

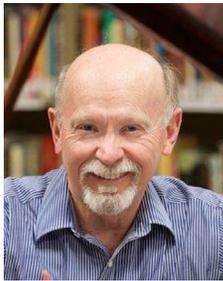
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## A New Holy Communion Liturgy Showcased at the Region 4 Conference

Interview with Kenneth L. DeJong  
by Norma Aamodt-Nelson



*Kenneth L. DeJong is Music Director and Organist at Saint Andrew's Lutheran Church in Bellevue, WA*

**About this liturgy setting: first, and foremost, this liturgy setting was not written to sell.**

It was written as an additional tool for a congregation to offer their praise in assembly. It was submitted for publication only upon the insistence of some friends and the several visiting clergy who asked how they could get it for their congregations.

While there are special musical moments in many of the existing published settings, I rarely found myself singing them while mowing the lawn or washing the car. Most church musicians agree that words which are sung become thoughts both remembered and imprinted on our souls. The tunes I was singing (and playing) on Sunday morning were not doing this. For example, I very much like the "Lamb of God" in ELW Setting 6. I think it has a wonderful big-band ballad sound. I love singing it and playing it. But there is not anything in a similar style in the rest of the setting.

Musical styles often vary widely from moment to moment within settings, so I seldom re-constructed them as a unit in my mind. What musical elements tied these differing parts of the liturgy together? Was it key? Meter? Tempo?

I was searching for what I thought might serve the "voice" of the congregation I served, with tunes which would/could be recalled during the week.

As I wrote, a design emerged. The first and last movements (Kyrie and P-C Canticle) are in duple meter. All others are in triple or compound meter – nearly all in 6/8. It was part of my desire to create a common style within a setting. I sought to use both repetition and variety in the design. Most of the movements are in common or related keys, though they sometimes take us to new pitch centers to awaken us or take the singers to a new level of expression and sense of new arrival.

In my singing of existing settings, I often wondered how I would know when to begin singing? Would the organist give us a single note or improvise an introduction? As organist I wondered, "What does this group expect?" With a continual emphasis on "worship hospitality", I am committed to eliminating this hindrance to participation. So, in my setting, I insured that each liturgy element has a two-measure introduction.

I wanted a setting which could be led by piano, organ, or other instruments. I was so fortunate to have instrumentalists in my congregation who assembled as an orchestra quarterly. This means the service is fully orchestrated. The published version will be for organ, but I have also created a piano version. A moderately-creative pianist can play from the organ score.

The Eucharist setting (This is the Feast of Victory) of the Hymn of Praise does not require solo singing from a leader at any point. The non-Eucharist version (Glory to God in the Highest) was added later for

(con't. on pg. 17)





## From the Editor

Carole Lea Arenson

We have another full newsletter thanks to the many willing writers who say “yes” when asked to contribute!

**Worth the Read** is a featured section with an eclectic range of subjects. Some are scholarly, while others are practical. Some are devotional and some can be what Valerie Hess describes as **“ridiculous and just perfect for a post-Easter let down.”** I think they all are “worthy” to be explored.

**Ask a Pro** again makes an appearance. Bradley Ellingboe delivers his expert advice with the usual “tongue in cheek” approach. Gregory Peterson took my advice and expanded his two questions regarding what we can learn from Lutheran worship practices and leadership in Namibia and South Africa. At one point he talks about spontaneous singing happening before worship. He says, **“On five different trips to Namibia, I have never been able to figure out who starts the singing or decides on the song; it appears to be totally arbitrary!”**

**Around the Region** has our president, Kim Cramer, sharing her congregation’s effort to relate to the city of Mesa with a variety of projects both on and off campus. Norma Aamodt-Nelson interviews Emily Maxson Porter who is now retired. Emily says, **“Rather than let them (her organ compositions) die with me in 20 years, I decided to put them out for anyone to be downloaded for free.”**

The **Arizona American Choral Directors Association** offers a special invitation for Region 4 ALCMers to attend their **“Music in Worship Focus Day”** on July 10th in Phoenix for \$75. Since it is summer in the desert the hotel is only \$99 per night. And...remember there is AC everywhere in Phoenix! The AzACDA’s ad appears in this newsletter (see page 12) with the Region 4 Portland Conference ad appearing in their newsletter (see last page for our ad).

After serving as your Region 4 Newsletter Editor since 1989, I will be publishing my last newsletter at the end of the year. I am sure many of you are just “waiting in the wings” to have the opportunity for your turn working with our newsletter and getting to know so many wonderful people. If you have interest – contact me or our president, Kim Cramer. Our wonderful layout editor, Erik Whitehill, will also be stepping down. However, he has “only” served since 1997! Opportunities abound!

