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Conference Keynoter
Portland Gathering

Pastor Paul Hoffman will be speaking on the conference theme: *Emerging: Living and Serving on the Edge of Change* at the Region 4 Conference June 15 – 18, 2014. Paul E. Hoffman is a prolific writer including these two books: *Faith Forming Faith: Bringing New Christians to Baptism and Beyond*, published in Jan 2012 and *Faith Shaping Ministry* published in September 2013.

He has been a Lutheran Pastor for over thirty years, previously serving at Phinney Ridge Lutheran Church in Seattle. Throughout his ministry, he has been active in worship renewal and evangelization, a combination that finds its intersection in bringing new Christians to baptism which is, of course, the subject of *Faith Forming Faith*. Paul and his wife, Donna, have lived in Seattle for 16 years and love it that their kids Jacob (wife, Laurie) and Lauren are just across the ship canal on Capitol Hill.

Paul has lectured and taught about Phinney Ridge's process of bringing new Christians to baptism in such diverse places as St. Petersburg, Russia; Gettysburg Seminary; Calvin College Institute for Worship; Evangelical Lutheran Church of Estonia; at Catholic Institute in Paris; and at countless congregations and synodical gatherings across the United States. He is well versed for his conference topic as he helps us discover ways for learning about and instituting faith formation for children and adults as a way of renewing the church for mission in the world.

NEWSFLASH... Position Available

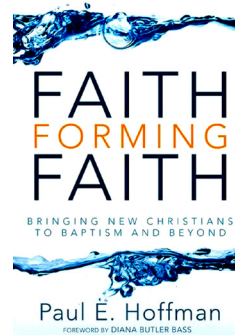
Associate Region 4 Newsletter Editor

Job Description:

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

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

Contact: Carole.arenson@cox.net





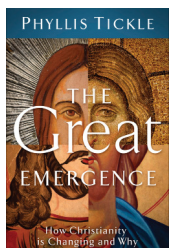
From the Editor

Carole Lea Arenson

This Spring 2014 Newsletter contains lots of information about the upcoming Portland Regional, people in our region, Stuff That Works (Lent/Easter) by five different contributors, new members and more. When you have the opportunity, do say a “thank you” to any writer you may meet. This brings up the opportunity to offer you the invitation to be a contributor to the next issue due April 15th. It is NOT too early to consider it! Remember to let me know what is coming.

Those of us in Region IV (4) have had our own newsletter since November 1989. It was in a printed format until the fall of 2008 when it became a digital newsletter. I mention this because there is a trove of information stored on the national ALCM Website, beginning in 2008, which is useful to you whether you are selecting music for the season, wanting to re-read a great article or need to be inspired to continue on your journey. You simply go to www.alcm.org. You click on “News & Events”, then “Regions” and scroll down to Region 4 to find the list of newsletters since 2008. There are a couple articles I suggest you may want to re-visit:

1st Suggestion: Since our regional theme is “**EMERGING: Living and Serving on the Hinge of Change**”, you may want to read the book by Phyllis Tickle reviewed in the Summer 2013 issue on page 13 prior to the event.



The Great Emergence:

How Christianity is Changing and Why

By Phyllis Tickle

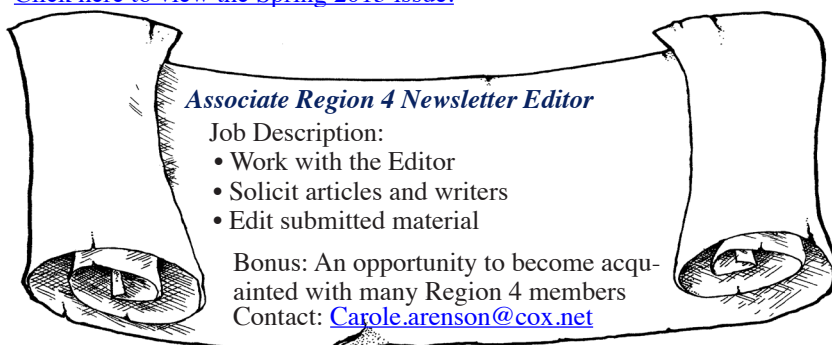
ISBN 978-0-8010-1313-3 www.bakerbooks.com

Grand Rapids: Baker Books 2008 172 pp.

[Click here to view the Summer 2013 issue.](#)

2nd Suggestion: If you want to find more Lent/Easter suggestions from previous *Stuff That Works*, check out the Spring 2013 issue beginning on page 7.

[Click here to view the Spring 2013 issue.](#)



May God’s love continue to light your way as the journey continues.

Blessings,

Carole

P.S. If you already have your music for the Lent/Easter Season, why not download “Stuff That Works” and save for next year?

**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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<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 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

Greetings!

I hope your new year is off to a great start and plans are in place for Epiphany and on to the Lenten season. Please take time to look at our Regional conference this summer in Portland, Oregon, June 15th -18th. The conference committee has done an amazing job of putting together a wide variety of topics and presenters for the gathering.

The conference will begin on Sunday, June 15th with Bach Cantata Vespers at St. James Lutheran Church in downtown Portland. Later that evening there will be an informal reception for conference participants at St. Michael's Lutheran Church, adjacent to the Concordia University campus.

