

## What's Inside?

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## Thanks for the Memories

Carole Lea Arenson



After 25 years, I will be handing over the editorship of the Region 4 Newsletter to Darren Hochstedler (read more about him on the next page under "From the Editor").

I want to say a sincere "thank you" to all present and past members of this creative, faithful, diverse, and accepting western region of the ALCM. At this point, I suspect I do know more individuals in the vast area of Region 4 than anyone else! The friendships developed over these last 25 years are many and continue to be very special to me.

As I was winding down my last year as editor, after alerting our officers and past presidents a year in advance I intended the Winter 2014 to be my last, the Norwegian part of me began to wonder about how a mere "thank you" may not be enough. In early October the answer came to me in the middle of the night. It is something we all can appreciate, a written "History of Region Four"!

Since I never do anything ONLY by myself, I began to contemplate who to ask for help. Of course, the obvious answer was our past presidents! Before I began contacting them, I pieced together a "bare bones" Region Four Timeline using the back issues of our newsletter for the correct data. Yes, another Norwegian trait I carry is to "keep good records". The four binders filled with newsletters going back to the very first issue in the winter of 1989 were very helpful. Then I contacted our former presidents asking them for two things. First, proof the TIMELINE making corrections as needed and secondly, to write your own comments about your time as president. The resulting "Region Four History" is a document with two parts:

1. Historic Timeline
2. Presidents Reflections

We have had eleven regional presidents since 1986. In order they are:

1. Rodney Gehrke
2. Gregory Peterson
3. Carole Lea Arenson
4. C. Marshall Bowen
5. Wyant Morton
6. James Holloway
7. Sandra Tietjen
8. Jerry Gunderson
9. Norma Aamodt-Nelson
10. Joy Berg
11. Kim Cramer (current)

Their "comments" make for an interesting insight as to how our region developed over the years. In organizations, as in life, it is difficult to understand "Who You Are" without the back story. I believe the Region Four History is a good read and hope you will enjoy this gift from our presidents.

Over the last 25 years the presidents are the very same people who have written articles for the newsletter. In the early days the regional secretary/treasurer position was an integral part of the newsletter since the position included maintaining a viable membership list plus the actual newsletter mailing chore. Special thanks to: Patricia Churchley, Randy Knutson, Kim Cramer, Jerry Gunderson, Charles Cornner, Zita Weyland, Carol Churchill and Randy Knutson, who recently served again. Eventually the membership list was so large we hired a mailing service in 2000. The early years found us duplicating newsletter copies in our local church's workrooms before we began duplicating copies at an actual print shop. It was not until the Spring 2010 issue when the newsletter was ONLY available online. Our current Layout Editor, Erik Whitehill, made putting the regional newsletter online look so easy. Now it could be in full color, have more photos and not be restricted to a certain number of pages due to postage issues.

(con't. on pg. 4)



## From the Editor

Carole Lea Arenson

I have shepherded our region's newsletter since it began in 1989. The Winter 2014 edition will be my last one. Thank you for working with me for 25 years!

A main emphasis for this edition is reflecting on the 14<sup>th</sup> Biennial Regional held this past June in Portland, OR. I asked Diana Meux and Jerry Gunderson to cover the event and write a "Reflection". Jerry helped introduce Diana to many of you at the regional. Diana Meux, a new writer, took all the photos and wrote most of the article. In addition she has compiled a video slideshow to show in greater detail the scope of the very successful gathering. You may see it at: <http://vimeo.com/107878716>. Well done Diana! There is second "Reflection" which was volunteered by two visiting ALCM members from Florida. I think this says a lot about the quality of the Portland Regional.

Also in this issue:

- Chris Rogers, a longtime member, shares an article entitled "Called to Work with Children". I was pleased to see it since music ministry involving children and youth has always been of high importance in our region.
- Our new officers, Vice President Kyle Johnson and Member at Large, Walter Krueger share some of their background and aspirations for the coming years.
- Around the Region article has regional information for you.
- Our latest New Members since April 15<sup>th</sup> are listed for you.

I am sure the question on your mind as you read this is, "Who is going to make sure we continue the Region 4 Newsletter?" We are very fortunate to have an excellent answer to the question. Darren Hochstedler will serve as our editor AND Katherine Crosier has agreed to be our layout editor.

Darren and I have been in communications and probably will continue to be for awhile. He has already begun working on copy for the Spring 2015 issue. I asked him to share a few paragraphs about himself as your introduction to him. They follow on the bottom of this page plus his contact information. Do give him a call when you have something to share for the newsletter or simply to say, "Welcome and thanks for serving".

I will continue being an ALCM member and hope to see you all in the not too distant future.

As always – Blessings,




I have served as a church music director for the last 25 years in Germany, Hawaii, California and Washington. My love for music was developed in the rural Indiana Mennonite congregation where my faith was formed. To this day the congregation continues to sing the hymns in strong 4 part harmony...without accompaniment.

Currently I am working at Edmonds Lutheran Church in Washington, where in addition to the sanctuary choir, I oversee a music program which includes: a vocal ensemble, 11 piece String Ensemble, drum circle, recorder ensemble, chime ensemble plus an active and creative liturgical arts committee. I believe networking and communication is important to professional growth. I was a past board member of ACDA and I am especially interested in increasing the involvement of all Lutheran choral directors in Region 4, especially those from smaller congregations. In my free time, I enjoy traveling. I spent time this summer in Oxford as a Conducting Fellow with James Whitbourn, James Jordan, and the Westminster Williamson Voices-Westminster Choir College.

