Association of Lutheran Church Musicians
Region 4 Newsletter
25 years...

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What's Inside?

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ALCM Region 4 Portland Gathering
June 15 - 18, 2014

Emerging:

Living and Serving on the Hinge of Change

- Living with grace as the world changes around us
- Adding and sharpening skills for ministry
- Empowering young families in worship
- Engaging children and youth
- Preparing for advances in information technology
- Hosts: Concordia University and St. Michael's Lutheran Church - Portland, OR
- Opening Concert: Bach Cantata, St. James Lutheran Church - Portland, OR

See pages 4 and 5 for more information...

NEWSFLASH... Position Available

Seeking Associate Region 4 Newsletter Editor

Job Description:

- Work with the Editor
- Solicit worthy articles and writers of same
- Edit submitted material

Bonus: An opportunity to become acquainted with many Region 4 members

Contact: Carole.arenson@cox.net

ALCM

From the Editor

Carole Lea Arenson

Thanks to the many writers who make the Region 4 Newsletter a "good read". We are beginning to get some news about the June 15-18, 2014 Portland Regional with the promise of more details in the next issue. The vacation ideas listed by Bill Kuhn are great. This gives us the early opportunity for planning to couple the regional with a June family vacation.

If you are still looking for Advent and Christmas ideas, do re-visit the Summer Newsletter Issue which featured seasonal "Stuff That Works". You can find it on the ALCM website by clicking this link: Region 4 Newsletter: Summer 2013.

The old saying, "If you give a person a fish you will feed them for a day. If you teach them how to fish they will continue to daily feed themselves". Erik Whitehill's article, **"Creative Worship Ideas for Student Instrumentalists"**, is intended to help you be creative with the student instrumentalist in your own congregation. In other words, this is a teaching article intended to help you continue to "feed yourself". You will find it on page 6.

This issue has information from "Around the Region" plus a list of 17 new members. There are two articles reflecting on the ALCM National in Valparaiso. Lutheran Summer Music had a good number of students from our region so it seems appropriate to include Susan J. Olstad's article about the new 2014 Composition Placement Program.

As we together look forward, please consider making your contribution to the next newsletter. We are still soliciting more questions for the "Ask the Pro" feature, articles for "Stuff That Works"/"Creative Ideas", information "Around the Region" and more.

NOTE:

We are seeking an **ASSOCIATE EDITOR** who would work with me.

The position entails:

1. Ferreting out articles of interest coupled with writers
2. Editing submitted material

Bonus: This is your opportunity to know more Region 4 ALCMers than anyone else in the region!

If interested please contact me:
carole.arenson@cox.net

May God Bless You and Your Work,

Carole

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

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

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

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

From the Prez

Kim Cramer

It is hard to believe we are busy in our fall programs and summer has already quickly passed us by. It was wonderful to connect with the 30 plus from Region 4 at our meeting during the national conference at Valparaiso University this summer. It was good to hear your stories and why you are a part of ALCM.

At our meeting the members decided they wish to have an email with a link to the newly published Region 4 Newsletter.

We sometimes miss the announcement when it is attached to other emails from the national.

Please mark your calendar for our Region 4 Gathering in Portland, Oregon, June 15-18, 2014.

We have a very active committee and a group of volunteers in Portland who are busy planning an exciting gathering. Please take time to meet the committee in this newsletter. Hope you responded to an email survey about the gathering. We are always happy to hear from you and listen to any suggestions you may have for the program.

This summer our St. Luke's Church staff spent time reading and discussing the book *Deep & Wide - Creating Churches Unchuched People Love to Attend* by Andy Stanley. It challenges staff/leadership to look at who you are reaching rather than who you are keeping. As a staff we each looked at our ministries and Sunday mornings as to how an unchurched person coming onto our campus would react to their worship experience. We spoke with individuals, who were new to our parish, about their experiences. It was very eye opening and helped us step out of our comfort zone and evaluate our worship experience in a new way. It helped us begin to take steps in creating a weekend experience so compelling and helpful that even the most skeptical individuals would have every intention of returning the next weekend. I would encourage you to get yourself a copy. It will be worth your while to take some time to look it over and see what challenges it brings to your ministry.

May the Lord truly bless our ministries as we walk together in music and worship hoping to reach those who have never heard the good news, while also strengthening and enriching the lives of those who are already believers.

Blessings,

Kim

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ALCM

Introducing Six Members

2014 ALCM Region 4 Planning Committee

To date there are about 18 local committee members working together with the Region 4 officers to plan the June 15 - 18, 2014 Region 4 Portland Gathering entitled conference based on the theme: **Emerging: Living and Serving on the Edge of Change**. Six of the members are introduced in this article.

Phillip L. Brandt

Professor Phillip L. Brandt has served parishes in Bountiful, Utah and Roseburg, Oregon. Holding degrees in Classics and Theology, he accepted an invitation to join the faculty at Concordia University in 2005 where he currently serves as chair of the Division of Theology teaching Church History, Lutheran Confessions, and Biblical Studies. He is married to Stephanie Nordling Brandt, RN, and their three children attend Valparaiso University and Portland Lutheran School. When not serving as pulpit supply for local congregations, Phil and his family are found worshiping at Living Savior Lutheran Church, Tualatin, OR. Every Tuesday evening, on behalf of the Northwest District of the LCMS, he convenes a weekly online study of the pericope entitled Sundays Sermon which assists Licensed Deacons and Pastors in preparation for homilies and worship.