Blessings,

*Carole*



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

They are archived on the ALCM National website

[www.alcm.org](http://www.alcm.org)

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

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





## From the Prez

Kim Cramer

*He is risen! He is risen, indeed! Alleluia!*

I am writing this on Easter Monday as I am coming down from the high of Holy Week and Easter. I pray you were as truly blessed as I was from your worship and musical experiences.

As Region 4 President I have several items to share in regards to our region.

### Region 4 Conference in Portland.

If you have not yet registered, it is not too late! Take time to look at the schedule of happenings. The committee has done a marvelous job of giving us much diversity. From jazz worship to compline at the Rose Gardens; discussions on emerging and alternative forms of worship and the state of worship from the perspective of ELCA bishops and LCMS district president; a new setting of the liturgy by Kenneth DeJong; reading sessions; composing a liturgy and writing hymn texts; a Hymn Festival with a new hymn written by Scott Hyslop and our keynoter Paul Hoffman. I have been saving up my questions for the Planning Center Online and ProPresenter Session as I am in the infancy of utilizing both programs. Be ready Eduardo!

But best of all is being able to spend time with you and hearing your stories. I want to know what is working for you and what your challenges in ministry are. This is our time to support each other and be refreshed. Thank you Portland conference committee for graciously accepting the task of putting together this conference and thank you to Concordia University and St Michael's for hosting us.

### Our Region 4 Newsletter

Our regional newsletter has been the glue for our region for 25+ years under the visionary leadership of Carole Lea Arenson. I personally know the newsletter has been an incentive for people to become members of ALCM. At the end of the year Carole and Erik Whitehill (who does the amazing layout) will be resigning. I cannot begin to express how appreciative we are to Carole for the incredible job she has done and for not being afraid to push us to new heights in ministry. I also want to say a big thank you to Erik for his gift of design and layout which he has so generously given us for so many years.

So what does this mean for Region 4? We need an individual, or individuals, who would be willing to take over the responsibility for our newsletter. The newsletter comes out three times a year and Carole is willing to help in the transition. Please prayerfully consider this opportunity to serve the church at large and play an important role in lives of many music and parish ministers. Not only do we need individuals to take on the leadership role, but as members our help is needed by contributing to the newsletter. We will be discussing this more at our Region 4 meeting in Portland.

### Region 4 Elections

It is time for our regional elections. You will be receiving bios on candidates and ballots in May. Thank you to the past presidents for serving as the nominating committee under the leadership of Norma Aamodt-Nelson. The new officers will be introduced in Portland!

### Face to Face National Board Meeting

Once again we met in January at the ELCA headquarters in Chicago. It is always great to reconnect with the other regions. Plans are being finalized for the 2015 National conference in Atlanta, GA, July 19-23. The 2015 National will be unique in that you will have the opportunity to also participate in the Worship Jubilee of the ELCA. If you have any questions, please feel free to talk with me in Portland.

I am looking forward to Portland for being refreshed and spending time with some awesome Lutheran Church musicians.

May His peace continue to strengthen and guide you,

Kim

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## From the Region 4 Conference Chair

Bill Kuhn

### *Emerging:*

#### **Living and Serving on the Hinge of Change**



Greetings from Portland, Oregon, the Rose City!

We are looking forward to hosting many members of the ALCM in June at Concordia University – Portland and St. Michael’s Lutheran Church. We have an exciting program planned for you that should include something for everyone, from the opening Bach Cantata Vespers to a new musical setting of the liturgy to a newly

commissioned hymn, both tune and text, to reading sessions for choral, organ and contemporary music. These are just a few of the things in store for conference participants.

A few details:

**If you fly into Portland you will not necessarily need to rent a car for the conference.**

If you are staying at the Radisson they have an airport shuttle. If you are staying in Concordia housing, arrangements can be made for an airport pick up. Conference participants staying at the Radisson will either be taken to Concordia’s campus by hotel shuttle or a Concordia van. Most events are either on campus or at St. Michael’s Lutheran Church, adjacent to campus. For the two off campus events, the Bach Cantata Vespers and the visit to the Portland Rose Garden, transportation will be available for those who do not have their own car.

There are numerous eating establishments anywhere from a short walk to a longer walk from campus. There is everything from Subway and Pizza to ethnic to a restaurant whose head chef/owner was featured on Iron Chef America. Maps and directions will be available for attendees. In addition there is a Walgreens and the local Portland version of Whole Foods called New Seasons a short walk from campus. New Seasons also has a deli with breakfast, lunch and dinner items available every day from 8:00 a.m.