Darren Hochstedler

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

The Association of Lutheran Church Musicians' 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.



## From the Prez

Kim Cramer

Welcome to fall and to all the activity in your church community which goes along with the beginnings of your musical groups and planning activities. I hope you were able to take time out to view *Cross Accent*. The cover was from our Region 4 Gathering in Concordia University in Portland this past June. Also Paul Hoffman's three presentations, along with other program highlights from the other regional conferences, are in the latest issue.

Words of welcome and appreciation go to our Region 4 officers. We all offer a big thank you to Kathy Crosier, who served as Vice President for the last four years, and Randy Knudsen, who served a two year term as Secretary/Treasurer. I would like to welcome our new regional officers: Kyle Johnson, Vice President and Wally Krueger, Member at Large. You will find more information about them in the newsletter. We have had two conference call meetings to discuss 2016 and what our next regional gathering may look like. We are exploring opportunities to connect with other professional organizations and create the ability to go into more areas of Region 4. We are definitely in the exploring and brainstorming stage. Any input or ideas you may have would be welcomed.

February 26-28, 2015 is the Best Practices for Ministry Conference at Christ Lutheran Church, Phoenix. This is a free conference (including all meals!) which has breakout sessions for everyone on your ministry team. Great keynote speakers and tracks for worship planning, leading worship, tech support, and much more. Go to [www.cclphoenix.org](http://www.cclphoenix.org) and click on the BPM.

Lastly, I say thank you to Carole Lea Arenson for her many years of service as newsletter editor for Region 4 and also Erik Whitehill for his layout work. Carole has worked hard at keeping us connected and challenging us in Region 4. We welcome Darren Hochstedler as our new editor. We thank you Darren for your willingness to serve as our next editor to build upon the 25 year tradition of the "Region 4 Newsletter". You can meet Darren in this newsletter. (see page 2)

As we approach the next few months, with our calendars getting even busier, take time to be quiet and let God's thoughts speak to you throughout your day and ministry.

"I thank my God every time I remember you. In all my prayers for all of you, I always pray with joy because of your partnership in the gospel..."  
(Philippians 1:3-5)

Blessings,  
Kim

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For the last dozen or so years, I have dedicated countless hours to formatting this newsletter. It is with joy that I have done this work, knowing that our region has much to report and much to celebrate! Through hundreds of articles...hundreds and hundreds of photographs and the hundreds of thousands of details like superscripting 1st to 1<sup>st</sup>, changing 'chruch' to 'church' and knowing exactly how many "A's" are in Aamodt-Nelson, I have loved being a part of it all!

For years, I have offered (and/or threatened) Carole to write a poem if there was an absence of copy - but, as you ALL know, an absence of copy has NEVER been a problem! SO... now that I have the floor... A POEM!

A blank page is a place to start  
To reveal a region's beating heart!  
May these pages keep addressing  
How we're blessed to be a blessing!

Soli Deo Gloria!  
Erik Whitehill (Newsletter Layout Editor 2002 - 2014)



## Introducing New Region 4 Officers

Kyler Johnson and Walter Kreuger

### Kyle Johnson, Vice President



I really enjoy working with Kim and Wally as we begin the dreaming/planning process of crafting the regional(s) for 2016. This is a great group of folks!

Kyle Johnson is Coordinator of Chapel Music, University Organist, and Lecturer of Music at California Lutheran University in Thousand Oaks, CA, where he teaches organ lessons and other classes. He is also the founder and director of the CLU Chapel Choir, a cross-cultural ensemble consisting of students, faculty, staff, administrators and local residents.

Johnson holds the doctor of musical arts degree in organ performance from the University of Missouri-Kansas City Conservatory of Music and Dance, where he studied with Dr. John Ditto. He also holds music degrees from Indiana University and Bethany College (Lindsborg, KS), where he studied organ with Dr. Larry Smith and Dr. Pamela Ruiter-Feenstra, respectively.

Prior to his appointment at CLU, Johnson served for three years as Director of Music and Community Arts at St. Luke's Lutheran Church of Logan Square in Chicago, IL, where he oversaw the church's efforts to become a center for community building through the arts. He has also served on the music faculties of three Missouri colleges, and presented solo organ recitals across the United States. Johnson's choral arrangements are published through MorningStar Music Publishers and Augsburg Fortress.

### Walter Krueger, Member At Large



Who am I? A Lutheran musician and educator in the Portland, Oregon metro-area, I currently serve two churches as organist and choir director, while teaching in the Music Program at Concordia University Portland. Concertizing, accompanying, teaching piano and organ, composing and arranging music keeps me busy and happy. My background includes many AGO experiences (Chapter Dean, Region VIII Councillor). One of my favorite experiences was our successful "Pipe Organ Encounter" in 2011.

What are my goals? As "member-at-large" for Region 4, my goal is to help bring members together in many ways. My feeling is that social media and other communications, such as our newsletter, combined with local gatherings of all sorts can help bring us into better and more meaningful fellowship. Our Region 4 ALCM conference this past June in Portland was successful because we worshipped together, sang and prayed together, all the while learning from each other and making new friends.