Pastor Paul E Hoffman from Seattle, Washington will be the plenary speaker addressing the theme "Emerging: Living and Serving on the Edge of Change". Five workshop sessions are being scheduled over the course of the conference with two topics being presented simultaneously during each session. Workshops are currently being solidified, but include organ, choral and contemporary music reading sessions; a handbell workshop; choral techniques with Kurt Berentsen, Concordia's director of choral activities; the whole worshiping community – involving everyone in worship; a panel discussion on introducing new music and music genres to your congregation; planning and resources for worship in the Taize practice; writing and introducing a new musical setting of the liturgy with Region 4 composer Kenneth DeJong; and Ministry to Millennials.

The conference banquet will be held on Monday evening. A hymn festival featuring local organist, Dr. Walter Krueger will be held on Tuesday evening. Dr. Scott Hyslop is writing a new concertato for the festival.

The Northwest District President of the LC-MS and the Washington Bishop of the ELCA have agreed to participate in a panel discussion and answer questions about current worship practices in their respective congregations as they travel around their Districts/Synods. This should generate some interesting discussions.

Wow!!! The committee has packed the schedule full of a large variety of activities. Keep watch for more information in regards to registration. You will not want to miss out!

As we begin this New Year may we be encouraged, no matter what the size of group, to invite each heart to enter in. May the Holy Spirit enable us to see God's vision for each gathering. May we humble ourselves and dare ask to be the one who can help draw all to Jesus thus enabling everyone to enter in. Participation for participation's sake is NOT the point. This is not about programming opportunities for people to "do something." It is about surrendering to the Spirit of God and risking cooperation with the Spirit's leading us in every way.

Blessings,

Kim

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From the Planning Chair

William Kuhn



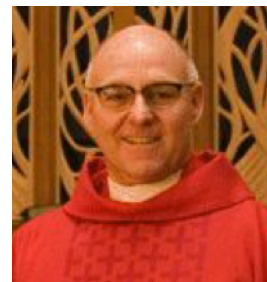
Rev. Paul Hoffman, plenary speaker; a Bach Cantata Vespers, a new musical setting of the communion liturgy by composer, Kenneth DeJong, a Hymn Festival featuring organist, Walter Krueger and the premiere of a new concertato by ALCM national board member Scott Hyslop on Morning and Evening, and much more await you in the Rose City, Portland, Oregon from June 15 – 18, 2014.

The conference will take place at St. Michael's Lutheran Church and the adjacent Concordia University campus in north Portland, minutes from Portland International Airport. Housing will be available in campus dormitories and at area hotels.



The conference begins on Sunday, June 15 with a Bach Cantata Vespers at historic St. James Lutheran Church in downtown Portland. The choir and instrumentalists will be presenting Cantata 194 - Höchsterwünschtes Freudenfest (O Greatly Longed-for Feast of Joy) within the context of a Vespers service, much as Bach originally conceived it taking place.

Pastor Paul Hoffman, former pastor of Phinney Ridge Lutheran Church in north Seattle, will be speaking on the conference theme: *Emerging: Living and Serving on the Edge of Change*.



Pastor Hoffman writes: "In recent years, we have all heard more and more about the 'emerging church.' To Lutheran musicians and pastors, this language should be nothing new, certainly not anything threatening. After all, emerging is what we do. It is, in fact, what music does. Time after time, anthem after anthem, liturgy after liturgy, music emerges. It is made anew, and it makes us new. As an ever-flowing stream which begins at the font, the emerging music of the church has carried us from the depths of despair to the heights of wonder and mystery."

Pastor Paul E. Hoffman of Seattle, WA – pastor, author, teacher – will be the keynote speaker for Region 4's summer conference this coming June in Portland, OR. Offering three connected plenary lectures, Paul will embolden our living and serving as musical wit-



nesses to the Gospel of Jesus living, as we do, on the edge of change. These lectures promise to be strongly grounded in our Lutheran theological heritage of grace as a gift of God. They will also be peppered with the challenges of paradox that our baptismal theology implies: sin and grace, saint and sinner, Law and Gospel, death and life.

Paul, himself a Lutheran Church musician, is the former pastor of Phinney Ridge Lutheran Church in Seattle. He is no stranger to the Region 4 ALCM membership and finds this invitation to keynote the 2014 conference as an opportunity to "talk with beloved family." Paul's baptismally centered work at bringing new Christians through a yearlong faith formation process is documented in two of his recent books, *Faith Forming Faith* and *Faith Shaping Ministry* (Cascade, Eugene, OR).

(con't on pg. 5)



From the Planning Chair (con't.)

In addition to the three plenary addresses by Pastor Hoffman five other workshop opportunities (with two options available each time) will be offered including choral, organ and contemporary worship music reading sessions, a session on resources and suggestions for establishing a Taizé style worship service, alternate worship styles, choral techniques with Concordia University director of Choral Activities, Kurt Berentsen, reaching millennials through worship, and of particular note, a panel discussion with the LC-MS Northwest District President, Rev. Paul Linnemann, the Bishop of the Southwest Washington Synod of the ELCA, Rev. Richard Jaech, and a representative from the Bishop's staff of the Oregon Synod of the ELCA. These church leaders will give the participants in the conference an opportunity to get a view of the worshipping community of God's people from their perspective. They each will address what they are seeing from their perspective as leaders in the Church who interact with many congregations. The balance of the time will be an opportunity for the conference participants to ask questions and engage in dialogue with them.