Eduardo Charbonnier

Eduardo Charbonnier was born and raised in Uruguay. He studied Musicology, Conducting and Voice at the Conservatory of Music in Montevideo, Uruguay and at the University of Minnesota, Duluth. He has worked as Minister of Worship and Music in Scottsdale, Arizona; Lake Oswego, Oregon and currently at St. Matthew Lutheran in Beaverton, Oregon where he has served for 12 years leading choirs, orchestra, worship teams and leading the tech team, among other things. He is married to Yvonne. They have three children and one grandchild.

Yvonne Charbonnier

Yvonne Charbonnier was born in Nashville, Tennessee but grew up in Bradenton, Florida. She studied piano performance at the University of Southern Florida and at Oral Roberts University in Oklahoma. She has taught piano for over 25 years and has accompanied choirs, worship teams, vocal and instrumental solos and ensembles. She has been on staff in churches in Florida, Arizona and Oregon. She is married to Eduardo and they have 3 children and one grandchild.

William F. Kuhn

Dr. William F. Kuhn, Professor of Instrumental Music, came to Concordia University – Portland in the fall of 2008 after serving over thirty years in the teaching ministries of the Lutheran Church – Missouri Synod in Chicago, Hong Kong, and as director of instrumental music at Concordia University, Nebraska from 1993 - 2008. Kuhn received his bachelor's degree in music education from Concordia Teachers College, River Forest, Illinois in 1977. While at Concordia he studied with such notable Lutheran musicians as Paul Bunjes, Richard Hillert, Carl Schalk, and Thomas Gieschen. His master of music degree (1985) is from Northwestern University in Evanston, Illinois where he studied with band legend, John Paynter; choral director, Robert Harris and well-known music education philosophers Bennett Reimer and David Elliott. His doctor of education degree in music education (2000) is from the University of Nebraska in Lincoln where his advisor was Glenn Niermann, President-elect of the NAfME, the national professional organization for music educators.

At Concordia, Nebraska, his primary responsibility was the Concordia University Wind Ensemble. He undertook vigorous concert programs emphasizing sacred, multicultural and contemporary literature. This included several local, national, and international commissions. The ensemble kept an active concert schedule both on and off campus, giving concerts in over twenty-five states and undertaking a three-week concert tour to China during Kuhn's tenure. Kuhn is a member of The College Band Directors National Association, The Oregon Band Directors Association, The Music Educators National Conference, The Association of Lutheran Church Musicians and The American Guild of Organists where he is Sub-Dean of the Portland chapter. In 1985 he was inducted into the Alpha chapter of Pi Kappa Lambda, a national music honor society. He is included in Marquis Who's Who in America and Who's Who Among America's Teachers. In addition to his work at Concordia, Kuhn is also Cantor at St. Michael's Lutheran Church in Portland.

Bill and his wife, Kristine, have two children: Michael, a student in the Master of Arts in teaching program at Concordia, and Elizabeth.

Bill has agreed to chair the 2014 Region 4 Gathering in Portland.

Rev. Robert W. Martinek

I go by the name of Pastor Bob and serve as the Pastor of St Michael's Lutheran Church in Portland Oregon. Throughout my 25 years of ministry I have placed a very high value on Church music and always felt the music of the church must be done extremely well and must always be Christ centered. At St. Michael's we have been blessed with a wonderful church Cantor, Dr. William Kuhn, so that desire of mine has been met here. Besides being the Pastor of St Michael's I am also involved closely with Concordia University which is located across the street from our facilities. I do all that I can to co-operate and support the music program of the University as well as preach at its chapel services and teach an occasional class.

I was so humbled and honored when asked to serve on this committee as secretary and I am so looking forward to our gathering next year. I love the outdoors so the Northwest suites me very well. I am not married.

Dick Wrye

I am a retired teacher from Lutheran High School, Portland, where I taught Choral Music and Religion. Also I retired as Cantor (organist & choir director) of St Michael's Lutheran Church in Portland having served for there for more than 30 years. I have held several offices in the Portland Chapter of the AGO, and led an early POE. I am a graduate of Concordia University Chicago and the University of Portland.

Currently I serve as a substitute organist in the Portland area and as a member of the ALCM Region 4 Planning Committee for our 2014 Regional to be held in Portland. My wife, Karen, and I enjoy traveling in our retirement.

From the Planning Chair

Bill Kuhn

Our committee is very busy and shows great dedication for building a marvelous experience for you at the June 14-18 Portland Gathering entitled **Emerging: Living and Serving on the Edge of Change**. We are working on the overall structure and have much more to do. However, let me share a few things about two scheduled highlights plus some highlights of the marvelous vacation region we have here in Oregon.

Two highlights of the conference will be the opening Bach Cantata vespers service at St. James Lutheran Church in downtown Portland and a hymn festival presented by Dr. Walter Krueger, a Portland organist and an adjunct faculty member of Concordia University – Portland.

One question everyone asks is: What are some vacation ideas near our Region 4 Gathering in Portland next June?

I am more than happy to share some ideas with you to whet your appetite to do some early planning.