**Weather should be very nice in mid-June with temperatures in the mid-70’s with lows in the low to mid- 50’s.**

There is, on average, about a 33% chance of rain sometime during the day in June. Here is a link to a site detailing the typical June weather in Portland - <http://weatherspark.com/averages/31802/6/Portland-Oregon-United-States>.

Our keynote plenary speaker, Dr. Paul Hoffman, will focus on the theme of the conference and inspire us to embrace change in a meaningful way. A number of other interest

sessions are also being planned which encompass introducing new liturgies and worship styles to our congregations, a panel discussion with area ELCA Bishops and LC-MS District President on how they see the state of worship in their regional churches, Karen Ward speaking on the Emergent Church movement and Barbara Bridge giving a workshop on Taizé. Eduardo Charbonnier will also give a workshop on software designed to help you with worship planning and video presentations for worship.

At the present time we have people from eleven states registered for the conference.

We hope that you will be able to join us as we celebrate and learn more about God’s gifts of music, worship, and praise in Portland.

Bill Kuhn, Conference Chair

*Those already registered as of April 1<sup>st</sup> include: Norma Aamodt-Nelson, Dennis Andersen, Arletta Anderson, Janelle Arenz, David Bielenberg, Linda Borecki Wolbrecht, Phillip Brandt, Lorraine Brugh, Susan Carl, Eric Chaffey, Eduardo Charbonnier, Kim Cramer, Carl Crosier, Katherine Crosier, Kenneth DeJong, Phyllis Ernsberger, Marcia Green, Wanda Griffiths, Jerry Gunderson, Darren Hochstedler, Patsy Jackson, Carolyn Kibler, Ron Koch, Walter Krueger, William Kuhn, Nancy LeRoi Nickel, Janis Lord, Jonathan Manchester, Stephen Marshall-Ward, Bob Martinek, Margaret McMillan, Diana Meux, Phyllis Olson, Dr. Evangeline Rimbach, Keith Schenck, Jill Schneider, Milt Snyder, Laurann Taylor, David Teeter, Luke Tegtmeier, Zita Weyland, Chris Winn, Richard Wrye*



## Ask a Pro

Dr. Gregory Peterson

Professor of Organ and Church Music • Luther College, Decorah IA

### *Choral Singing in Namibia and South Africa: Transformed by the Journey*



In January 2006, Luther College from Decorah, Iowa sponsored its first J-Term travel course to Namibia and South Africa. “Choral Singing in Namibia and South Africa” subsequently made return trips in January 2008 and most recently this past January, 2014. The course promotes intercultural exchange through music. Interested students are auditioned and interviewed for 24 spots in what will, hopefully, be a balanced SATB chamber choir. Thus far a total of 76 Luther students have had this experience along with several faculty, staff and alumni of the College. I have had the privilege of leading this trip each time, previously with Dr. Tim Peter, now of Stetson University, Deland, Florida and this year with my colleague Dr. Andrew Last.

Before embarking on January 7, music from the western tradition was rehearsed to be presented along with traditional Namibian and South African music in local languages learned along the way. The choir sings in church services, choral exchanges and concerts, at schools and in hospitals as well as informal settings, including hotel lobbies, restaurants and even taxi cabs! Everyone overwhelmed us with their response to the music. As always, we experienced much astonishment, appreciation and joy in our efforts to learn and present traditional music in local languages, while sharing music from our Midwestern Lutheran tradition of choral singing. Comfort, hope and joy was communicated through song in Lutheran congregations in Windhoek, Namibia, at Onandjokwe Lutheran Hospital and Oshigambo Lutheran High School in northern Namibia, the School for the Visually Impaired in Windhoek and the Old Apostolic Church in Khayelitsha township near Cape Town, South Africa, Eureka Lutheran Church in Elsies River township and even at St. George’s Cathedral in Cape Town among many other places. For this article, Carole Arenson posed two questions:

**What can we, as Lutheran church musicians in the United States, learn from Namibian and South African church musicians?**

**How does the Lutheran Worship Service in Africa differ from ours? Are there any similarities?**



Back in 2010 I wrote the following reflection on my experience in a Lutheran service in Namibia, which will serve as a backdrop to my answers.

