Knutson. Because I recently retired from active church music (Christmas Day was my last service at the Lutheran Church of Honolulu after nearly 35 years!), I can and want to devote a lot more time to ALCM.

Randy Knutson
Region 4 Secretary/Treasurer

I look forward to serving as Secretary/Treasurer of ALCM Region 4 again. I find for myself, and for many I know, that ALCM serves as a place of renewal, ongoing learning and involvement as a musician in the life of the church and the meeting of that life with the craft I know, church music.

(See page 3 for more of Randy’s message)
From the Editor

We have a reason to celebrate! This issue of the Region 4 Newsletter marks the beginning of the 25th year of publishing! Congratulations to all.

Back in 1989 the four regional presidents decided to create a newsletter for each region (see page 5 for more details). The intent was not only to stay connected, but also to share information both by and for members.

And it worked! Over the years our region remains the ONLY region which has succeeded to continually publish a newsletter without interruption.

We continue the tradition of introducing our newly elected officers in the newsletter and having them share their thoughts and vision for the coming years. Over the years we have had a huge number of contributions by members together with the always present message from our current president.

However, much has changed. Our newsletter is no longer in black and white. It is no longer mailed by our Region 4 Secretary/Treasurer. With the advantage of the digital age, we are now in full color, can have links to websites and have it arrive promptly on your computer. We continue to look forward to more advances down the road.

We have a total of eight contributors to this issue. Thank you to our writers: Kim Cramer, Kathy Crozier, Randy Knutson, Norma Aamodt Nelson, Mark Longfield, Shauna Frechette, Beth Ann Bonnecroy and Karin Gunderson. Please feel invited to be a writer in the next issue of our newsletter. My contact information is found on the sidebar and I will always answer my email (carole.arenson@cox.net). It is good to see California Lutheran University taking advantage of using the newsletter with an ad to announce the choir’s spring tour.

Finally, please do note the new heading on the front page. Erik Whitehill, our Layout Editor, created a new Newsletter Banner to help our 25th Year Celebration. Thank You Erik!

May God Bless You and Keep You,

Carole

2013 Biennial Conference
“God is Here: Worship in a Wireless World”
June 30 – July 3, 2013
Valparaiso, Indiana

Think you missed an article in one of the earlier Region 4 Newsletters?
They are archived on the ALCM National website
www.alcm.org
From the Prez

Writing to you as the newly elected President of Region 4 is very humbling experience and it definitely is a new step in my ministry. Thank you for giving me the opportunity to work and journey with you as we embrace the music and worship life of the church in our own unique ways. I look forward to hearing your stories and hope you will share them with us through our Region 4 newsletter. I would encourage you to take time in the New Year to connect with other ALCM members in your area and invite those who are not members to join you. Support, encourage, lift up and celebrate what is happening in your ministry. Come together and pray for the challenges or joys that may be facing you. Be re-energized by your peers!

As we began a new sermon series at our church on the book of Hebrews, pastor talked about how people may know the text book answers about what Jesus has done for them and they believe in Jesus Christ so why do they have to go to church anymore and they drift away. We must focus or be obsessed with who Jesus is and what He means for our life. As church musicians and worship leaders we have been gifted with a wonderful message to tell. Weekly we are obsessed in choosing the song/music to enhance or lift up the scripture/message for the day. May your appreciation for what He has done for you and your faith in Him be like a diamond in the sun. As you turn it, a new dimension constantly appears and you will be affirmed in the greatness of our Lord.

Blessings in the New Year,
Kim

From the Secretary/Treasurer

I look forward to serving as Secretary/Treasurer of ALCM Region 4 again. I find for myself and for many I know that ALCM serves as a place of renewal, ongoing learning and involvement as a musician in the life of the church and the meeting of that life with the craft I know, church music. As we move forward into the future, it is even less certain what our ministry looks like; J.S. Bach and/or Jay Beech, Haugen and/or Haydn, Handbells and/or BoomWackers, Michael Burkhardt and/or John Bell? Thankfully, the musical palate has grown, but so, has our need to know more and fewer are the trusted places we can go to learn what can genuinely serve the needs of the Church, of the assembly we serve. Our work together, as a Region and an organization, gives us those genuine places to continue learning, have relationships with trusted colleagues to learn from and new ideas and resources we could only dream about, coming to us from people we know who have made them work.