Vacation spots in the Portland area offer so much to do and see. In Portland proper there is the Lan Su Chinese Garden, which is one of the largest and most authentic Chinese gardens outside of China http://www.lansugarden.org/. Also there is the Portland Japanese Garden, http://japanesegarden.com/, which I believe is celebrating its 50th year this year. It is a fantastic place and very much like the gardens I saw while I was in Japan. Next to the Japanese Garden in Portland's "west hills" is the International Rose Test Gardens, http://www.rosegardenstore.org/rose-gardens.cfm. The gardens should be in bloom during the gathering and they are free. This is an amazing collection of roses in a beautiful setting surrounded by old-growth trees overlooking downtown Portland. Also in Washington Park, where the Japanese Garden and Rose Garden are located, is the Oregon Zoo http://www.oregonzoo.org/. Other places people may wish to visit are OMSI, the Oregon Museum of Science and Industry http://www.omsi.edu/, and some of Portland's fine museums. Here is a link to Travel Portland, a comprehensive guide to local attractions. http://www.travelportland.com/things-to-do/

Outside of Portland to the east is the Columbia River Gorge with its beautiful panoramas, forests and waterfalls. Skiing will still be available on Mount Hood for those interested and the Oregon Coast is less than two hours away. In addition to the above there are many world-class wineries in the Portland area in both Oregon and Washington. http://www.winesnw.com/index.html

Just a few hours to the North is Tacoma and the International Glass Museum. In Seattle is the Space Needle and the newly opened Chihuly Garden and Museum at the needle's base. Nearby is the Experience Music Project and Science Fiction Museum.

This is just a small taste of the possibilities in the beautiful Northwest. We all encourage you to plan to spend some time either before or after our gathering to experience some these opportunities with your family. You will not be disappointed!

2014

January 15
Final Deadline for Newsletter Submissions

April 15
Final Deadline for Newsletter Submissions

June 15 - 18
ALCM Region 4 Gathering

Emerging:
Living and Serving on the Edge of Change

Portland, Oregon

Creative Worship Ideas for Student Instrumentalists

(from a Music Week Workshop at Lutheridge in Arden, NC)

Erik Whitehill

OVERARCHING PHILOSOPHY

I think we can all agree having student instrumentalists participating in worship is a worthwhile goal. To achieve this (or anything worthwhile in life, really), the first thing needed is an understanding of why we want it to happen. With this in mind, let us begin with big picture philosophy, or "the why." Consider the following worship leadership mission statement: As worship leaders it is our goal to help people ***become and remain life-long worship participants***.

The first part of the statement is "helping people become worship participants". This calls us to two tasks: inviting participation in worship and providing worship education. In the case of student instrumentalists, this means not only do we need to invite them to come and play, we also need to teach them what worship is and how their part fits in the service. They need to know that their participation is wanted and why it is important.

The second sub-category is helping people remain worship participants. This calls us to two more tasks: providing opportunities for meaningful contribution and providing worship leadership training. If we want the continued participation of student instrumentalists, we need to be sure that what we are asking them to do is of the highest quality and purpose. We also need to provide them the necessary training to do it successfully.

STUDENT INSTRUMENTALISTS IN WORSHIP

ELEMENTARY/MIDDLE SCHOOL

Unpitched Percussion

A very simple way to involve younger children in worship music is to ask them play unpitched percussion instruments (ex. hand drums, rhythm sticks, finger cymbals). Most elementary school music programs are teaching students steady beat and ostinato patterns with these instruments. Why not have the children use those skills in worship as well? These instruments could be added to special music/octavos sung by a children's choir. They can also just as easily be added to congregational hymns and service music, but be sure the children are playing something specific, not random noise (I have seen what at disaster that can be). Children can easily play simple ostinato patterns and have immediate success. The possibilities are endless. See example **A** below.

Orff Instruments

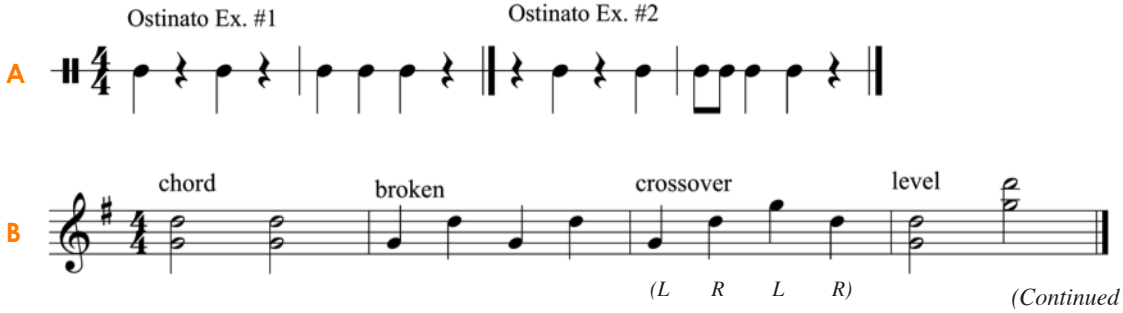
If you have barred Orff instruments at your church, by all means get your children going and incorporate them into worship music. Again, a lot of schools use these instruments as a major component of their music programs, so there is no reason not to have children playing them in worship also. I have been through two levels of Orff certification training and could write an enormous article on this subject alone, but let me just list a few ideas and show some examples.

Borduns

A very simple and time-honored way to use barred instruments to support congregational song is through borduns. These are repeated patterns using the tonic and dominant primarily in bass instruments. There are four types of borduns: chord, broken, crossover (alternating hands) and level (shared between Bass instruments and alto instruments). See example **B** below.