A variety of worship experiences will be offered from day to day, from the Bach Cantata Vespers on Sunday afternoon to the celebration of the Eucharist Monday morning using a new musical setting, soon to be published by Augsburg Fortress Press composed by Region 4 member, Kenneth DeJong, to different styles of morning and afternoon worship each day, to the concluding Itinerarium on Wednesday afternoon. A conference banquet and an opportunity to tour Portland's International Rose Test Gardens are scheduled on Monday evening. A Hymn Festival



featuring organist, Walter Krueger, choir and brass will take place on Tuesday evening. In addition, conference attendees will have an opportunity to take a cruise on the Willamette River through the city of Portland and its environs on Sunday after the Cantata Vespers.

Conference registration materials and information will be available in the near future. Please check the ALCM website for further details. <http://www.alcm.org/about/regions/region-4/>

Conference registration fees have been set at the following levels:

Early registration

\$250.00 - before March 15

Regular registration

\$275.00 - between March 15 and May 24

Late registration

\$300.00 - May 25 and after

Day registration

\$125.00

Student registration

\$125.00

Additional costs include either on-campus housing or hotel housing, meals not included (two lunches and the conference banquet are included in registration fee), optional Willamette River Cruise.

While in the Portland area there is much to do and see. In Portland proper there is the Lan Su Chinese Garden, one of the largest and most authentic Chinese gardens outside of China <http://www.lansugarden.org/>, the Portland Japanese Garden, <http://japanesegarden.com/> celebrating its 50th year this year. In Washington Park (where the Japanese Garden and Rose Garden are) 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.oms.edu/> or one of Portland's other fine museums. Here is a link to Travel Portland, a comprehensive guide to local attractions. <http://www.travelportland.com/things-to-do/>

Of course, outside of Portland there is the Columbia River Gorge to the east 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, 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, Seattle and the Space Needle and the newly opened Chihuly Garden and Museum at the needle's base near the Experience Music Project and Science Fiction Museum. There is so much to do in the beautiful northwest.

This is just a small taste of the possibilities.

Stuff that Works: Lent and Easter

Editor's note: It seemed prudent to list the Lent/Easter suggestions by contributor so you could easily contact them if you have a question.

Floy Berentsen

LENT/HOLY WEEK

O Dearest Jesus - setting by Jim Vyjanek
from 'Ornamenting the Season' • Concordia 97-6934 • Organ

A nice length for an offertory and has a timeless sound that congregations seem to enjoy.

O Sacred Head Now Wounded - setting by Anton Wilhelm Leupold
from 'Augsburg Lent Collection' • Augsburg ED003985 • Organ

There is a quiet strength in the piece that I find very comforting.

Partita on O Dearest Jesus - setting by Kevin Sadowski
Concordia 97-6929 • Organ

I use it for an extended prelude, often on Maundy Thursday. All 5 movements are quiet and reflective, but allow varied registrations which show the colors of the organ.

Just As I Am - K. Lee Scott
MSM 50-3050 • Adult Choral – mostly unison and 2-part with a middle SATB section

This choral anthem setting is easily adapted to organ. The text is the familiar hymn, but the tune is new and haunting. We were surprised at how much this anthem spoke to our choir and they have requested it several times since. Although suitable for Lent, it can also be used in other times of the church year.

The Narrow Way - K. Lee Scott
MSM 50-9052 • Adult Choral - SATB

We have used it during Lent and also on Confirmation Sunday. It has a very nice text taken from a prayer as well as a beautiful melody.

Palm Sunday Processional - John Carter
Hope Publishing AG 7273 • Unison, SATB and congregation

At Zion, Palm Sunday begins in the narthex with the reading of the Gospel, and then the congregation, each holding their palms processes up the center aisle and place their palms on the alter before they move to their pews. While the congregation processes with their palms, the anthem begins with the children's choir and adult choir singing the traditional "*Hosanna! Blessed is he that comes in the name of the Lord*" text which moves into the congregational hymn, *All Glory Laud and Honor*. We added a repeat of the opening choir section so that the timing of the beginning of the hymn coincided with 'most' of the congregation being in their pews to join the singing of the hymn. The children's choir part is not difficult and very well suited to even the youngest singers. At the very end, there is a brief choral exclamation that adds to the excitement. It has been very well received, and now some of the younger children, who have heard their older brothers and sisters sing this part in previous years, are going to be joining us in the loft. A reproducible congregational page is included.

EASTER

God's Paschal Lamb is Sacrificed for Us - Robert Buckley Farlee
Augsburg ED018434 • SATB, brass quintet and organ

Used during Holy Communion and was greatly enjoyed by the choir.

(con't on pg. 7)

Stuff that Works: Lent and Easter (con't.)

Thine is the Glory - Mark Shepperd

MSM 50-4200 • 3-part women/2-part men choir, organ and optional brass quartet/timpani

A nice Easter anthem which can be very effective and exciting even without the brass. Very singable. The accompaniment is written so the organist could give support to the choir where needed and still play the interludes effectively.

Kim Cramer

LENT

Behold the Lamb of God – Craig Courtney

BP1420 • SATB

Great Good Friday selection

EASTER

Awake, My Heart, with Gladness – Anne Krentz Organ

MSM 20-455 • Piano with two instruments

Very bright exuberant selection to quiet reflective. Great for Easter or Sunday after.