Beyond that, I have been aware the last few weeks of two aspects of our work I needed to be reminded of. First, we are in a people business. As much as we study scripture and music, practice and prepare, set up rehearsal schedules and juggle time tables, in the end, it is the people we lead and how we minister to them that makes or breaks what we do. We cannot always rely on our own skills or plans, but shape those to act as a servant to the assembly and those we lead. Sometimes their paths and ours in life give us great joy and opportunity, but they can also disappoint us. In the end, it is the Love of Christ we share through this joy of music that moves the Church forward and us with it. It is the relationships we build and nourish that make all this music planning be the joy it is to so many.

(con’t, pg. 8)
1. I think you moved here from another part of the country, can you tell us what drew you to this area, and can you comment about what you have noted as regional differences within the Church?

I moved from South Carolina in October, 2007. I grew up in a suburb of Charleston, but spent 15 years preceding my move in Rock Hill, SC, a bedroom community of Charlotte, NC. My desire to move to the Seattle area began during visits with my aunt in Port Townsend over the summers of 2006 and 2007. I grew up in the Lutheran church, and for most of my youth, thought I might become a Lutheran pastor. I majored in music education and found myself serving a Presbyterian church as Director of Music Ministry.

After teaching public school chorus for 5 years, I left the classroom to serve a large Presbyterian church where I led two contemporary worship services; Saturday night and Sunday morning. Burn-out along with a desire to get back to my Lutheran roots, my interest in Seattle, and the desire for a change of scene, culminated in the job search which took me to Snohomish, WA. In addition to my work at Christ the King, I direct the Concert Choir at Trinity Lutheran College, and the Bainbridge Chorale on Bainbridge Island.

2. Tell us about your current position and the music ministry at Christ the King.

I serve as Director of Music Ministries at Christ the King Lutheran Church, Snohomish, WA. I direct an adult choir which sings for our traditional expression of worship and I lead a group of instrumentalists and singers in a more contemporary expression of worship. More than ever before, I am working more intentionally to incorporate youth into the music ministry of the church through participation in the choir, the worship team, or singing solos. We have quite a bit of talent at this church.

3. I see that you are on the faculty of Trinity Lutheran College in Everett. Can you tell us something about the students who attend this school? What brings them there and about your plans for the choral program?

I am beginning my 4th year at Trinity and yes, in that time Trinity (formerly LBI) has changed quite a bit. Over the past few years the music faculty has expanded as well as the curriculum. Our efforts are being rewarded by substantial interest in the program from some very tal-ented and ambitious students. The student body as a whole is growing in size and diversity, yet Trinity remains a place where “small is the new big,” and where students are able to receive one-on-one mentorship from professors. Great things are happening there.

4. What do you enjoy doing in your “free” time?

Like most church musicians I find it hard to define “free” time, but, when I can pull myself away from the piano, a lesson, worship planning, or rehearsing, I like to work with stained glass and when I have an abundance of time, pottery. I have read nearly everything that Arthur Conan Doyle has written. Most importantly for my personal well-being, I try to spend a good amount of time in silence as so much of my day involves sound.

5. Can you share with us who some of your absolutely favorite choral composers are?

I love the work of Randall Thompson. Not only do I appreciate his use of harmony and texture, but also his detailed notation requiring a certain amount of discipline few composers expect. He uses more tenuto marks and horizontal accepts than any composer I know, except for William L. Dawson. I enjoy arranging music myself and love the works done by Alice Parker/Robert Shaw as they are textbook examples of wonderfully written a cappella works, especially the folk songs and spirituals. I appreciate the depth that Ms. Parker achieves by purposefully keeping her arrangements harmonically straight-forward, with voice leading that is free of extraneous movement or vocal gymnastics.

