to Curby H. Rule in the on-line article, "The Deeper Meaning of Aloha," *aloha* was taught to children this way:

Aloha is being a part of all, and all being a part of me.

When there is pain—it is my pain. When there is joy—it is also mine. I respect all that is as part of the Creator and part of me. I will not willfully harm anyone or anything. When food is needed I will take only my need and explain why it is being taken. The earth, the sky, the sea are mine to care for, to cherish and to protect. This is Hawaiian—this is Aloha!

This above description of aloha posits that every aspect of one's life is shaped and conditioned by aloha. We Christians call it grace. The Hawaiians call it aloha. Imagine what church and the world would be like if we all dared to follow the Hawaiian model of living aloha—may grace abound!





Grace Lutheran Church, Wenatchee, WA

Meet New Members

Each newsletter we will introduce some of our newest members. This time we meet Judy Olson and Eric Heusinger

Judy Olson, Organist

Grace Lutheran Church, Wenatchee, WA

I see you have been the organist at Grace Lutheran Church in Wenatchee, WA since 1987. Tell us a little about your time at Grace. Have there been high points? Low points?



Judy Olson

High points have been the years when we had really good full-time directors of music and did lots of excellent music with many groups of all ages. Low points have been when they left and we went without a director of music and I had to watch everything fall apart.

I would imagine that you have seen choir directors come and go during that time. What do you look for in a good working relationship with a choir director?

A good working relationship would include an understanding of the relationship between congregational music and special music done by various groups. I like to be in charge of hymns, liturgies, and other congregational singing. I don't like to be told what accompaniments I can use and how to play the hymns. I feel I'm the expert in that area. Otherwise I respect our director's judgment in music selection and interpretation. I also like to know far enough

ahead of time what the rehearsal and anti-then schedule is and have copies of everything I'm supposed to play in time to learn them. Of course good communication and mutual respect are most important of all.

Grace is well known throughout North Central Washington for a large and vibrant music ministry. In addition to the normal duties of an organist what role have you played in the ministry?

In the years when we've been without a director of music, I've helped by selecting music, recruiting musicians for special services and copying and transposing parts for them, scheduling special music and cantors, and helping find temporary directors. When we have a full-time director I just go along with whatever I am assigned and enjoy the ride.

What musical interests do you have outside of church?

I played bass clarinet in the Wenatchee Valley Symphony for 43 years until retiring last year. I sing in the Columbia Chorale, a community mixed choir that does classical

MEET NEW MEMBERS

music. I've been Dean of the Wenatchee Chapter of AGO for many years, by default, which mainly means I do the paperwork. I once accompanied the All-State girls choir and accompanied the choir for the Chelan Bach Fest for a couple of years.

Other hobbies or activities?

I love to cross-country ski, hike in the mountains and foothills, rock climb, bird watch, and garden. We travel a lot, or as much as my vacation schedule allows.

Why did you join ALCM?

I attended the organizational conference of the ALCM in Seattle years ago and was really impressed. My church did not provide money for membership in more than one organization, so I chose AGO. We now have a new pastor who is very supportive of music and employee benefits, so I looked up ALCM online and joined with the church paying my membership. Had I realized sooner how inexpensive the dues were I probably would have joined sooner!

What else should we know about you?

I really love playing the organ, especially when the congregation responds with enthusiastic singing. I'm 76 years old and thinking I'm getting too old to do this, but it's tough to give it up, and there is no one around to take my place. My husband would like me to be free to travel more, so my pastor made a deal with the Council that allows me to take more than 4 Sundays per year as long as I find a sub and have her/him paid out of my salary.

We are the last church in the area that still does traditional music, and our sanctuary has wonderful acoustics for music. I'm both blessed and proud to be a part of our tradition of supporting the best in church/worship music.



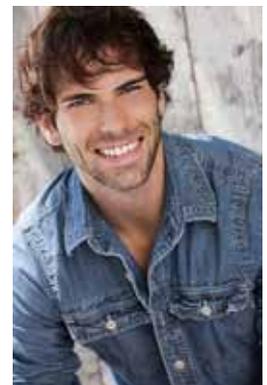
The choir of St. Matthew's, North Hollywood, CA

Eric Heusinger, Choir Director

St. Matthew's Lutheran Church
North Hollywood, CA

How long have you served at St. Matthew's? Tell us a little about your time at there. Have there been high points? Low points?

I have been a member for St. Matthew's for over 3 years. Last year, there was some conflict and we lost both our choir director and our pastor (along with a number of longtime members). After the choir director (who was also the office manager) left, I stepped in to manage the office, and our fantastically gifted pianist/organist, Catherine Miller Popovic, served as choir director. After things stabilized and we were placed with an interim pastor I stepped into the choir director role. That transition was both a high and a low. The conflict was not something that I, as a member, saw coming or wanted to be involved in. However it created the opportunity for me to work with the choir, something I love doing. I get to serve God in a beautiful way, by working with a choir whose members are supportive of me and, most importantly, of each other. Working with them really is the highlight. They're kind people with giving spirits, a good deal of talent, and they are game for trying new things.



Eric Heusinger

Since you are fairly new in your position and working with an interim pastor, I would imagine you have had some flexibility to try new things. What new ideas have you implemented at St. Matthews since arriving?

From my time there as a member, I noticed that the music was beautifully done, but not too varied. I come from a background of opera and classical training, but I love to perform and listen to music from many different genres. I'm blessed to work with an interim pastor who has a music sensibility in line with my varied and eclectic tastes. We enjoy working together tremendously and similarly have fun curating worship experiences that everyone will get something out of. In the few short months I've been there, we've run the gamut of music, from chant and rhythmic processions, to spirituals and jazz, to folk and classical. Sometimes we sing at the front, sometimes upstairs in the organ loft; we've even sung canons surrounding the entire congregation.