Arise, My Soul Arise – Dan Forrest

Beckenhorst BP1973 • SATB with violin

Song of faith and commitment. It has the element of surprise for the singer.

Christ is Risen, Alleluia – James J. Chepponis

MSM 50-8470 • Congregation, choir, brass quartet, timpani, cymbal, flute, handbells

A very simple big arrangement which works wonderfully as a Gospel processional.

Christ the Lord is Risen Today – Carolyn Jennings

CGA 566 • Flute, Orff instruments, percussion, opt congregation (or choir)

A delightful, light arrangement for Easter Sunday. Nice contrast on Easter from brass.

Wanda Griffiths

LENT/HOLY WEEK

Ah, Holy Jesus - setting by Helmut Walcha

from 'Choral Preludes Vol. 1' • C.F. Peters 4850 • Organ

He combines the melody in the right hand with a drone-like pattern for the left hand with an ostinato in the pedal creating a very haunting and effective piece.

Five Lenten Hymn Improvisations (Set 1) - Michael Burkhardt

MorningStar MSM-10-309 • Organ

A beautiful setting of *O Sacred Head Now Wounded*

Ah, Holy Jesus - setting by John Ferguson

MorningStar MSM 50-3012 • SATB

He has published a set of beautiful anthems appropriate for Lent or Holy Week designed to be a cappella with just one instrument (of course, quiet support from organ or piano for the choral parts is often a good choice if needed). His setting of *Ah, Holy Jesus* for choir with viola is especially effective

(con't on pg. 8)

Stuff that Works: Lent and Easter (con't.)

EASTER

Partita on O Sons and Daughters - Wilbur Held

Augsburg 11-0819 • Organ

Written as a continuous partita, so can be used as an extended prelude on Easter, or could be broken up to only play only a few sections at a time. The final three variations make a wonderful postlude for Easter, building to a grand return of the hymn tune at the end.

This Joyful Eastertide - Jeremy Bankson

MorningStar MSM-60-4007A • Choral w/opt instruments

He has written some wonderful settings of Easter anthems which are quite effective and not terribly difficult. This setting can be used as a congregational concertato or as an anthem, due to the extensive middle section for choir only. It can be done with just organ, but you can also do it with brass quartet or quintet, organ, and timpani, to great effect.

Randy Knutson

LENT

O God, Be Merciful to Me - Anonymous, Ed. William Rowan

GIA #G-5027 • SATB, a cappella

We have entered into a tradition that the choir sings this piece every year in Lent. My job is to decide which Sunday. The choir looks forward to it every year; to singing this a cappella motet and doing it well. Renaissance Motet phrasing and musicality. It also gives us breathing time during the very busy Lent/Holy Week/Easter season to sing something we know so well. Text based on Ps. 57. Tune was formerly attributed to Orlando di Lasso.

God So Loved the World - Wayne L. Wold

AugsburgFortress 978-1-4516-2069-2 • S(A)B, kybd

John 3:16 comes up in the lectionary this year and not wanting to do John Stainer setting? I had this problem and a diminished choir one year; but this was a satisfying replacement. I will now alternate with Stainer and Wold.

Lord Jesus, Think on Me - arr. Richard Kenneth Fitzgerald (tune: SOUTHWELL)

GIA # G-6237 • SAB, a cappella

Very nice and doable arrangement of this tune and text. Unison introduction; alto part is challenging and interesting, so if you have leaders in the section, they will like it. Has a very thoughtful, quiet ending.

I Give to You a New Commandment (Holy Week) - Peter Nardone

GIA #G-6550 • SATB, organ

A nice setting for Maundy Thursday using the "Ubi Caritas" chant in the anthem (it is written almost as a partner song to the chant, with some variation). Men sing in Latin in the piece, so be prepared to teach it. The 'partner song' melody is very nice; memorable.

EASTER

O Sons and Daughters [Easter] - arr. John Ferguson (tune: O FILII ET FILIAE)

GIA #G-4547 • SATB with Bells (8 notes, G⁴ - D⁷) and tambourine

I have come back to this time and again for an exciting piece for Easter Vigil or secure anthem for Easter 2 (Thomas Sunday) every year. Only 8 bells and parts are repetitive enough that coordinated choir members can do it (or pull in bell members) and tambourine. It is a 9 stanza hymn, but with proper paper clips, you can sing certain verses at Easter, then Thomas ones on Easter 2 (see performance notes included in piece).

(con't on pg. 9)

Hallelujah Round of Praise - Mozart arr. Austin Lovelace **Choristers Guild CGA-423 • Children with adult choir**

SAB with Piano when sung only by adults

The text is Ps. 148:1-3. Lovelace has created a very useful, versatile anthem that children can sing alone with simple adult choir parts, be featured or sing with soprano choir support. Mozart kind of phrasing, musicality built into melody, so great to explore it with children and adults. A great introduction to Mozart for all.

Diana Meux

LENT

Were You There? – Hymn Stanza #2 African-American spiritual, arranged Diana Meux **2-part choir, organ, handbells or handchimes (3 octaves, 6 bells) Easy**

Link: http://downloadchurchmusic.com/index.php?route=product/product&path=61_79&product_id=114

Use to substitute for hymn stanza 2. Meditative with the sparse and slow accompaniment; handbells allude to the “nailing on the tree.” Organ could substitute for handbells if necessary.