6. What books are on your nightstand?

On my Ipad sitting on my nightstand you would find: Consumer Reports Magazine, a Collection of the Mysteries of Sherlock Holmes and I currently have the paperback, Spiritual Lives of the Great Composers.
The first Region Four Newsletter consisted of four pages. Three were written by our three regional officers: Marshall Bowen (Burbank CA), Vice-President; Patricia Churchley (Port Angeles, WA), Secretary/Treasurer; and Carole Lea Arenson (Tempe, AZ), President (finishing the term of our very first president Greg Peterson). The fourth page was folded with the address portion on the top half and information for the Region IV Conference in Las Vegas, NV (June 10-13, 1990) on the bottom.

Marshall wrote about the 1989 second Biennial National Conference held in Rochester, New York. He wrote, “This past July, over 200 Lutheran musicians met together in Rochester, New York. When I returned, friends asked me, ‘How was it?’ Well, the short answer was – Great!”

Secretary/Treasurer Patricia wrote about her responsibilities for all regional mailings and all money matters. She asked every member to find 1 to 3 new members and alerted them to the enclosed membership brochure. She wrote, “I have completed the entry of our membership information into my computer so if there are errors in your address label, please let me know promptly.”

Carole brought greetings as the new president and announced that Greg Peterson now assumes her role as chair of the upcoming 1990 Second Biennial Regional Conference to be held in Las Vegas, NV. Greg came up with the theme, Through the Church the Song Goes On. She commented, “This surely seems an appropriate theme for us here in the West. We are very aware of the secular influences on life that do not have the decency to always remain outside the church.”

The Newsletter’s front page had a 1.5 inch side bar with ALL the names and addresses of both National and Regional Officers. How many names do you recognize from 25 years ago?

**Founding President Emeritus:** Larry Christiansen  
**President:** Carolos Messerli  
**Vice President:** Marilyn Comer  
**Secretary/Treasurer:** Jeffery Pannebaker  
**Professional Concerns:** Delores Bruch  
**Ecclesiastical Concerns:** Robert Bucklee Farley  
**Educational Concerns:** Naomi Rowley

**Region One**  
President: Philip Gehring  
Vice President: Stephen Folkemer  
Secretary/Treasurer: Susan Hegberg

**Region Two**  
President: Mark Glaeser  
Vice President: Elizabeth Brondos  
Secretary/Treasurer: Harold Rutz

**Region Three**  
President: Bruce Bengston  
Vice President: Carolyn Jennings  
Secretary/Treasurer: Jon Kietzer

**Region Four**  
President: Carole Arenson  
Vice President: C. Marshall Bowen  
Secretary/Treasurer: Patricia Churchley

These were the early days of ALCM. All of us as officers were filled with the excitement of building a new organization whose sole purpose was to serve.

**Brief ALCM History**

1986  
ALCM Constitutional Convention, St. Olaf College in Northfield, MN

1987  
First Biennial National Conference Seattle, WA

1988  
First Region Four Conference Berkeley, CA

1989  
Second Biennial National Conference Rochester, NY

1990  
Second Region Four Conference Las Vegas, NV
## California Lutheran University Choir

**2013 Colorado Tour**

**Wyant Morton, Conductor**

**Saturday, March 23**
7:30pm

**Bethany Lutheran Church**
4500 East Hampden Avenue
Cherry Hills Village, CO (Denver)
bethany-denver.org

**Sunday, March 24**
6:00pm

**Bethel Lutheran Church**
4925 Farmingdale Drive
Colorado Springs, CO
betheillutheran.net

**Monday, March 25**
7:30pm

**King of Kings Lutheran Church**
2561 Vinewood Lane
Pueblo, CO
kingofkingspueblo.org

**Tuesday, March 26**
1:00pm

**Cadet Chapel**
United States Air Force Academy
Colorado Springs, CO
usafa.af.mil

**Tuesday, March 26**
7:30pm

**Lutheran Church of Hope**
1305 West 10th Avenue
Broomfield, CO (Denver)
lchope.org

**Wednesday, March 27**
7:30pm

**American Lutheran Church**
631 26½ Road
Grand Junction, CO
alcgi.org

**Thursday, March 28**
7:00pm (service)

**Trinity Lutheran Church**
301 East Stuart Street
Ft. Collins, CO
trinitylutheranfc.org

**Tuesday, April 2**
7:30pm

**Samuelson Chapel**
California Lutheran University
60 West Olsen Road
Thousand Oaks, CA
callutheran.edu/music

callutheran.edu/choirtour
Shauna is organist at Zion Evangelical Lutheran Church in Wetaskiwin, AB (LC-C). She also substitutes in Camrose and in Edmonton. She has been married for 20 years to Doug with one daughter, Yvonne. They live in the country with 5 cats, 3 dogs and husband Doug’s car hobby. Shauna also enjoys quilting.