*Note: The Nominating Committee, composed of past presidents under the leadership of Norma Aamodt-Nelson, wish to thank all nominees including: Michael A. Miller Jr., Mark Longfield and Omaldo Perez.*

## Memories, con't.

Erik Whitehill bears the record for being the longest serving layout editor, from 2002 to the present. He has been a "good and faithful servant" blessed with tons of creativity and rightly deserves a special thank you. Others who have helped with layout along the way include: Kerry Lewis, Jon Hurdy, Erik Floan, and Nancy Albrecht. Helping in other ways for a number of consecutive years were: Bill Wells, Kimberly DeVries, David Hein, and a 12-15 reporters "At Large" serving in the 1990s. There are many more to be found in the back issues of the newsletter. During the last five years there are a few writers who I could always count on and they really do need to be thanked: Norma Aamodt-Nelson, Randy Knutson, Katherine Crosier, and our "Ask a Pro" writers Bradley Ellingboe and Gregory Peterson.

One of the gifts you have given me is your willing spirit to say "yes" when I asked you to contribute to the newsletter. With your cooperation we have maintained a viable and reliable news source for our region.

Thanks for the memories!

P.S. Do keep your "Willing Spirit" handy when Darren calls you!

## Reflection I:

### 2014 Portland Regional

**Emerging: Living and Serving on the Hinge of Change**  
 Diana Meux, with Jerry Gunderson

*Editor's note: Diana was the event photographer and has created a more inclusive slideshow at: <http://vimeo.com/107878716> or <http://youtu.be/ksrO-R624GM>*



The 2014 ALCM Region 4 Conference was held in Portland, Oregon, June 15-18, with the theme *Emerging: Living and Serving on the Hinge of Change*. The majority of the event was held at St. Michael's Lutheran Church and Concordia University, Portland.

At St. Michael's, Karl Jurisons welcomed each attendee with a very thoughtful gift of a personalized binder and personalized mug filled with candy (note the cup I am holding). Thanks to Dave Kohn, local potter friend of Bill Kuhn, for the mug and Yvonne and Eduardo for filling it with goodies complete with a nice wrap. This mug was the best conference souvenir I have ever received. The personalization definitely showed care and an appreciation for each individual attendee. What a nice touch!



Sunday evening, we shuttled to The Bach Cantata Vespers service at St. James Lutheran Church in downtown Portland. Within the Vespers service, the cantata was split into parts one and two, used before and after the homily. Pastor Dennis Andersen gave the homily on "Who are you?" and "How will you choose to live?" The cantata showcased professional soloists, chamber orchestra, and the Bach Cantata Choir led precisely by director Nancy Leroi Nickel. Their contribution was done magnificently. Some of my favorite moments of the service included: the antiphon of Psalm 8 by Timothy Nickel with a beautiful use of oboes, the third stanza of the hymn *Creator Spirit, Heavenly Dove* when we switched to women only with chamber orchestra and my absolute favorite was the motet *Not to Us* by Carson Cooman. It had gorgeous harmonies with flowing lines and was very well sung by the choir.



Afterwards was a Willamette River Dinner Cruise option. I had been concerned the rain would put a damper on the cruise, but the Lord blessed us with favorable weather. The food was delicious and the steelhead literally did "melt in your mouth". I thoroughly enjoyed the scenery, the fellowship, and appreciated getting a little taste of Portland locale, since this was my first visit. The cruise was timed for us to witness the sunset and then the evening lights reflecting in the river on our return trip. This was truly a marvelous experience and I am grateful the committee decided to offer this option for the conference.

Sunday evening concluded back at St. Michael's with a very nice reception of wine, cheese, grapes and crackers, graciously provided by Carole Lea Arenson.



Monday morning commenced with an Opening Eucharist service at St. Michael's with organist Dr. Paul Klemme and preacher Rev. Dr. Ted Moeller. The liturgy was Kenneth L. DeJong's new setting in *Assembly Required: Service Music for Choir and Assembly, Set 3*, ©2014 by Augsburg Fortress. It was well conceived for the assembly, being easy enough to learn coupled with interesting melodies. I really liked the use of triplets in the Kyrie, a little different use at the end of the melisma, but also stepwise to facilitate singing it correctly. Each piece of liturgy printed the cue notes indicating clearly when to start singing. The "Alleluia" tune was cleverly based on Handel's *Hallelujah Chorus* (as explained later by Mr. DeJong in the composing workshop). He used text painting in various spots, such as "heaven and earth" in the Sanctus going high to low; and the "Blessed is he who comes in the name of the Lord" with an upward movement creating a feeling of anticipation.

(con't on pg. 6)



## Reflection I, con't.

Rev. Dr. Ted Moeller gave a lively sermon entitled, *Swinging on the Hinges of Change - Enjoy the Ride!* He recounted the fictional parable of when Jesus asked his disciples before a long journey, "Who will carry a stone for me?" Peter grabbed a small stone to do the least amount of work while fulfilling the task. After a long journey, Jesus later turns the disciples' stones to bread and Peter gets only a small piece of bread. Next time when they set out for another journey Jesus asks, "Who will carry a stone for me?" Peter chooses a big boulder thinking it will be his dinner this time, but after this journey, Jesus asks them to throw the stones into the river. Peter is upset. However, Jesus reminded Peter that He had asked, "Would you carry a stone for ME?" The moral being we also need to be careful about when we are living for ourselves instead of living for Jesus. This applies to our worship planning as well. When we debate what should stay the same and what could change, we must stop and ask ourselves, "Are we doing this for Jesus or ourselves?"