Kyrie - Diana Meux

SAB a cappella Medium/Difficult

Link: http://downloadchurchmusic.com/index.php?route=product/product&product_id=67

Contrapuntal piece using both traditional Greek text and expanded English text: *Kyrie eleison. Christe eleison. O Lord have mercy upon us. You take away the sin of the world, forgive our sin. Christ have mercy. Kyrie eleison.*

Fix Our Eyes on Jesus - Diana Meux

Unison for choir and/or congregation with keyboard Easy/Medium

Link: http://downloadchurchmusic.com/index.php?route=product/product&path=61_79&product_id=98

Short response piece adapted from Hebrews 12:2, Psalm 51:1, 10, and John 3:16b. Choir or soloist can introduce, followed by congregation, or choir alone could sing as a Verse. Includes JPG file with melody and text for bulletin use.

Other Lent pieces can be found at:

http://downloadchurchmusic.com/index.php?route=product/category&path=61_79

EASTER

Christ Has Arisen, Hallelu! - Diana Meux

Unison, 2-part, SAB, or SATB with piano Easy/Medium

Link: http://downloadchurchmusic.com/index.php?route=product/product&path=61_80&product_id=100

Versatile Easter anthem for any combination of voices and piano. Words of promise, triumph, praise, forgiveness, redemption, glory, thanks, grace, mercy, and also incorporates John 3:16. Repeated rhythms help make this piece easier to learn. Includes a separate 2-page choir part.

Jesus Christ is Risen Today - arr. Diana Meux

Hymn Stanza #3 Latin Carol/Lyra Davidica, 1708

Unison choir, piano, opt. handbells (2 octaves, 8 bells) Easy-Medium

Link: http://downloadchurchmusic.com/index.php?route=product/product&path=61_80&product_id=131

Use to substitute for hymn stanza 3. Starts out text painting “*But the pains which he endured*” slowly with some dissonance, then progresses gradually to a more grandiose effect for “*Our salvation have procured*” and “*Now above the sky he’s king.*” Organ could also substitute for piano, using pedals to fill in lower piano notes.

Stuff that Works: Lent and Easter (con't.)

Easter Round - Diana Meux

Various voicing options for choir, handbells, and keyboard or other voice/instr. combinations (2 octaves, 6 bells used; also works with 1-octave chromatic bell set) Easy

Link: http://downloadchurchmusic.com/index.php?route=product/product&path=61_80&product_id=122

Use as a call to worship. The score is one suggestion for the round. Could also be done with a variety of other combinations, and more parts and measures could be added ad lib. For example: 2-part, 2-part mixed choir, SAB, pitched percussion instruments (xylophone, glockenspiel, etc), handchimes, or other C instruments.

Other Easter pieces can be found at:

http://downloadchurchmusic.com/index.php?route=product/category&path=61_80

Welcome!

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Michael Burkhardt

Comes to Seattle Area

Michael Burkhardt

Comes to the Seattle Area



Dr. Michael Burkhardt will be in Seattle for 3 separate events.

On Saturday, March 8, Michael Burkhardt serves as clinician for the Spring Choral Festival sponsored by the Washington State Chapter of Choristers Guild. The public is invited to the 3 p.m. festival worship service at held at Calvin Presbyterian Church in Shoreline (18826-3rd Ave NW,

98177). To register for the Choristers Guild Festival, contact Nancy Barr, Registrar, muzicnancy@aol.com, 206-651-6891.

On Sunday, March 9, Dr. Burkhardt will lead a 4 p.m. hymn festival at Faith Lutheran Church in Redmond (9041-166th Ave NE, 98052) on the Martin Pasi pipe organ. Choirs from Faith Lutheran Church and School will be featured. All are welcome.

Monday, March 10, at 7:30 p.m. the organ music of Michael Burkhardt will be presented by the composer himself on the Martin Pasi organ at Trinity Lutheran Church in Lynnwood (6215-196th St SW, 98036). Sponsored by Morningstar Music and the American Guild of Organists, is also open to the public.

For more information contact:

Norma Aamodt-Nelson (nkaamodt@aol.com) or Carol Churchill (carol.churchill@Comcast.net).

Around the Region (part 1): Kurt Berentsen

Interview by Katherine Crosier



I decided to interview Kurt Berentsen, who is one of our new ALCM members in Region 4, and who will be assisting with the Regional Conference through his connection with Concordia University – Portland. He is on the conference planning committee and will present a workshop on “Choir Warm-ups” at this summer’s conference.

- Kathy C

What is your background?

I was baptized and raised in the Lutheran church. I have been an ALCM member on and off since 1987 when the national conference was held in Seattle. I have served Lutheran churches in full-time music ministry staff positions at Trinity Lutheran, Ventura, CA (7 years) and Christ Lutheran in Little Rock, AR. (7 years). Before this, I served Hope Lutheran Church in Daly City, CA. (5 years) and various other churches on a “part-time” basis. I have spent almost 30 years in church parish music ministry, directing choral, instrumental, and handbell ensembles of various levels. In 1998, I accepted a full-time music ministry/faculty position at Concordia University, Portland, OR. As a music professor, I presently serve as Concordia’s Director of Choral Ensembles, Music Program Director, and Chair of the Performing and Visual Arts Department.

What is your education?