These elemental patterns are easily mastered by young players. They work particularly well to give bass support to pentatonic hymns (built on pentatonic scale - do, re, mi, sol and la). Here are some examples of pentatonic hymns:

Hymn Tune	Common Texts
A Va De	Come, Let Us Eat
Beach Spring	Lord, Whose Love in Humble Service
Holy Manna	God, Who Stretched the Spangled Heavens
Jesus Loves Me	Jesus Loves Me
Slane	Lord of All Hopefulness
Kingsfold	I Heard the Voice of Jesus Say
Foundation	How Firm a Foundation
Nettleton	Come Thou Font of Every Blessing
New Britain	Amazing Grace
Wayfaring Stranger	I am a Poor Wayfaring Stranger



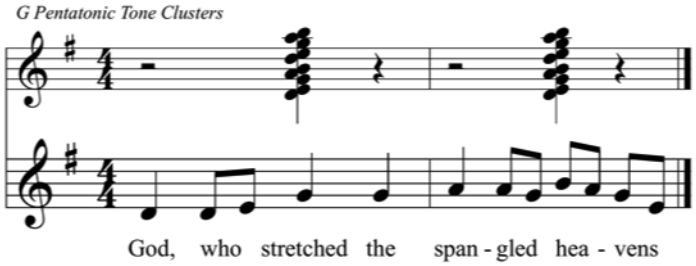
(Continued on page 7)

Creative Worship Ideas (con't.)

Pentatonic Tone Clusters

Another easy way to incorporate barred Orff instruments in pentatonic hymnody is to use pentatonic tone clusters. Simply remove the bars that are not in the pentatonic scale of the hymn (ex. if it were a hymn that used the G pentatonic scale, you would remove the C's and F's [fa and ti]). Instruct the children to play any two notes they wish of the remaining notes on their instrument on specific beats. The cluster sound is glorious and they can't play a wrong note! See example **C** below.

C



Recorder

This is another case of taking something most children learn in music class at school and trying to incorporate it in worship. I find that students really like playing recorder and there are always a few in every class that could handle playing alone. However… many make sounds that would not be wholly pleasing. So, if you do choose a student to play (perhaps melody during a hymn introduction or interlude), be sure your discretion is in high gear. That being said, there are a lot of hymns which use the midrange notes that would sound lovely on a well-played soprano recorder.

Tone Bells and Boom Whackers

These are both pre-handbell instruments. They can be used to create pentatonic tone clusters (see above) or rhythmic ostinatos (see above). These instruments provide opportunities to enrich texture, but should not be over-used.

Instrumental Solo

This seems rather self-explanatory. It is important to remember there are many children in our midst who are taking private lessons on instruments (particularly piano) that would benefit from having the opportunity to play an occasional prelude or offertory.

STUDENT INSTRUMENTALISTS IN WORSHIP
HIGH SCHOOL/COLLEGE

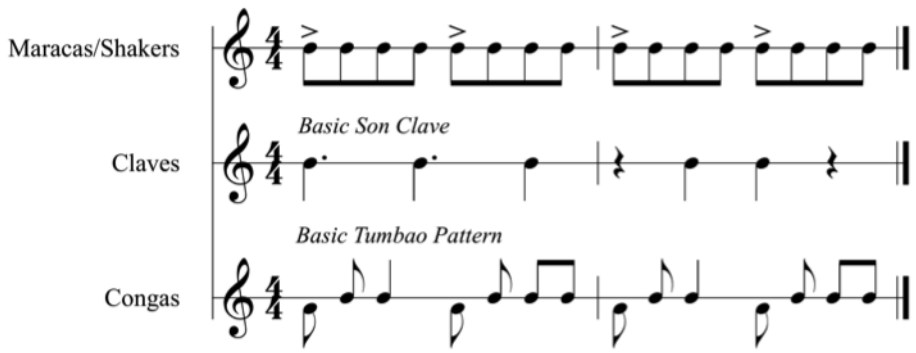
Percussion Ensemble

One of the things I have discovered is that many teenagers really enjoy playing percussion instruments. Consider creating a teenage percussion ensemble to accompany hymns (perhaps a 'World Music' Sunday?). These can be big or small. Just be sure you use instruments of differing timbre. There are many published books of percussion ensemble charts, but you can certainly create your own. See example **D** below.

Handbells

Whole books could be written on handbell ensembles and the process to make them happen. I will not discuss handbells in detail right now, except to say that having a teenage handbell ensemble is a good idea. Teenagers can do it and do it well.

D



(Continued on page 8)

Creative Worship Ideas (con't.)

Guitar/Bass Guitar

I am sure it is no surprise to anyone that a lot of teenagers play guitar and bass guitar. Incorporating these players in worship just makes sense. If you do choose to invite teenage guitarists to play, be sure you have vetted them first. Indie band dreams do not always result in the ability to play in an appropriate style for a given hymn. With training (and throwing the picks in the wastebasket), teenagers can really thrive playing guitar in worship.