Shauna’s Note: I have tried to include a variety of styles because not everyone likes the old masters or contemporary either. None of these pieces are difficult, but are easy to medium so they can be quickly learned. This is helpful if one needs to fill in for someone or just does not have enough practice time.

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**Choral Pieces**

**Behold the Lamb of God** - Paul Bowman, hymn (Southwell) stanza by Henry Baker, based on John 1:29
Published by CPH (CH-1088) • S/A voice with organ or piano
Lent - works very well for Good Friday
This has a lovely alto part and would sound good with either two altos or with a mezzo and an alto.
It would also make a nice interlude if you were to have the congregation sing the hymn.

**Lamb of God** - words and music by Twila Paris, choral setting by Lloyd Larson
Published by Hope Publishing Company (C 5390) • Two-part mixed choir with keyboard accompaniment.
For Lent or communion
Very nice warm sound and not too technically difficult

**Pie Jesu** - Mary Lynn Lightfoot
Published by Heritage Music Press/div of The Lorenz Corporation • Three-part mixed choir with Piano (sung in Latin)
Suitable for Lent, remembrances, and funerals. It is a lovely arrangement for a youth choir or an older choir, as the highest note is D. Also works very well as a trio!

**Organ Music**

**Jesus meine Zuversicht** (Jesus Lives, the Victory’s Won) by Johann Gottfried Walther found in “80 Chorale Preludes, German Masters of the 17th and 18th Centuries” Organ, Hermann Keller, pg 80
Published by C.F. Peters • Suitable for Easter and funerals
A very nice arrangement - lots of movement. Can use as a prelude, offertory or as a recessional for a funeral.
I love, love this book! I can find something in here for every Sunday and for any occasion. It is my “go to book”. There are also many pieces in here for manuals only, which works well for pianists who have to play the organ. Also if you are learning to play, and are not yet very comfortable with pedals, it works. There are music suggestions in the front of the book for the church year’s Festival Sundays, which is helpful for planning.

**This Joyful Eastertide** (vruechten) Setting by John A Behnke In Set 3 of “5 Preludes of Praise”
Published by CPH • Easter
Nice, fresh setting for a prelude or offertory - fun to play! We have the whole series of these books and they are very useful.

**Toccata** by David Crouse in “The Organist’s Companion” Volume 28, No. 3, March 2006
Published by Wayne Leupold Editions, Inc.
Bright recessional, especially for any Festival Sunday, when I add an extra 32’ and a 64’ stop on the pedal for the last movement. This is a magazine subscription we receive at church and back copies are available to order from www.wayneleupold.com. The magazine has music for all different skill levels so makes for a very practical resource for your musicians.

**Rockingham Old** - quoting Hyfrydol
Tune by Edward Miller, arrangement by Marilyn Brattsker, pg 160 in “Pull out the Stops” Volume 2
Published by Augsburg Fortress • Suitable for Lent or Communion
It has an intro and the hymn accompaniment with the c.f. in the bass for the hymn. I do not use this to accompany the hymn; it would not work well for our congregation, so I use it for preludes or offertory. This would work well for a choir verse if you have a strong men’s section.

**Fanfare Prelude: All Glory Laud and Honor**, based on St. Theodulph by Melchior Teschner, arranged by James Southbridge, in “The Organist in Season: Spring” pg 4
Published by The Sacred Music Press • For Palm Sunday
Is an excellent prelude to the hymn, especially if you use this hymn as your Palm Sunday Processional. The melody is in the tenor. Setting is full organ with full reeds in the swell. This is an interesting book and has nice contemporary settings of traditional Lenten and Easter hymns.