I see your church is in an interim process right now. What do you look for in a good working relationship with a pastor?

I have known so many church musicians who have bad working relationships with their pastor. It always seems to be based on various kinds of power struggles. Personally, I am well aware of what I'm good at and what I'm not, and I try not to be defensive about my flaws. Everyone has skills and gifts, and I find it best to focus on those. In a church, it is especially important not to let ego get in the way of work and relationships. I also try not to be too stuck in one singular way of achieving things. With so many personalities and people of different backgrounds, flexibility is key. I hope for the same thing in a pastor. It wouldn't be reasonable to expect to always have a successful, positive working relationship with all pastors, but the two I have worked with at St. Matt's have been great. Whoever we call next I hope will appreciate diverse styles of music and embrace the hard work of our choir, whether they are a "musical pastor" or not.

I see that your church is very inclusive of all people and offers an ASL worship service for the Deaf Community. Does your music ministry play a role in reaching out to your community?

It does. We are an RIC congregation offering full inclusion and participation to our LGBT members, and we also offer one of the only Deaf ministries in the entirety of Southern California. Our congregation is mixed culturally, racially, economically, and includes a mixture of heterosexual, L, G, B, and T. If acceptance and diversity aren't for you, then you're probably not going to stick around

MEET NEW MEMBERS

too long. Therefore, everyone who stays has strong convictions about social justice and equality, and they bring that into their relationship with God and understanding of scripture. The Deaf/ASL community has developed a strong presence within the church and is a big part of the identity of St. Matthew's. This spring, the choir will actually be working directly with our Deaf minister. We are going to sign an anthem. In addition to the interpreter, with this interim pastor, we have already begun to incorporate ASL into the liturgy. There is a lot of support and interest from the hearing community to include these elements and to teach basic signs to everyone.

What musical interests do you have outside of church?

I perform around town when I can. I get hired for church singer gigs (weddings, funerals, etc). I'm also a voice teacher and coach, which I love. In Los Angeles, there are a lot of actors who sort-of sing, and they are always going up for these big TV & movie-musical roles! They get just a day or two to learn a piece and then perform it for the casting directors and producers. I love that kind of "high stakes" coaching.

Other hobbies or activities?

California offers a lot in terms of culture. Visiting museums and seeing theatre are high on my list. Plus you can't beat the year-round good weather, so I've become a runner. In the past few years I have completed a few half marathons and one full marathon. Also, I own a drive-in movie theater! We show classic films on the weekends. Electric Dusk Drive-In, if you're ever in L.A.!

Letter to the Region 4 Newsletter Editor

Congratulations, Darren, on a marvelous continuation of the Region 4 Newsletter!

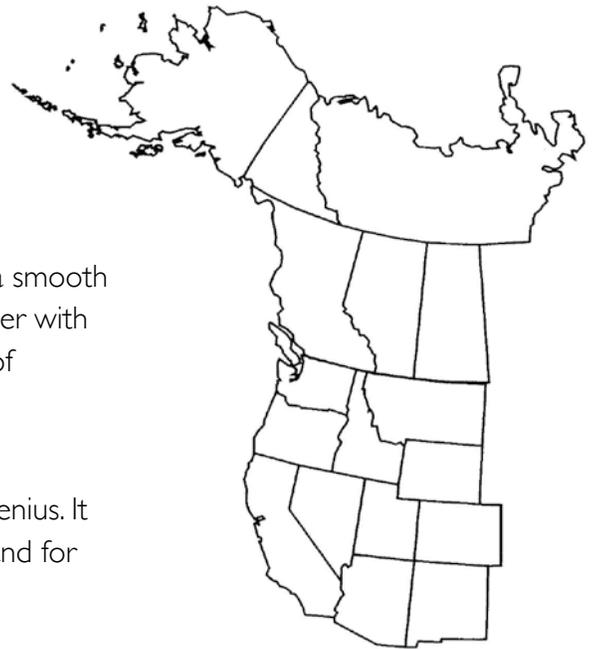
The excellent first issue, edited by you and your staff, has achieved a smooth transition to the future success of the Region 4 Newsletter. I, together with many others, have always believed our newsletter is the heartbeat of Region 4 since it provides for us a sense of togetherness in our vast western region.

Centering on “Children and Youth Music Ministry” was a stroke of genius. It highlights a topic of vital importance in the Lutheran church today and for the future as we strive to foster the continuation of music ministry’s important role in Lutheran worship.

I am looking forward to the next issue. Keep up the good work!

Blessings,

Carole Lea Arenson
Region 4 Newsletter Editor Emeritus



REGION 4

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Hawaii
Idaho
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Nevada
Oregon
Utah
Washington
Wyoming

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Alberta
British Columbia
Northwest Territories
Saskatchewan
Yukon

Australia
New Zealand

New & Reinstated Region 4 Members

Barbara Atwood
Chula Vista, CA

Timothy Beasley
Las Vegas, NV

Judith Collier
San Diego, CA

Adrienne Dong
Palo Alto, CA

Marsha Harris
Orinda, CA

Peter Hebert
Denver, CO

Linnea Hillesland
Pasco, WA

Jonathan Lang
Phoenix, AZ

Daniel Mahraun
Kailua Kona, HI

Tom Mueller
Tustin, CA

David Patterson
Edmonton, Alberta
CANADA

Erin Reil
Albuquerque, NM

Howard Sonstegard
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