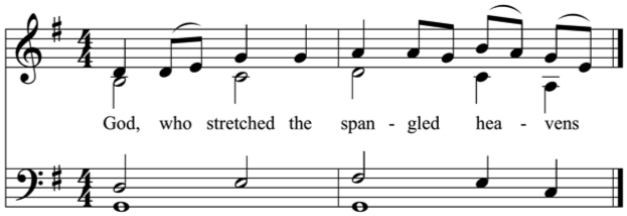
Instrumental Solos/Obligato Parts

Many teenagers play instruments in school bands and orchestras. It seems like a no-brainer to have these students come in to play special music. A great way to give them connection to more than one part of the the service is to create obligato lines for them to play with hymns and octavos. A simple way to do this is to have the soloist play the alto line an octave (or two) higher than written for a hymn. You could also give them instrument lines extracted from the keyboard accompaniment of an octavo.

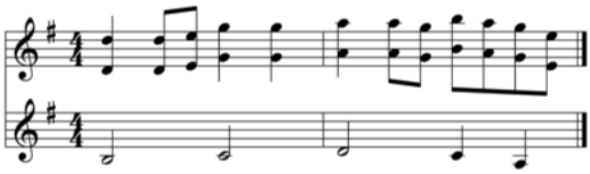
Orchestration for SATB Hymns

If you have a lot of teenage (or adult!) instrumentalists, you can create easy orchestrations by extracting parts from SATB hymns. I will show you a two-measure example of the process.

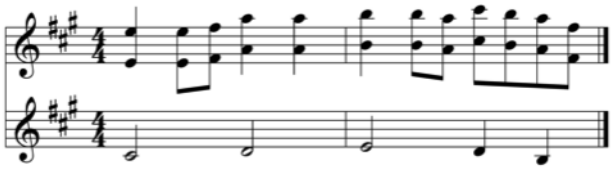
Here is the score as it appears in the hymnal:



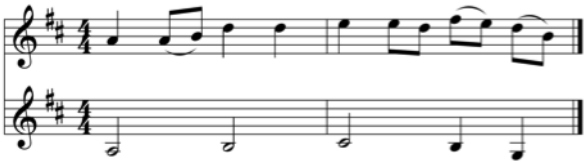
C Trebles (melody + alto line)
Flute, Oboe, Violin



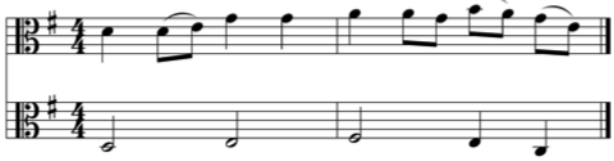
Bb Trebles (melody + alto line)
Trumpet, T. C. Baritone, Clarinet, Tenor Sax



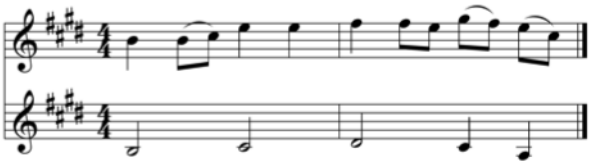
F Treble (melody + tenor line)
French Horn



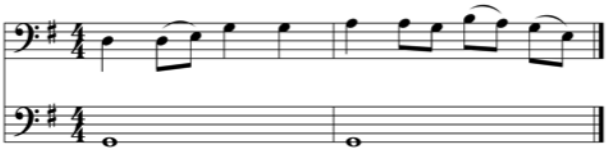
Alto Clef (melody + tenor line)
Viola



Eb Treble (melody + tenor line)
Alto Sax, Bari Sax



C Bass (melody + bass line)
Cello, Bass, Trombone, B. C. Baritone, Tuba



I have also made sure that the parts are transposed correctly for each given category of instruments. Here is listing of transpositions:

C instruments (No transposition)
Treble - Flute, Oboe, Violin
Bass - Cello, Bass, Trombone, B. C. Baritone, Tuba

B♭ Instruments (Up a major second)
Trumpet, T. C. Baritone, Clarinet, Tenor Sax

Eb Instruments (Up a major sixth)
Alto Sax, Bari Sax

F Instruments (Up a fifth)
French Horn

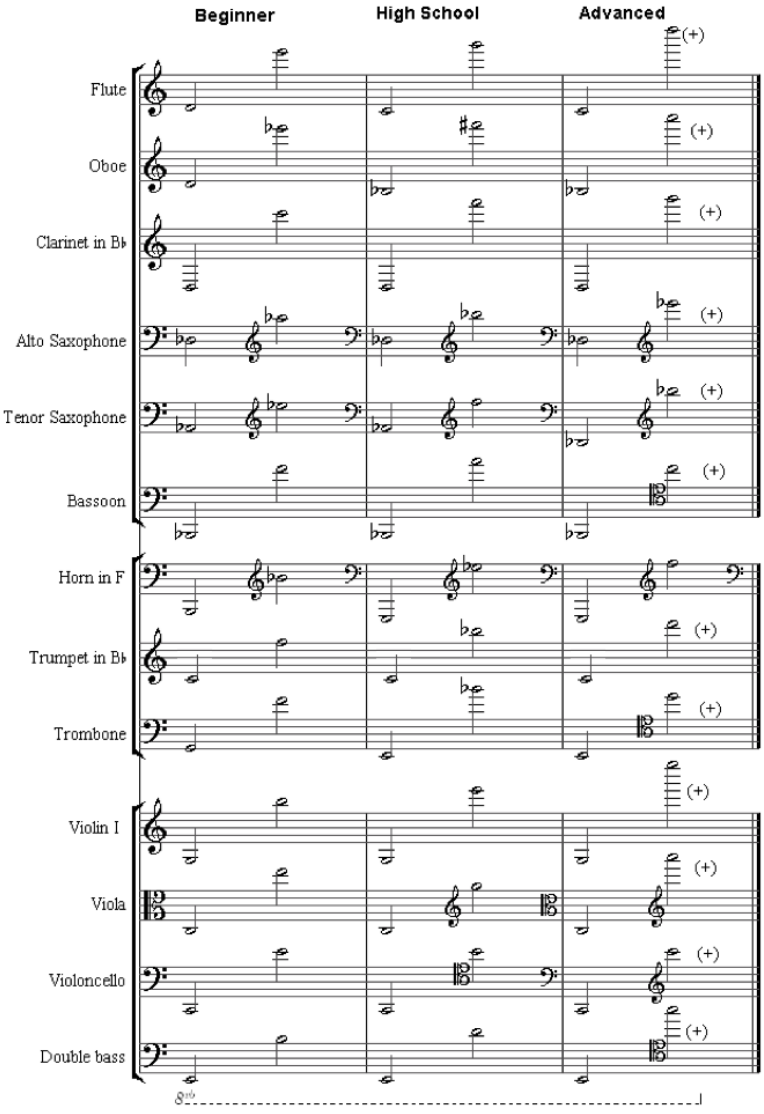
(Continued on page 9)