**Christ the Lord is Risen Today** - A Toccata for Easter Morning - Two tunes: Lyrica David and Victory by Giovanni P. da Palestrina arranged by John Barr
From “The Organist’s Companion” Vol 31, No. 3, March 2009, pg 16
Published by Wayne Leupold Editions, Inc. • For Easter
Full organ and reeds. I add an extra 32’ when we reach the “Victory Half”.
Stuff That Works: Kim Cramer

Piano Music

Two Books for Piano by Thomas Keesecker (published by CPH):

**Piano Impressions for Lent**
- Deep Were His Wounds
- I Heard the Voice of Jesus Say
- My Soul Proclaims Your Greatness
- No Tramp of Soldier’s Marching Feet
- O Sacred Head Now Wounded
- What Wondrous Love Is This

**Piano Impressions for Easter**
- Awake, My Heart, With Gladness
- Now the Green Blade Rises
- Stay With Us and This Is The Feast

Both of these books are excellent, with lovely arrangements, and are also suitable for funerals. They are very good resources for pianists.

**Jesus Christ is Risen Today** - Easter Hymn. Arranged by Robin Dinda in “The Keyboardist’s Year” Vol 1, #2, pg 2, March 2007
Published by Wayne Leopold Inc. • Back copies can be ordered from [http://www.wayneleopold.com/](http://www.wayneleopold.com/).

This is an easy piano piece, very quiet and pretty, would be good for piano students if you are looking for a quiet prelude or offertory. In C major it is a nice contrast to the loud fanfares, which can be a bit tiresome...

Piano and Organ

**Prelude in Classic Style** by Gordon Young in Festive Classics for Organ and Piano
Published by Lorenz Publishing • For Easter Sunday or any Festival Sunday

This is a great duet to play and does not take a long time to learn. Just do keep the tempo at allegro moderato, and not faster, or you will sound like squirrels on espresso. Trust me on this one.

Another suggestion - Darlene (my pianist) and I make up our own duets. We often cannot find duets for what we need. So, we will go through our music and find pieces we can re-arrange to work for us, and will sometimes incorporate these into hymn accompaniments. It sounds impressive, but it is not really hard, it is just theory.

From the Secretary/Treasure Con’t.

Secondly, we can help with what has recently been described to me as transcendence; a feeling of mystery and the presence of the holy. As we enter this time of Transfiguration, Lent and leading to Holy Week, we have the opportunity to help bring this to light for our congregations. Our media rich world has plenty of opportunities for excitement, spectacle and merriment, but very little that connects to what many would say is “the holy mystery behind life”. We live in an age where more people claim to want something ‘spiritual’ but not ‘churchy’. Some of what they are expressing is longing for this sense of transcendence that is something bigger than themselves, even something they cannot understand, is out there. They want to embrace and touch this ‘something’ and let it have an impact on their lives. We can add so much delight and joy into our liturgical life together, but we must also not miss the chance to add a sense of wonder, of transcendence as we gather to worship God. It can happen in beautiful and simple ways: the candle-lit singing of Silent Night; The Exultet at the Easter Vigil; a well done ringing or singing of Wondrous Love in Lent. It need not be a big production to help make this sort of moment come into our lives and worship. But we must be aware of drawing this in repertoire as we plan ahead.

Blessings on the Journey together this year,
Randy Knutson
Stuff That Works: Mark Longfield

Mark Longfield has been a church musician his whole life. He grew up in Pennsylvania and is a graduate of Berklee College of Music in Boston. He is currently the Minister of Music at Emmanuel Lutheran Church in North Hollywood, CA.

If Ye Love Me - Thomas Tallis edited Richard Proulx
GIA - G2290
For SAB a cappella
Nice edition of the Tallis piece if you do not have four parts.
Good for Sundays in Lent.

The Servant Song - arr. Francis Patrick O’Brien
GIA G-5451
SAB a cappella
This is a simple arrangement for SAB and can be used to introduce the hymn to your congregation during Lent or on Maundy Thursday. This hymn can be found in the ELW #659.

My Shepherd Will Supply My Need - arranged by Virgil Thomson
H. W. Gray publications - CMR 2046
SATB a cappella
A song the choir likes to sing.
Good for Sundays in Lent.

Offertory - John Ness Beck
Beckenhorst Press, Inc. BP1280-2
SATB Choir and keyboard
An old standard to bring out when you are short of rehearsal time during Lent.