I received a Bachelor’s degree and an initial teaching certificate in music from Utah State University in 1975. Continuing my education, I received the M.A. degree at the University of California at Santa Barbara, with a double emphasis in choral conducting and voice performance. I was also admitted into the commissioned ministry of the Lutheran Church – Missouri Synod after completing a colloquy program a little less than 20 years ago at Concordia College in Seward, Nebraska.

I just found your bio on the Concordia University website. You have a very substantial vocal background!

As a baritone soloist, I have performed in Carnegie Hall, New York; Kennedy Center for the Performing Arts, Washington D.C.; Metropolitan Opera House, New York; The Forum, Rome; Guildford Hall, England; Anglaises de Madeline, Paris; Basilica de Masenzio, Rome; and numerous locations throughout the United States and Europe. I have performed operatic baritone roles of Belcore in Elixir of Love (Donizetti), Guglielmo in Cosi Fan Tutte (Mozart) Baron Douphol in La Traviata (Verdi), the titled role in Gianni Schicchi (Puccini), Melchior in Amahl and the Night Visitors (Menotti), Dr. Gregg in Gallantry (Moore), among other roles. I have also sung solos in oratorios, cantatas and other non-staged works such as Messiah and Judas Maccabeus (Handel), Requiem (Mozart), Carmina Burana (Orff), Magnificat (Bach), Stabat Mater (Pergolesi), Rejoice in the Lamb (Britten), Requiem (Fauré), and numerous Cantatas by J.S. Bach. I even sang at Dodger Stadium in Los Angeles, where I led the National Anthem preceding a regular season game in 1988.

Wow! I’m impressed! Tell me about your choirs.

Before coming to Concordia, I feel that I gained a wealth of experience in choral program development serving as founding music director of both the Santa Barbara Oratorio Chorale and the Gold Coast Community Chorus of Ventura, California. Building on the Concordia choral tradition of over 60 years, I conduct both the Concert Choir (80 members) and the Christi Crux Vocal Ensemble, a touring choir of 45 singers. Our choral ensembles always seek to present music that embodies the very essence of the Christian faith in a variety of musical styles. These ensembles together make no less than 30 presentations per year. Domestically, we have toured in Alaska, California, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, and Washington (In March of 2014, we will tour in Northern California). Internationally, we have toured in Austria, British Columbia, Czech Republic, Italy, France, Germany, Poland, and Switzerland. Some tour highlights include presentations in the Cathedral of Notre Dame in Paris, St. Stephen’s Cathedral in Vienna, St. Peter’s Cathedral in Venice, and Salzburg Cathedral in Austria. Concordia’s choirs have also been featured several times in the Lutheran Hour radio international broadcasts.

Knowing you live in Hawaii, were you able to attend one of our concerts on our Hawaiian Tour last Spring?

Sorry I missed you in Hawaii — but we will see you in Portland this summer! Do you presently have a church position, too?

Yes. My wife Floy and I serve as the Music Ministry team at Zion Lutheran Church in downtown Portland. This is the fifth congregation we have served together over the past 30 years, she as organist and I as ensembles’ director. We have one daughter, Kendra, who is a soprano who finished B.M. and M.M. Degrees at Eastman School of Music and is now pursuing an operatic career in New York City. She shares her vocal gift at Zion each visit she makes to Portland.

Looking forward to meeting you!

I look forward to meeting you as well. I, other faculty at Concordia University, and numerous others who serve in local Lutheran church ministries are looking forward to assisting with the ALCM regional conference this summer. We are all hopeful for a large attendance at the many musical activities/workshops/seminars planned. Additionally, Portland simply is a wonderful city to visit.



Around the Region (part 2): Sisters - Floy Berentsen and Wanda Griffiths

Interview by Norma Aamodt Nelson

I find it intriguing that two siblings are both highly skilled musicians serving the Church with such passion for their art and ministry, and so I wondered if you would share how you “got into the business”. Tell us a bit about your educational and vocational paths and your current position/s.

Wanda writes:

We grew up in Topeka, Kansas, and our parents did not have a lot of money, but they felt it was important for both Floy and I to have the opportunity to take piano lessons. So they started us each on lessons when we were five. I do not remember exactly how it came up, but we were both offered the opportunity to take organ lessons at some point. After a few years of lessons with Ava Lauer on a large Allen instrument, we started taking lessons with Richard Gayhart, a gifted organist and teacher, on the 4 rank Möller in his home. He was an excellent teacher with high standards. The closest thing to a compliment I ever remember receiving from him was the statement, “Well, that’s coming along.” Floy eventually became the organist at the local church we attended, which had recently installed a small Möller Artiste instrument in the new sanctuary. Soon after that, at age 15, I was given the opportunity to substitute for her in the summers when she wanted time off.

As with many young people I was not exactly sure what I wanted to do with my life, but I was given a lot of encouragement regarding my keyboard skills. So when it came time to choose a college and a major, I decided to major in music and went to Bethany College in Lindsborg, Kansas, majoring in organ performance and music education. I had my first regular church job my senior year of college, playing for a Lutheran church in McPherson, Kansas. After college, I headed out to California to pursue a Masters degree at USC where I studied with Ladd Thomas. Since the university did not have its own instruments, all the students were required to find organist positions at local churches in order to have access to instruments on which to practice. Since that time, I have been employed as a church musician almost constantly, eventually expanding into organist/choirmaster positions and adding orchestral conducting and handbell directing to my skill set. Five years after completing my Masters, I returned to academia to pursue a Ph.D. with the intent of teaching at the college level. While I was able to teach a few classes here and there, it was the church music employment which has kept me financially afloat through

the years. While this career has many challenges, it also brings many blessings!