Creative Worship Ideas (con't.)

You will notice I have given the melody part (soprano line) to all instruments. This is to provide options for various combinations and textures. Here is an example road map:

Stanza 1	whole orchestra plays SATB
Stanza 2	melody played by woodwinds with organ
Stanza 3	melody played by brass while strings play harmony parts
Stanza 4	melody played by solo trumpet while organist plays alternate harmonization
Stanza 5	whole orchestra plays SATB

Here is a chart of instrument ranges that shows beginner, high school and advanced:



General Tips

1) Do not let a student double the melody unless they very competent
2) Do not do the same instrumentation/ arrangement for every verse
3) For tuning avoid parallel octaves
4) For tuning, NEVER two on a part… always one, three or more…
5) Consider inviting experienced players to play with youth players (intergenerational orchestra)

CONCLUSION

This article is only a brief overview. Each of these subdivisions could be their own article, or book, or section of the library. It is my hope that reading this brings some ideas to mind as you continue to work at involving student instrumentalists in worship. It is not easy. It takes a tremendous amount of time… but it is possible and it is WORTH it!

Please feel free to contact me (erik.whitehill@cox.net) if you have questions or discussion.

Erik Whitehill served as the Associate Director of Music Ministry at King of Glory Lutheran Church in Tempe, AZ for more than a decade. He is currently the general music teacher and choir director at Fuller Elementary School in Tempe. Erik is originally from Council Bluffs, Iowa and is a graduate of Luther College in Decorah, Iowa. He has served as the Vice President of the Association of Lutheran Church Musicians Region 4 and is now on the board for the Arizona Orff Chapter. His music is published by Augsburg Fortress, Falls House Press, Handbell Musicians of America (AGEHR) and Chorister's Guild (coming Spring 2014).

Announcing...
Lutheran Summer Music's New Composition Placement

Susan J. Olstad • Director of Admissions, Lutheran Music Program

LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL

Lutheran Music Program was established in 1981 to preserve and pass on to the next generation the Lutheran Church's heritage of musical excellence. Its primary program, Lutheran Summer Music Academy (LSM), gathers talented young people from across the U.S. who come together to be part of the Lutheran Summer Music (LSM) community. There students discover a four-week home where musical excellence is achieved, lifelong friendships are born, faith is deepened, and the spark to serve is ignited. LSM promotes musical, spiritual, and personal growth. It is an uplifting, transformative experience which encourages teens to explore the relationship between faith and creativity.

For the first time LSM 2014 will feature Composition as a primary placement, giving talented young composers a place to explore their own creative musical ideas in a nurturing yet musically rigorous environment. Guided and mentored by LSM's resident composer, students will work both individually and collaboratively to create written works to be performed in the composition studio's culminating recital, "Fresh Ink." LSM has always had multi-level music theory class as a core instructional component for all students, which explores the fundamentals of composition. For the second summer composition electives will be offered for students to begin exploring composing. To apply for acceptance in the composition program, students must accomplish a music theory assessment and submit two original manuscripts, alongside the standard application requirements.

For 32 years, young musicians have been gathering every summer for the life-changing experience that is LSM. As the program grows, the mission remains the same: to transform lives and connect people through faith and music. One student last summer expressed what LSM is to him, "The daily worship feeds my soul, the music feeds my mind, and the community feeds my spirit." Mission accomplished!

Around the Region I:

Gundersons Tour 19,000 Miles in Four Months with a Message of Hope

Joy and Karen Gunderson

Editors Note: The Heavenly Harp Tour had one van discretely packed full with two people, two harps plus supplies, recordings and more. Here is a synopsis supplied by each of them and the route they journeyed.

Joy

While I was a student at St. Olaf College in Northfield, MN, my mom and I were doing concert tours every summer to get my harp, and me, to and from St. Olaf each year. When we put out a signup sheet at the national ALCM conference in Seattle, we were not expecting so many musicians from the East Coast to sign up for concerts. It really was not on the way from Arizona to Minnesota, so we decided to do a long concert tour around the East Coast in 2013 after I graduated. Immediately after college graduation I went on St. Olaf Choir Norway Tour and them on to four months of Heavenly Harp concerts. It was interesting to see parts of the country I had never visited before and to have conversations with all the different church musicians about their various music programs. I feel that through these concerts I was able to minister to people through music in a unique way. I have aspired to be a church musician because I feel I have been called to bring unity to people through music. These concerts have actually been an unexpected way of following this call. I feel very blessed to have been able to share the light of God's love with people all over the country.