Give Me Jesus - arr. L. L. Fleming
Augsburg 11-0540
SATB Choir a cappella
Good for Sundays in Lent.

I Will Arise and Go to Jesus - arr. John Carter
Roger Dean Publishing Company CD-105
SATB Choir a cappella
Good for Sundays in Lent.

Unfailing Light (An Evening Setting of Holy Communion) - Marty Haugen and Susan Briehl
GIA
Keyboard, optional 2 woodwinds in C, cello, 2 octave handbells and choral octavos are all available
This is a nice evening setting for communion with Lenten options in case your church holds Evening Lenten services.

God’s Son Has Made Me Free - Edvard Grieg arr Oscar R. Overby
Augsburg 50130
SATB Choir with optional accompaniment
A joyous and classic piece for Easter Sunday or anytime in the season.
Stuff That Works: Beth Ann Bonnecroy

Beth Ann Bonnecroy is in demand as a conductor, singer and teacher of voice. Beth Ann’s foundation as a singer and extensive experience as a voice teacher shape her priorities in conducting. Healthy singing and development of singers’ personal vocal technique are emphasized in the choirs she conducts, and contribute to the free, beautiful sound her choirs achieve.

Beth Ann is on the music staff of Phinney Ridge Lutheran Church, Seattle WA where she conducts the Chancel Choir and Handbell choirs. She also conducts Vivace, the middle-school aged division of the Northwest Girlchoir, and co-conducts Mirinesse Women’s Choir. Beth Ann recently joined the voice faculty of Seattle Pacific University. She holds a B.Mus degree in church music from St. Olaf College and a MM in voice performance from Arizona State.

Lent and Easter Adult Choral

In the Shadow of Your Wings - John Leavitt
GIA Publications, G-3345
http://resources.giamusic.com/mp3s/4302.mp3
SATB, piano or organ, oboe • Lent, especially Lent 2C
Beautiful, melancholy melody, made more so with the addition of the oboe. Much of the piece is unison or 2-parts with SATB writing in the middle section and end with some harmonic challenge.

Beneath the Cross of Jesus - Frederick Maker, arr. Albert Travis, choral adapt. Benjamin Harlan
Augsburg Fortress 0-8006-7800-1
http://store.augsburgfortress.org/media/downloads/0800678001_sample.mp3
SATB, organ, violin • Lent, Passion Sunday
An extended intro for organ and violin with stanzas for choir is 2-part, 4-part and then unison. Stanzas 1 and 3 are the traditional tune. The SATB stanza is a well-crafted new tune/harmonization that has clear links to the familiar tune. This is a very effective piece, and not difficult for the choir.

I Want Jesus to Walk with Me arr. Ron Nelson
GIA Publications, G-3715
SATB and keyboard • Lent
A very effective piece while not difficult for the choir does offer great opportunity for expression and musicianship. Men’s parts especially are well-supported by the keyboard. Each part gets a turn on the melody.

This Gift is Free - Fred Gramann
E.C. Schirmer, No. 7501 (a division of MorningStar Music)
http://www.morningstarmusic.com/mp3s/7501.mp3
SATB, soprano solo or soli, a cappella • Communion, Lent 3C (Isaiah 55)
Haunting, Early American-sounding tune, strophic with a contrasting middle section. It has mostly straight-forward 4-part writing throughout plus descant.

Machet Die Tore Weit - Andreas Hammerschmidt, ed Jim Leininger
Alliance Music Publications, AMP 0487
http://www.alliancemusic.com/mp3/MachetDieTorreWeit.mp3
SSATTB a cappella • Advent, Passion Sunday, Presentation of Our Lord (Psalm 24:7-10)
Homophonic sections with straight-forward harmony alternate with short imitative sections. Sung in German, but does not contain a huge amount of text. (Common vocabulary) This is a wonderful “hosanna” piece that has gravitas, reflecting both pomp and Passion. The vocal parts could easily be doubled by the organ as needed.

O Sons and Daughters arr. Robert Shaw and Alice Parker
G. Schirmer, No. 9950
SATB a cappella • Easter 2
Very standard, 15th century writing in boisterous 6/8. Stanzas are unison, SATB, 2-part men, SATB. Learn this well, and you could sing it every Easter 2 without a rehearsal.