Following the Eucharist service there were three different workshops to choose from: 1. Technology and Planning, 2. Shapenotes & Sacraments, 3. Taize. I went to the Technology one to see what would be discussed. Presenter Eduardo Charbonnier mentioned two resources: 1. an online service, [www.planningcenteronline.com](http://www.planningcenteronline.com), useful for all members of a worship team to keep track of songs, music assignments, notes, etc. 2. Pro-Presenter, a software product for a wide variety of options for things on-screen. He also mentioned how the musicians can actually use an iPad on a stand to store all the music. It seems this could be useful for various ensembles, provided it is affordable, as one no longer needs to print and copy pages for everyone. And it can store hundreds of songs. One can use a special pedal to "turn pages" if so desired.



Scott Hyslop, Kim Cramer, Walter Krueger (left to right)

A wonderful lunch was provided in St. Michael's Fellowship Hall. All the delicious lunches were prepared by Lori Thomas and Phyllis Ernsberger. The new officers were announced during the regional business meeting: Julie Grindle as ALCM President-Elect and Scott Hyslop as Member at Large; Kim Cramer re-elected as Region 4 President, Kyle Johnson as Region 4 Vice-President, and Walter Krueger as Region 4 Member at Large.



The first of three plenary sessions was presented by our keynote speaker Rev. Dr. Paul Hoffman. His theme was, "Lost in Wonder, Love and Praise". In session one, "Wonder," Paul explored the baptismal "wonders" of new creation, death and resurrection. He emphasized the joy of being born anew as we live out our baptisms in daily life. He called us to "let our liturgy flow from the font to the world and back again... to serve the saving Gospel of Jesus... to live out our transformation for the sake of the world".

The Choral Reading Session was full of a nice variety of pieces. Two of my favorites include: *In Endless Song* arr. by Joseph Martin and *Restoration* arranged by Heather Sorenson. *In Endless Song* is an arrangement of *How Can I Keep from Singing* and J. Martin incorporates the last stanza of *Amazing Grace* for a very moving effect. The piece basically proclaims, "Since Christ is Lord of all...how can I keep from singing?" The most memorable moment was when it was literally pouring rain outside with thunderstorms; we were actually singing "No storm can shake my inmost calm, while to that Rock I'm clinging". In the piece *Restoration*, Heather Sorenson's text is a beautiful prayer of confession, healing, and restoration - asking the Lord to, "rebuild the shattered walls; gather Your children back to Your love." The music is an arrangement of the *Kievan Synodal Chant* by Pavel Chesnokov.



After the Evening Prayer service, using Marty Haugen's *Holden Evening Prayer*, we enjoyed an absolutely exquisite conference banquet. Kristine Kuhn, Caroline Tuchardt, Erika Muenich and others served the banquet they had prepared. The food was fabulous with a very high quality taste. Rev. Dr. Phil Brandt gave a stirring talk on his own "Tales of a P.K." In essence, he basically reminded us that children hearing the liturgy repeated in worship services may not be listening, but they are

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## Reflection I, con't.

hearing. And eventually this liturgy can be beneficial to those who know it by heart; this unifying anchor of God's Word set to music can be a comfort in the end stages of earthly life.



The committee decided, due to the seemingly unpredictable rain, in lieu of the International Rose Test Garden we would go to a sunken rose garden in Peninsula Park, "The Home of Portland's First Public Rose Garden". With a large fountain in the center and surrounded by numerous beds of colorful roses, this was absolutely a beautiful setting. After strolling around the park for twenty minutes, everyone gathered in a circle under the gazebo for a Compline service led by Bill Kuhn. Even though it fortunately did stop raining, it was a perfect alternative and a great choice by the committee. I loved the opportunity to be part of a service held outside in public. This was a magnificent way to end the day.



Tuesday opened with a traditional Morning Prayer service led by Eduardo Charbonnier. Dr. Scott Hyslop accompanied the service on organ and concluded the service with a fantastic piece of his own, *Trumpet Tune*.

In his second plenary session, Paul Hoffman explored the theme of "Love". He told us that "to live in Christ baptismally is to love, not merely to survive". Our daily baptismal renewal empowers us to love, to serve others, and keep faith in our journey toward the world. "We do our best work when we are in love, with others and with Christ". Paul suggested four things the world is looking for... transformational experience, meaningful ritual, intellectually satisfying Biblical truth, and a place to serve.

After the plenary session, the workshop sessions included three options: 1. Organ Reading Session, 2. Introducing New Music in Congregations (Without Waging a Worship

War), 3. Composing Music for the Church. In the "Introducing New Music in Congregations" session, a panel of leaders presented practical and pastoral advice regarding change while acknowledging the importance of team planning, prayer, reverence, respect, listening, and understanding.



In the "Composing Music for the Church" session, Kenneth DeJong took us into a deeper look of his new liturgy to provide various composing tips utilized in his concept of "worship hospitality". This includes the use of cue notes, repetition, sequences, motifs, 3-part formats, and an accompaniment for either organ or piano.