I currently work as the Minister of Music at the Green Lake Church of Seventh-day Adventists in Seattle where I oversee the music program including the adult choir (which I direct), the youth orchestra, the junior choir, and a brand new handbell choir. We have a wonderful new hybrid instrument designed and installed by the amazing Burton K. Tidwell, which has brought additional energy and life into our thriving music program. I am also Assistant Organist and Choir Director at Plymouth United Church of Christ in Seattle, where I have the privilege of working with Music Director and Organist Douglas Cleveland. We are going to be installing a brand new three-manual Fisk tracker in our sanctuary this summer. I also have the pleasure of teaching Music History and Music Theory at a wonderful, relatively new, small college: Trinity Lutheran College in Everett (formerly LBI of Issaquah, Washington).

Floy writes:

As Wanda mentioned, I had just turned 16 when our church needed an organist. I had been taking organ lessons since I was in the 5th grade, so I was given the opportunity to be the church organist.

I remember distinctly that first Sunday morning when I spent the time before church ‘being sick’ from nerves. I made it through the service without incident, but I told my mother that I certainly did NOT want to be an organist when I grew up because I was not interested in spending every Sunday morning throwing up! Needless to say, that aspect of my first Sunday morning as an organist has not plagued me since those first few Sundays.

My musical journey has differed from Wanda’s in that rather than preparing for a vocation as a full-time musician, I entered the world of computer programming and data processing, which was a very young field at the time. I was able to be trained and educated on the job, almost ‘growing up’ with the industry and have continued in the field to this day. Even though I earn the majority of my living by working with computers, I have always been connected to music, especially the music of the church.

As I have moved around the country for different computer job positions, I have almost always been either ‘the’ organist, or a substitute organist for almost all of my adult life. Soon after I moved to Ventura, California I became connected with a Methodist Church. The choir director knew I was an organist and had heard about a position in Santa Barbara where they had a very large Casavant



(con't on pg. 13)

Around the Region (part 2) (con't.)

Frères instrument. They were auditioning for an Interim Organist and suggested I send in my resume and apply, which I did. To make a long (and very fun) story short, the choir director who auditioned me (Kurt Berentsen) ended up marrying me. We always had fun telling folks that I should have read the 'fine print' on that Organist Contract more closely!

From that moment on, Kurt and I began a Church Musician journey together and have served five different congregations as a musical team, with him taking the role as Minister of Music / Choir Director and I the role as organist. We have served large churches in Santa Barbara and Ventura, California and Little Rock, Arkansas. We moved to Portland when Kurt accepted a call to Concordia University Portland to become the Choral Director there. We took 'a break' from Church Music ministry at that time, but as Kurt's schedule became more manageable and with our daughter away at college, when the opportunity presented itself for us to consider a church position, we were able to say yes. We currently are at Zion Lutheran Church in downtown Portland, Oregon and have been there since December of 2007. Zion is blessed with a Martin Ott (Opus 104) 41 Rank Tracker Organ which is a joy and thrill to play. In addition, the acoustics in the Sanctuary are exquisite, which add to the beauty of the organ, choir and hand bells. We love the congregation and very much enjoy providing music for and with them. They are a very musical congregation and treasure their Lutheran musical heritage and have chosen to retain a traditional, classical worship format with sung liturgy.

Do you ever perform together, either on the same bench, or in programs?

As young girls, we enjoyed playing piano duets together. And when geography permits, we have performed organ

and piano duets in church services and on various concerts. We have never actually performed together on the same organ bench, although we have talked about the possibility of finding a way to make this happen.

I am assuming you support each other in collaborative ways. Can you elaborate?

Wanda writes:

We are constantly sharing with each other any wonderful new organ music we have discovered. It is a great joy to do so! At least once a year we get together and do our own "mini church music retreat" where I bring new music I have found and we go to her church in Portland, where she has a large library of organ music, and share our organ music ideas. Also, Floy has entered her entire collection of organ music into a database, so when I am choosing music for a particular week, sometimes I will call her and ask her what her favorite postludes are on a specific hymn tune. This is often faster than using my own Random Access Memory (my brain!). Now with so many choral music publishers have PDF's and recordings available online, we are also constantly sending each other links to new choral anthems we have found which work well for our situations.

Floy writes:

As Wanda mentions, she often comes to Portland for our music sharing sessions. One of the things I love most about those times (other than learning about new music and spending time with my sister) is when Wanda plays that instrument for me. I then get the opportunity to go downstairs, into the pews, to listen to the organ the way the congregation hears it. And each time, I learn something new about how the room affects the colors of the stops. I am also always struck by how beautiful the Zion Organ is, and hearing it 'from the pews' renews me in ways that cannot be duplicated 'from the bench'.

Note: Both Floy and Wanda have contributed to this issue's "Stuff That Works" on pages 6 - 8.