Karin

It is exciting to have an opportunity to minister to church musicians and pastors, as well as all who attend, with a time of musical worship in the form of a concert combined with inspiring stories from my work as a hospice harpist. The stories show people that Jesus is indeed alive and active in people's lives today. Our message also encompasses stories of the many ways the Lord provides for people tangibly as they travel through challenging times in their lives. Probably the times most precious to me are when the people come up to me after the concert with tears in their eyes saying, "I have felt bad for years since I was not there when my loved one died. Your concert set me free from guilt tonight because I now know they were not alone."

Something which also brings me joy, and makes me know we are reaching our goal as a Lutheran ministry, is when a person comes up at the end of the concert and says, "I have always been afraid of dying, but I am not afraid at all anymore!" By the end of our concert the congregation is excited to share their own stories of how God was active in their lives during difficult times. Often this is the first opportunity for many to share stories such as, how their deceased dad came to their mom as she was dying. For the first time, they were not afraid other people would think they were crazy--they realized it is a normal part of the dying process when God mercifully allows loved ones to come and help prepare their family members for the transition home.

Heavenly Harp Summer 2013 Tour began in Minnesota and went east before heading home to Arizona (Note: some states are listed more than once since the route meandered around a bit.)

Minnesota: Willmar, Madison, Granite Falls, Winthrop, Ellendale, Fairmont (Saturday and Sunday services); ***Wisconsin***: Watertown; ***Missouri***: Bel-nor; ***Illinois***: Springfield, Urbana, West Lafayette; ***Wisconsin***: Lacrosse, Holmen, Eau Claire; ***Minnesota:*** Bloomington, Alexandria; ***North Dakota***: Bismarck; ***South Dakota***: Rapid City, Crooks; ***Minnesota***: Rushford, Bloomington, Winona, Austin, Albany, Fridley, Detroit Lakes area (worship service at Shoreham Chapel on Lake Melissa); ***Wisconsin***: Rice Lake, Birchwood, Campia, Washburn; ***Michigan***: Ironwood; ***Wisconsin***: Larsen, Fond du Lac, Appleton (2 concerts), Green Bay, Greendale, De Pere, Menomonee Falls, West Allis, Hartland; ***Illinois***: Naperville (Saturday and Sunday worship); ***Indiana***: Brownsburg; ***Ohio***: Dayton, Reynoldsburg, Columbus; ***Pennsylvania***: Ellwood City, New Wilmington, Ephrata, Schnecksville; ***New Jersey***: Nutley; ***Pennsylvania***: Fleetwood; ***Connecticut***: Deep River; ***New York***: New York City; ***Pennsylvania***: New Tripoli; ***Virginia***: Harrisonburg, Alexandria, Waynesboro, Gainesville, Richmond, Clarksville; ***North Carolina***: Charlotte; ***Tennessee***: Knoxville; ***South Carolina***: Greenville, Aiken; ***Florida***: Jacksonville Beach, Jacksonville, Port Orange, New Smyrna Beach, Winter Haven, Sebastian, Naples, Saint Petersburg, Palm Beach Gardens, Ocala; ***Alabama***: Gulf Shores; ***Texas***: Cuero, Seguin, Dallas, Universal City.

Next summer, 2014, Joy and Karin Gunderson will be touring the western half of the U.S. again. The concerts have no fee, merely a free will offering. If you are interested in having Heavenly Harp perform one of its four different concerts at your church next summer, call Karin at 602-350-4677, email karing@heavenlyharp.org or sign up on the concert interest form at www.ChristianHarpMusic.com.

Reflection on the ALCM Biennial Conference

Valerie Hess

I did not realize how dry I was. As the clouds of incense began to ascend in the Chapel of the Resurrection at Valparaiso University, a thin/liminal place for me anyway, my heart soared as wilting flowers do in a summer rain shower. Martin Jean was at the Dobson organ and David Cherwien was leading the National Lutheran Choir in the rear gallery. Hundreds of voices rose from the floor in song as the procession made its way down the long aisle. My soul was fed with music as well as with the bread and wine of the Eucharist as we knelt around the high altar.

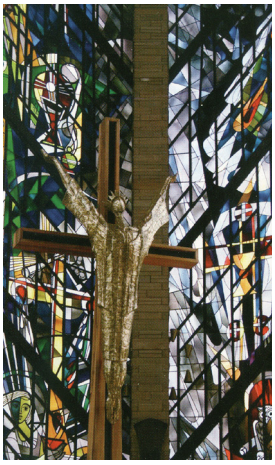
Throughout the week, the other services were rich in Word: sung, read and preached. The incense, used frequently and liberally, immediately shifted my body and mind into an ethereal realm. There were times when I felt very close to Heaven.

I was also fed through an organ recital by Martin Jean, an evening prayer with a Bach cantata led by the Valparaiso University Bach Choir, and a hymn sing with the National Lutheran Choir. Susan Palo Cherwien provided commentary that I will remember for a long time. Ike Sturm and his jazz group and Thomas Schmidt, organist, did a masterful job ending the conference with a Eucharist. Combining 16th century chorales on the organ with the jazz group was new to me and very effective.