The afternoon workshop sessions were: 1. The View from the Top, discussion of Lutheran Congregation Worship in the Pacific Northwest, 2. Ocean Depths, Star-Spangled Skies: The Visual Hymn, 3. Emerging

Worship Forms. In the "Emerging Worship Forms" session, Vicar Karen Ward of St. Andrew and All Souls Episcopal Church in Portland discussed new ways of having worship focus on mission so the liturgy is preparing people for going outside to the world. She defined liturgy as "the people's work", a community activity where everyone participates. As such, in her church, people sign up for a specific season of the church year and work to put together the services in rather creative ways most of us probably are not accustomed to doing. If someone wants to suggest something, they have to be part of making it happen.



Jazz Vespers was sponsored by St. James Lutheran Church with homilist Rev. Tom Wolbrecht and presider Rev. Sem. Dorothy Cottingham. The service included Marguerite Luc's musical setting of Evening Prayer liturgy commissioned in 2010 for St. James' monthly Sunday evening Jazz Vespers. The setting was congregation-friendly utilizing repeated notes and step-wise movement for the majority of the liturgy, but it was also interesting melodically. They used a Gospel Cantic to the tune KINGSFOLD and the traditional *I'm Gonna Sing when the Spirit Says Sing* for a Sending Hymn, which was appreciated for including some familiar music. Rev. Wolbrecht gave an inspiring Reflection with a reminder that every one of God's children is gifted. And even beyond that, God's gifts to each of us are actually gifts to all of us. I thoroughly  
(con't on pg. 8)



## Reflection I, con't.

enjoyed this unique, contemplative worship experience with a special jazzy font for the printed service, incense filling the sanctuary, thematic jazz standards, and a multi-talented woodwinds player among the jazz band which also included piano, bass, drums, and cantor.



The Hymn Festival featured organist Walter Krueger, the Festival Choir directed by Kurt Berentsen, the Festival Brass Ensemble, and liturgist Rev. Dennis Andersen. There were several hymns settings used written by ALCM members. These include:

William Kuhn's setting of *Only-Begotten, Word of God Eternal*; Walter Krueger's *Variations on Lasst Uns Erfreuen* as well as the hymn concertato on *The Day You Gave Us, Lord, Has Ended*; Carl Schalk's arrangement of *Evening and Morning*; Walter L. Pelz's arrangement of *The Church of Christ in Every Age*; *In this Silence is the Beginning* with tune by Bruce Neswick and text by Lynn Martin. Plus there was a new commissioned hymn, *From Darkness, Lord, You Authored Life* with text by Kris Kuhn and tune by Scott Hyslop, named REGION 4.

At the end of Tuesday evening, William Kuhn added an informal sharing session in the St. Michael's Fireside Room for those who wanted to share different worship ideas and experiences. It was definitely a great opportunity to speak with some other attendees you may not otherwise encountered.



Wednesday began with Morning Prayer in a "contemporary-style" service led by Eduardo Charbonnier and a band including a female vocalist, piano, drums, and guitar. He graciously gave us copies of the music, with the words, which was helpful for those not familiar with these songs or accustomed to this style. In the beginning each person picked up a stone from a basket and later placed it at the foot of the cross up near the altar during one of the songs. The service ended beautifully with a pleasant surprise, since it was not printed, transitioning from Chris Tomlin/Jesse Reeves/Ed Cash's *How Great is Our God* to the traditional *How Great Thou Art* sung a cappella.

In his third plenary session Paul Hoffman spoke in more detail about his personal experiences with "The Way" which he had used at Phinney Ridge Lutheran

in Seattle. "The Way" is a four year "apprenticeship" process involving newcomers in worship, study, prayer and service. Each person is paired with a mentor. They are also involved in lay-led small group fellowship which includes prayer and Bible study. The intent is to give the newcomer an immediate and continuing sense of belonging, plus an in-depth Christian faith experience. The annual "highlight" is the powerfully interactive baptismal service at the Easter Vigil service, when the entire assembly brings water to fill a large tank for full-immersion baptisms.

Workshop session five options included: 1. Contemporary Reading Session 2. Handbells and Handchimes - Have you tried this? 3. Choral Techniques Session. In the Handbell session, Shosh Meyer showed simple creative ways to involve handbells in worship, including change ringing, pentatonic bell trees, aleatoric ringing, and "Ring Along" books allowing people to ring along with hymns without reading notes. In the choral techniques session, Prof. Kurt Berentsen provided a helpful handout with topics: "Philosophy on Ensembles", "17 imperatives for an ensemble director in music ministry", "Choral Techniques (on the Warm-up, Repertoire, Tuning, Rehearsal Techniques, Applied Rehearsal Principles), and examples of Choral Warm-ups. Among other items, he discussed the importance of remembering the choir members are there because they choose to be there. They come together to sing and come together for fellowship. It is beneficial to always affirm and praise them for what they do well.

The regional concluded with a self-service pita bar, followed by a brief Itinerarium Service in St. Michael's sanctuary. It used as a service of sending and appropriately ended with the hymn *Go, My Children, My Blessing*.

All in all the 2014 ALCM Region 4 gathering with the theme, *Emerging: Living and Serving on the Hinge of Change*, provided an inspiring opportunity for worship, learning, renewal, networking and "being lost in wonder, love, and praise". It certainly made me contemplate in awe how there are so many various ways to worship the God who has given us so many various musical gifts.



Conference planning committee: Yvonne Charbonnier, Eduardo Charbonnier, Kurt Berentsen, Kenneth DeJong, Phil Brandt, Karl Jurisons, Lori Thomas, Walter Krueger, chair William Kuhn and Linda Borecki (not present: Dennis Anderson, Bob Martinek, Nancy Nickel, and Richard Wrye)

A big thank you to everyone who faithfully planned, contributed and attended the Portland Regional to make it such a success!