Around the Region (part 3): Diana Meux

Interview by Norma Aamodt Nelson

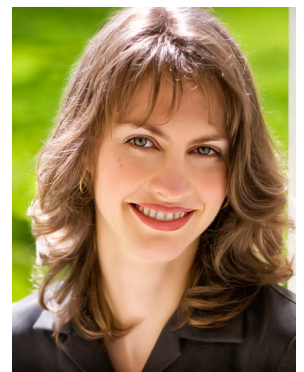
Our newsletter editor suggested I check out the website of Diana Meux, a member of ALCM, and I was intrigued. So I asked if she would be willing to be profiled in an upcoming edition and she was willing. Here's our exchange:

Diana, I see from your website, www.DownloadChurchMusic.com, that you are currently serving two different Lutheran parishes in California, and I am intrigued. Can you share more about how you manage that?

With prayer! Basically I split my time between the two churches; two Sundays at one church and two at the other. Also, besides choir directing, much of what I do for each is remote planning, so it works out for the most part. I do stay pretty busy with the two churches, full-time administrative job, and website.

What inspired you to start Download Church Music?

Since I started directing a wonderful group of ladies over nine years ago, it was often difficult to find fitting music as two-part treble music is not that prevalent. Later we were also blessed with a gift of a three-octave handchimes set, but most of the choir did not have handbell experience. I sought out to write both choral and handchimes music for them as needed, aiming for richer Biblical text and also trying to create more than just anthems such as hymn stanzas, descants, and other



(con't on pg. 14)

Around the Region (part 3) (con't.)

ways to creatively incorporate music into worship. After many years of writing these pieces, in addition to other kinds of music I had written, I thought perhaps others could also benefit from such selections. I also wanted the site to be convenient for church musicians with downloadable and reproducible sheet music, as well as longer anthems including choir parts to save paper.

Your free downloadable music is impressive. How do you distinguish between what you offer for free, and what you offer at cost?

Most of the free music selections are simple pieces close to the original music, but hopefully still helpful. Some others I just wanted to offer as a bonus for visiting the site. It is a somewhat short list now, but I am hoping to add more gradually in the future.

Do you have compositions in print with some of the church or other in-print publishers? Would you be willing to get some of your music into those circles?

Not currently. I would be delighted to, though!

Tell us a bit about your journey from college, then graduate school in Illinois to California.

I attended the University of California Berkeley for my undergraduate degree in Music. After a recommendation from my home church pastor, I went to Concordia River Forest, IL (currently Concordia Chicago) for a Master in Church Music degree. It was an extraordinary enriching experience socially, theologically, and musically. In 2001, I won the Richard Hillert Composition Award for my arrangement "Variations on Picardy" for flute, clarinet, and bassoon. My final capstone project included composing a setting of Morning Prayer (using bi-tonality) and Evening Prayer (based on a specific eight-chord harmonic progression). After I obtained my MCM degree in 2002, I came back to California to look for related work. I taught two semesters of College Chorus at Laney College. One of my students at Laney actually led me to my current choir director position of over 9 years at Holy Cross Lutheran Church in Concord. The Lord definitely "took my hand and led me" through the steps of this journey!

Tell us about how you compose. Do you write like Bach did, for the upcoming Sunday or event, or do you like more advanced notice?

I do tend to write for specific upcoming events, particularly if I can't seem to find other fitting music for the day. It is always intriguing how different music ideas spark. If I want to write for a specific Bible reading, I will often lie down, contemplate the text and wait for the inspiration to strike. If I want to write for a specific hymn tune, I play it on the piano or play a recording, and will often "hear" something. Sometimes if nothing comes to mind, I get frustrated, but try to remember to just leave it and come back to it another time.

When I have a moment to breathe, I usually catch up on reading some of the journals that pile up on my coffee table, or pick up a fun novel. What do you do for sanity?

I always enjoy a fun movie. But I really love taking walks, especially through nature, taking a deep breath and enjoying the beauty of God's creation. It is a simple and relaxing way to take a break from the busyness of everything. Sometimes while doing that, I unintentionally end up inspired with a new composition idea, as a bonus!

The latest Cross-Accent issue deals with the continuing conversations church musicians are having about church music style. How would you comment, from your current or past perspective/s?

Yes, so much can be said on this topic. Some church worship styles seek to "entertain" or "please" people enough to attract them to church. However, this is the wrong message and the wrong purpose. The scriptures do encourage us to "speak to one another in psalms, hymns, and spiritual songs" and also "sing to the Lord a new song". Incorporating different cultures and music styles into worship – old and new – would seem to fulfill this call. God created a world full of intricacies and different people are inspired in different ways to "worship in spirit and truth." In essence, however, I do concur that the debate of "style" should not rule over the importance of "content". In worship we offer ourselves to the Lord, serving and giving Him thanks and praise for everything He has done for us. Whatever "style" is chosen, it must always focus on the Gospel of our Savior, Lord Jesus Christ, in Word and Sacrament.

Thank you so much for sharing with us in this profile. Diana's website is available at www.DownloadChurchMusic.com.

See Stuff That Works (pages 9 and 10) for Diana Meux's contribution

Mark your Calendar 2014

March 15

Early Portland Regional Registration Deadline

April 15

Final Deadline for Newsletter Submissions

May 24

Regular Registration Deadline

March 25

Late Registration for Portland Regional

June 15 - 18

ALCM Region 4 Portland, Oregon Gathering

Emerging:

Living and Serving on the Edge of Change