Throughout the week, the hard work and thoughtful planning by the organizing committee was evident. Events flowed smoothly, often with wide spaces in between which allowed for leisurely meals and time for conversation. I saw old friends and made new ones. I also found good resources from the vendors in attendance.

Starting around Tuesday night, I had to begin to remind myself that I was in a transfigurative moment and that I was indeed going to have to come back to the "valley" of my parish. In fact, at home the Sunday after the opening ALCM Eucharist, I was dealing with a visiting pastor and a choir on summer break. It felt very clumsy, small and insignificant after what I had experienced in the magnificent worship services at the conference.

Yet, it is "in the valleys" of our lives where Jesus does his best work. The dazzling light of his Transfiguration overwhelmed and flummoxed the disciples with him. It was in the valley that he brought healing to a young man and a distraught father. Corporate worship is an important part of a Christ-follower's spiritual formation. That is why what we do as musicians week-after-week is so hugely important. We are, for good or for ill, forming people spiritually.



I am so thankful I got to go to this year's ALCM biennial. It was pure gift and will inspire and sustain me for a long time. But, I am also challenged to remember that it is in the everyday "valleys" where I am called to minister as best I can in the situation God has placed me in to the people he has brought to my congregation.

Thanks to ALCM, I am well-watered in my spirit for the days ahead.

Welcome!

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ALCM

Reflection: Hymn Festival

Carole Lea Arenson

While we each stand securely on our Lutheran theology and heritage, we are continually being propelled ever forward into the changing world around us. What a breath of fresh air to have a worship setting acknowledging and reflecting this amazing common realization of life coupled with the assurance that "One thing does not change: God".

THE NATIONAL LUTHERAN CHOIR

The National Lutheran Choir with David Cherwien as Artistic Director and Susan Palo Cherwien's narrative writings, led us in a choral worship experience woven together so perfectly that the Holy Spirit could not miss the opportunity to minister among us! How was this accomplished? There a number of factors, or ingredients, to be considered. Here are but a few.

The most obvious ingredient is the level of excellence achieved by the choir under David's direction. Great progress in the "art" of choral singing has transformed this choir into an instrument of beauty while continuing to understand a harmonious balanced choral sound is needed to clearly project a God-filled text. The years of effort have paid off for the ensemble. It is interesting to note how the choir of 67 voices is divided: 30 women and 37 men. This unique balance adds to the choir's "sound".

Another ingredient is the balanced use of established

pre 21st century music with new 21st century music. The hymns and choral pieces of a traditional nature were juxtaposed with the fresh sounds of our 21st century. Paul Manz and Argentine composer Ariel Ramirez, bridged the gap between 20th to 21st centuries with Ola Gjello, Norwegian born composer now living in the US, Suzanne Toolan SM and David Cherwien moving us firmly into the 21st century. There were two new unpublished pieces: *With High Delight* by Paul D. Weber, commissioned by the National Lutheran Choir making its "World Premiere", and *Nada Te Turbe* by Jake Runestad, the ALCM 2013 Raabe Prize-winning composition.

The third ingredient would be the creativity infused into the service by both David and Susan Palo Cherwien. David's creative use of trumpet, horn, trombone, tuba, organ and solo voice enhanced the musical experience without dominating. This was a "choral" hymn festival with the "voice" of choir and congregation blending together to worship God. Susan's background as poet and hymn writer helped her achieve the task of "pulling all the parts together into a cohesive whole". Her well-crafted reflections were the glue which bridged the service parts together.

In the Hymn Festival bulletin preface, David asks these questions: "Is it a hymn program? Is it a choral concert? Is it a liturgy of sorts?" The answer is "yes". Yes, it was all three. Truly it was a marvelous example of creative "21st Century Lutheran Worship"!

Around the Region II

David R. Hunsberger – Address Change

David has retired from The University of California and wanted to share his new contact information.

David R. Hunsberger
Zion Lutheran Church, Peidmont, CA
davehunsberger@yahoo.com
6671 Girvin Drive
Oakland, CA 94611

Richard Larson – Retired from Kantorei

Well done Richard! After sixteen seasons of artistic excellence in Colorado, founding Artistic Director and Conductor Richard Larson has stepped down from his position with the choir. Kantorei is now seeking a permanent Artistic Director to lead the choir.

Jennaya Robison – New Position

Congratulations to Jennaya who accepted a choral position at Luther College in Decorah, Iowa. She began her work this fall as the director of the Cathedral and Aurora choirs and as assistant professor of music. Jennaya had served as the Director of Music Ministry at La Casa de Cristo Lutheran Church in Scottsdale, AZ. She was also the artistic director of choirs and orchestra in Scottsdale, AZ.

Erik Whitehill – 2014 Handbell Release

Erik Whitehill's handbell arrangement of *There is a Balm in Gilead* for 3 -5 octaves has just been released and is available at The Lorenz Corporation (AG3524). Lorenz describes it in this way, "With a motive drawn from the beloved melody, this wonderful arrangement of a traditional spiritual is sure to stay in the ear and in the heart. Accessible and tuneful, it begins in D major and modulates to E flat major for the final stanza."

Pastor Mark Whitfield – Address Change

With the new title of "Bishop" of New Zealand, Pastor Mark Whitfield wishes to alert you to his change of address.

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