Note: The Portland regional banner was designed and constructed by Laurie Bredehoft.



## Reflection II: 2014 Portland Regional

**Emerging: Living and Serving on the Hinge of Change**  
Keith Schenck and Jonathan Manchester



Thank you to the Region 4 members for a great job with the recent summer conference held in Portland, Oregon. This was one of the best church music conferences I have ever attended. The various styles of worship and the information provided by the clinicians were timely and valuable. Each session helped provide new insight and meaning to the music ministry.

I have been a church musician for most of my life. Those of you who serve in this capacity know this can mean the opportunity to truly worship is not very frequent. This conference allowed us several strong opportunities to worship.

We were also fed both spiritually and physically with great food. The messages shared by the attending clergy were strong and geared toward focusing us on the real purpose for our ministry – worship of our God. The meals were always spectacular and provided time to meet new friends and fellow musicians.

The opportunities were not limited to a few services and meetings. The vespers service at St. James Lutheran was a thrilling event. To hear a Bach Cantata performed during the service (where it belongs) was a rare treat. The organ crawl with Wally Krueger gave us the opportunity to see some historic and beautiful pipe organs in their natural habitat. To be able to see and hear the organ which E. Power Biggs had installed was a great thrill.

The host church, St. Michael's Lutheran, was a great location. Bill Kuhn and his committee were gracious and inviting. We left each night looking forward to the events of the next day. The music offered at the services was well done and brought true joy to the service. The Hymn Service was very well done as it provided new life to familiar hymns and added to the list of new music I bring home to my local church in Florida. The premier of the new hymn by Scott Hyslop was an event in itself.

A special thanks to Bill, his family, and the other members of the committee for all their hard work and hospitality. Most of all, thank you for welcoming us so warmly. From the river cruise to the closing service, we were welcomed as part of a larger family. I traveled

with a young trumpet player, Jonathan Manchester, who is interested in church music – his enthusiasm for performing good music in God's house was only heightened by this experience. The fire has spread to this young man who will continue the work when we are gone.

I am looking forward to your next event with great expectations. Thank you for an excellent conference.

Keith Schenck  
Church Musician

### Reflections by student trumpeter Jonathan Manchester

During the summer I had an amazing opportunity to go to a music conference in Portland, Oregon. During this time I experienced many great things which helped me further develop my love for Christ. The program was brilliantly thought out and planned.

As a young boy (younger than I am now) I never really worshiped in church because I did not understand what I was happening. By the time I was old enough to understand it, I was playing every Sunday. However, there was little time to read or worship as I was concentrating on playing the right notes while shaping the phrase correctly. Going to this conference opened my eyes to show me how we can worship. It was actually quite brilliant.

This conference had everything a musician would want from beautiful music to gorgeous instruments. A part of the conference that really was meaningful to me was the vesper service. It was intimate and showed me how you do not have to wait for Sunday morning to worship God.

The conference also taught me a lot, from shape notes to sight reading. The amount of musical opportunities was not limited at any point and it was a blast from beginning to end. Being a young trumpet player in the church is lots of fun and this conference helped me realize it is not only fun for me it is also fun for all the others.

I greatly enjoyed my first conference and hope to go to many more throughout the years.

Jonathan Manchester  
Student



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

They are archived on the ALCM National website  
[www.alcm.org](http://www.alcm.org)

## Called to Work with Children

Chris Rogers



Chris Rogers is the Minister of Music at Abiding Savior Lutheran Church in Lake Forest, California. As well as the organist, she directs the adult choir, children's choirs and handbells. She also serves as the music teacher at the Abiding Savior's Lutheran School.

Chris is enrolled in the Choristers Guild Institute and has completed two out of the three year program it offers. She says, "It has been an energizing force to my music

ministry with children. Here is an article I would like to share as a newsletter piece for our region".

### When in Our Music God is Glorified

As I was making mental notes about why what we do as children's church choir directors is important, this song came to mind. Looking at the text by Fred Pratt Green, it offers the perfect outline for our Calling to Work with Children.

***Stanza 1: When in our music God is glorified, and adoration leaves no room for pride, it is as though the whole creation cried: Alleluia!***

First and foremost to God BE the glory! Our efforts, though imperfect, seek to praise our Almighty God and Savior for His gift of salvation. As we impart the faith through the gift of music to our choristers, we offer our song not to be prideful, but to be filled with humility. I know Anton Armstrong makes a big point of this with his college choirs. Sing to God's glory, not your own. What a blessing for children to sing with all creation, the saints before us, those with us now, and those yet to come. Alleluia, indeed!

***Stanza 2: How oft, in making music, we have found a dimension in the world of sound, as worship moved us to a more profound Alleluia!***

Have you ever shared with your choir the importance of not ruining that special moment of silence after the anthem is over and the last note is finished? Children, and all who hear their singing, often experience a magical moment of awe and wonder as we bask in God's gift of music as our humble worship offering. Music has the ability to lift us to a new dimension; to a more profound Alleluia!