Road to Damascus - Frederick Frahm
Augsburg Fortress 978-0-8006-7897-5
http://store.augsburgfortress.org/media/downloads/0800678974.mp3
Baritone solo, SATB, keyboard • Easter 3C, Conversion of Paul
This piece requires an expressive male soloist to sing the stanzas. Barbara Davis-Pyles original text is a reflection by Paul on his actions prior to conversion and his humility in the face of God’s grace and forgiveness. The recurring refrain for the choir is the text of “Amazing Grace” set to an original, introspective tune.

Neither Death nor Life - Jonathan Crutchfield
MorningStar Music MNM-50-9820
http://www.morningstarmusic.com/mp3s/50-9820.mp3
SATB, solo, organ, French horn • Easter 4, Lectionary 17A, funeral (Romans 8:38-39, John 10 adapted)
This is a powerful statement of faith with a huge emotional impact.
What does it mean to Be a “Church Music Minister”?

Shared by Karin Gunderson from some of her workshops done throughout the country

From an early age, Karin’s life has been filled with music and faith. A graduate of Concordia College, Moorhead, MN, she is an accomplished vocalist, harpist, pianist and flutist. Her musical career has included work as a public school music teacher, a private music instructor, a choir director, a church musician, and a performer. Singing songs of faith is her joy, and she has performed as a vocal soloist in concert halls and churches alike. Her Heavenly Harp CDs are a favorite of those seeking peace and relaxation.

Karin’s passion is in strengthening the body of Christ. By reaching out with her amazing stories of Christ’s presence here and now from her work in hospice, the Lord draws those who don’t know God closer and nurtures the faith of those who already enjoy that relationship. Karin is a chaplain with the International Ministerial Fellowship.

First in a Series…

10 Tips for “Ministering Through Music”

Below are common-sense ideas to help you truly minister through music. You probably know all these things, but they are just good reminders of how to convey your message in meaningful ways to all your members both musical and the non-musical.

1. Chose musical texts with a depth of meaning.
2. Know your congregation and what nourishes them.
3. Use a variety of genres to achieve goal #2.
4. Help your congregation remember hymns/songs by singing them multiple times in the year.
5. Use memorable refrains which people can remember and use in difficult times.
6. Educate the choir and instrumentalists as to what the music intends to convey in meaning and mood.
7. When using larger works, make sure both the choir and congregation will grasp the overall message. You may wish to write about the piece in advance and publish it in the bulletin, a newsletter, E-News, etc. Having the choral text printed in the bulletin, so people can follow the message being sung, is always a good idea to help the overall message to come through.
8. Help your congregation understand the purpose of music in worship. When the “purpose” is made known disputes on “types” of music is minimized and your congregation remains cohesive.
9. Respect the congregational song and let them sing unaccompanied when possible.
10. Invite the congregation to join the choir when they have “Sing-Outs for Shut-Ins”.

4 Pitfalls to Avoid while “Ministering Through Music”

1. Be careful not to isolate people with “I” music. Self-centered music can exclude people when you keeping singing “I love you…I praise you…I glorify your….etc.” It is a dangerous slope to fall into. Especially be careful choosing contemporary worship texts so everyone is included as together we worship God. Make an effort to use “we” music, or better yet, “You” music (describing God). Talk about the meaning of corporate worship vs. private worship. Both are valid.
2. Don’t manipulate with music by getting faster and faster or higher and higher. Use your musicianship so music supports the Word without distractions.
3. Stay away from “unsingable melodies”. When you wish to sing a hymn/song which has a challenging melody, consider having the choir sing it one week and the next week let the congregation practice it with the choir prior to worship and then use it in the service. Maybe have a congregational survey to find out their favorite hymns and let them know when one of the “favorites” is being sung in worship.
4. Be careful to not introduce too many new hymns/songs on a given day. The congregation needs to trust you to help them learn new things. Do not let them down.

Welcome Region 4
New Members

Sandra Dager
1735 Woodland Avenue #63
East Palo Alto, CA 94303
H: 650-862-3977
s.d.dager@gmail.com
W: 707-643-5965

David Gleason
9169 William Cody Dr.
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