***Stanza 3: So has the Church, in liturgy and song, in faith and love, through centuries of wrong, borne witness to the truth in ev'ry tongue: Alleluia!***

Yes, we have the responsibility to teach our choirs about the liturgy, the work of the people present in worship. Worship forms have been handed down over the centuries and we must have an active part in teaching it to our children. I was blessed to be a part of our Choristers Guild chapter's festival featuring Allen Pote's *Mass for Children*. It was originally written for a music, art, and drama summer camp many years ago in Orange County,

CA. My dear friend, Judy Bohlen, wanted to use the mass for our festival. She contacted Mr. Pote for his permission and asked him to be our guest conductor. He agreed to both questions and also agreed to conduct the youth orchestra to accompany it. We had a local string orchestra conductor write parts for her youth orchestra, as the mass could use a string accompaniment! That was an amazing day! Afterwards we all encouraged Allen to publish this work. We were thrilled when all this came to fruition. Another director provided a study guide for each part of the mass to help singers understand the different parts of the liturgy.

And now there is so much world music available for use with our singers. Songs like *Siyahamba*, are perfect teachable moments to explain the background of this African freedom song and what it means to walk in the light of The Lord. This past year our school's Christmas programs used Christmas around the world as the theme. It has been a true joy for me to see how the students have enjoyed singing carols from different ethnic backgrounds using phrases from the original languages.

***Stanza 4: And did not Jesus sing a psalm that night when utmost evil strove against the light? Then let us sing, for whom he won the fight: Alleluia!***

The Psalms are a wonderful wealth of expression to God covering the gamut of human emotion. The Levites, King David, Jesus, and now it is our turn to participate in this same outpouring of worship and praise. I hope someday my choristers will have a scripture verse pop into their heads because as a child they sang those words and they became carved into their memories for a lifetime. I know it has been my experience.

***Verse 5: Let ev'ry instrument be tuned for praise; let all rejoice who have a voice to raise; and may God give us faith to sing always: Alleluia!***

Yes, we are in the business of teaching the basics of music theory and good vocal production. We drill, cajole and practice, practice, practice. Even from our pre-schoolers, who often sing with such reckless abandon, to our more subdued older singers, all have a voice to raise. It is our calling to lead them and help them sing their Alleluias.

And may God give us the faith and strength to sing always our Alleluias! Amen!

Note: Allen Pote's *Mass for Children* is now available through Choristers Guild as separate octavos.





## Around the Region

Carl Crosier (1945 - 2014)



The announcement of Carl Crosier's death on August 28 after a struggle with pancreatic cancer left all of us in Region 4 with a feeling of loss. Our thoughts and prayers continue to support Katherine Crosier after the death of her beloved husband Carl. In Region 4 we remember Carl as a regular presence at all our ALCM gatherings. He was even present at the Portland Regional this past June. A photo from Milwaukee in August 2009 shows Carl assisting Susan Briehl in our worship service at the national ALCM Conference.

Carl Crosier was a native of Washington and trained as a concert pianist at the University of Washington. He came to Hawaii in 1972 and was hired as organist at the Lutheran Church of Honolulu. He eventually became the technician for the organ and also founded a publishing house, Ionian Music, of rare sacred music. Crosier led the church's music program for 36 years. His title was cantor, which nominally is supposed to designate the chief singer and music instructor of the church, and while his fine voice is what first got him noticed as a musician — as a child, he would correct his mother's singing — it was as a choral and later an orchestral leader that he excelled. There is so more to be said about this respected brilliant meticulous musician. The concerts and worship services dedicated to his memory are astounding.

In addition to Katherine, his wife of 37 years, Crosier is survived by his son, Stephen, and sister Carol Rodi of Atlanta.

For more detailed information on his life go to:

<http://obits.staradvertiser.com/2014/09/03/carl-crosier-1945-2014/>

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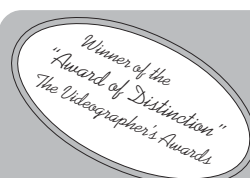
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### Randy Knutson's Update



I was ordained a Deacon in the Episcopal Church on Saturday, June 28 at 11 am at Trinity Cathedral in Sacramento, CA. Along with three others, we will be in the Transitional Diaconate for six months or more. Then we hope to be ordained priests after that. I will be serving my diaconal time at St. John's, Lodi, and still working as Music Director (as I have recently) 1/2 time, and also serving in pastoral ways as a Deacon. After serving as a Deacon, I will need to be looking for a position as a priest (or priest/musician) somewhere else, which I hope can be nearby. I am still holding out for a 1/2 Lutheran, 1/2 Episcopal pastoral/musical job; I think I would enjoy that kind of situation.

(con't. on pg 12)

## Gloria Perry, a new member



Editor's note: Gloria Perry is one of our new members. We meet her and hear about the oratorio project, *Song of Solomon* in this interview.

### 1. How did you become a "cantor" at Holy Cross Lutheran Church?

In the fall of 2007 I began to attend Holy Cross Lutheran Church in Brigham City, Utah. I was drawn by my love of singing liturgy and hymns in the Lutheran worship tradition. The hymns are my favorite part of worship and I sang out with joy. Soon someone approached me about being a cantor. At the moment I felt it was too scary for me. However, in early 2009 Holy Cross hired a new organist named Geoff George. Again I was approached to become cantor, but now a "stranger" was playing the organ. Geoff sent a message, through my husband, for me to please come up to the choir loft after the service. We soon discovered we shared many musical leanings. My background as a violinist and Geoff's lifetime of playing guitar, piano, keyboards, organ and composing gave us a broad and shared foundation to become the music team at Holy Cross.

### 2. Before we go on to your music making together, tell us about your congregation which is obviously in Mormon country. Does being in a "minority" strengthen the families at Holy Cross?

Being a "minority" has pluses and minuses. Yes, it does strengthen the sense of family, but at the same time it can cultivate a sense of isolation, which tends to shut out even people of similar beliefs. I see NUMA (Northern Utah Ministerial Association) as an attempt among clergy to build bridges between similar faiths. Currently we have: an annual Church-in-the-Park, a Sunrise Easter service and Christmas carols with a bonfire as multi-congregational events held in the park. These are all wonderful and the product of hard work and dedication on the part of NUMA members. However, I would like to see some indoor events which can be more accessible to older people. I can imagine a lot, but as I let my imagination wander I am well aware of how difficult it is to inspire participation. I have seen prayer "move mountains" and it makes me think that a regular, intentional prayer would be powerful. Geoff and I have talked about having a weekly prayer event at Holy Cross. However, we do not want to commit to something we may have to abruptly abandon because of the demands presented by *The Song of Solomon*.

### 3. You say Holy Cross is a small church. What is the size of your congregation and are you growing?

Holy Cross has about 30 people each Sunday with an average age is about 70. At this point our numbers are pretty constant. We do have a couple teenagers and a five-year-old named Gracie who is present off and on. She always blesses us with, "Jesus loves everybody," during announcements.

### 4. You also mention there are "two" of you in the music department and wish there were more. Tell us about that thought.

Geoff and I are hoping that *Song of Solomon* will get enough positive attention to draw newcomers to be interested in singing for the Lord. Sometimes people merely enjoy singing and do not really make the spiritual connection. I know it can happen in the Lord's time. We will take them however they come and hope.

Geoff and I both feel extremely blessed to have the opportunity to worship God at Holy Cross. Every Saturday when we walk through the doors for rehearsal we are, dare I say, re-anointed with the joyful privilege of praising God through music. And every Sunday we pray that the music will carry God's love to His people.

### 5. How did you and Geoff begin the long process of producing the *Song of Solomon* oratorio?

One night after rehearsal Geoff asked me if I would be interested in working with him on a "little ditty" he had been playing around with. He took me over to the keyboard and asked me to hum what he played. I did not realize it then, but we had just embarked on a five year journey which would take me places I could not possibly have imagined. There is a saying hanging in my home hallway entitled "Faith." It says, "When we walk to the edge of all the light we have and take that step into the darkness of the unknown, we must believe that one of two things will happen. There will be something solid for us to stand on or God will teach us to fly." I was flying!

Before I came along, Geoff had already been working on this project for five years. He was beginning to feel God's inspiration to consider the text from *Song of Solomon*, as it appears in the King James Bible. He said, "It's all about love. It is God's invitation to bask not only in human love, but divine love." We both share the desire to touch the hearts of God's people with the story using King Solomon and the Shulamite. Now, after another five years, there is a finished CD for the *Song of Solomon* oratorio.

### 6. What is the orchestration for the oratorio?

It is a fully orchestrated oratorio featuring soloists in the lead roles of King Solomon and the Shulamite. The instrumentation includes: flutes, oboe, clarinet, bassoon, French horn, trombone, some trumpet, and organ plus violin, viola, cello, contrabass and harp. Percussion includes: timpani, bass drum, tambourine, gong, church bells and some snare drum. We are very cognizant of the fact that *Song of Solomon* was written in the Middle East. We feel pretty confident there was music during Solomon's time and that it was played with native instruments. We have done our best using western orchestral sounds to suggest those sounds and rhythms.



**7. Is there a choral part or is it only scored for soloists?**

The oratorio has choir and solo parts: SATB choir, soprano for the Shulamite and baritone for King Solomon. It can be sung entirely by a choir or with the solos and an ensemble doing the harmonies. We tried to keep in mind greater and lesser sized productions.

**8. You and Geoff wrote *Song of Solomon* as a "contribution" to the congregation and the community. How did you finally present the work and did you get positive feedback beyond your own congregation? In other words, was it worth all the effort?**

We first presented *Song of Solomon* to our congregation when we played chapter 7 as a postlude. From up in the choir loft it seemed as though everyone just left as usual. Geoff and I looked at each other as if to say, "Well, we did our best for the Lord." When the recording ended, from under the choir loft came an enthusiastic round of applause. It still gives me goose bumps just remembering the day. People began to filter back out into the sanctuary with questions and compliments. Remembering the outpour of approval can make me cry again.

We have played excerpts for a number of pastors in Ogden plus many lay people. We have received very positive responses. In March 2014 we were invited to present the work to the Ogden Opera Guild Board of Directors. They were extremely complimentary and asked us to keep them posted on our progress.

We spent so long working and working, praying for God's guidance, strength, peace, over a decade for Geoff and five years for us as a team. When it came time to share it with people outside our circle it was similar to setting our baby out in the middle of the freeway. By the grace of God people are slowing down and taking notice.

So -- was it worth the effort? Yes. Even if no one listens, we did it first for the Lord.

**9. Can you supply us with links so we can both preview the oratorio and order a CD of *Song of Solomon* if we wish to do so?**

You can preview at [yeshuaschoir.com](http://yeshuaschoir.com) then click on "cdbaby".

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