“On Sunday, January 10, after boarding our bus at the Hotel Safari in Windhoek, I announced to the group, ‘We are setting out on an adventure – going to church!’ And what a great adventure it was. We arrived at Tanidari Lutheran Church in Katatura, a township outside the city, and were welcomed off the bus with joyful singing by the Tanidari Youth Choir. The bright, airy sanctuary was already filled with worshippers dressed in style. There is so much joy and togetherness that you cannot help but feel a part of it, even with the language barrier. We were welcomed

(con’t on pg. 6)

## Ask a Pro: Peterson, con't.

tenfold by the Pastor and Elders and in the words of the Pastor; it was truly an African, American worship service with lots of 'African noise' and dancing. The sermon and most of the readings were in Afrikaans, translated into English. The liturgy was in Damara>Nama. The sound of a congregation of 800 souls confessing the Apostles' Creed in a language with clicks is really something to behold! We recognized several German hymn tunes including *O Jesulein süß*, attributed to Bach but sung with an African beat – it is the way they sing in this congregation – and it is a genre unto itself. Halfway through the three-hour service, the pastor herself brought in a tray with a bottle of water for each of us. It was a very warm day and she thought the Americans might need some refreshment!"

Tanidari congregation is part of the Evangelical Lutheran Church in the Republic of Namibia (ELCRN), derived from the work of German, Rhenish missionaries in the 1850's. ELCRN is headquartered in the capitol city, Windhoek, and is a church body with approximately 350,000 members.

**On Monday, January 13, 2014, we participated in the Staff Dedication Service at the opening of the New Year in the chapel at ELCRN Headquarters. This service was more formal and included Holy Communion. The clergy were vested and we were told songs with dancing would only be appropriate at the end of the liturgy.**

There was a brass band leading the hymns under the direction of Pastor Paul H. Kisting, Deputy Bishop in charge of worship and music for the church. The newly-elected Presiding Bishop, the Rev. Ernst Gamxamub, was the preacher. He gave a dynamic sermon in Afrikaans (translated on the spot into English by an assistant) about the unity of the church, the involvement of young people and the important role music plays in bringing the church



together in worship. He is known as "the jovial singing Bishop." **Even with a greater formality, the Holy Spirit was present throughout the three-hour evening service and our students remained alert and engaged.** We also sang for this service in 2010. I remember well how the Presiding Bishop at that time, the Rev. Dr. Zephaniah Kameeta (now retired) admonished us to hold ourselves in high esteem because it is how God made us, and to be a living, not dead sacrifice. He said "God does not want dead sacrifices because God is living, not dead" and "the sun rises every day without announcement. Do your work joyfully and without the need for personal recognition." What a message!

The Evangelical Lutheran Church in Namibia (ELCIN) was founded by Finnish missionaries in the 1870's and is headquartered in Oniipa in rural northern Namibia near the border with Angola. ELCIN is a church body of 800,000 members. They recently elected the Rev. Shekutaamba V. V. Nambala as Presiding Bishop. He studied at Luther Seminary in St. Paul, Minnesota and is an expert on Namibian church history. We also had the privilege of spending time with retired ELCIN Presiding Bishop, the Rev. Dr. Tomas Shivute. He studied in Finland and is fond of the music of Bach. In 2010 I had the privilege of accompanying an intergenerational congregation of about 1,000 in the full-throated singing of some 20 hymns, mostly chorales, while Bishop Shivute sat next to me at the Clavinova pointing out the hymn numbers and translating the service so I would know when to play. We made a joyful noise unto the Lord and felt completely at home. Again, the welcome was magnanimous!

There is also a small, all-white Lutheran denomination, the German Evangelical Lutheran Church (GELC) which remains active in Namibia. For the past several years these three church bodies have been merging, a process somewhat reminiscent of the formation of the ELCA in the 1970's and 1980's. Despite some political and theological differences, the process is moving forward and has inspired the Lutheran World Federation to hold its global conference in Namibia in 2017 during the celebration of the 500<sup>th</sup> of the Reformation.

This past January we participated in a Sunday service at the Inner City Lutheran Congregation in Windhoek. This is a fully merged congregation with services in English and two pastors, one black and one white. It is evident the congregation enjoys success, with all the pews being full. There are many families and lots of young people. Care is taken to plan a service that follows a Lutheran order, has lots of congregational singing, a good sermon and fits within a 90-minute timeframe which works better for modern, urban Namibians whose lives and schedules are increasingly busy in much the same way our lives and schedules are full. For the sake of keeping the youth, church leaders believe worship services should be shorter than they often are in Africa.

Namibians are a singing people. They have learned and love to sing many of the same hymns that American Lutherans sing. Much of this singing in the congregation is a cappella, sometimes supported by a keyboard. The gathering time before worship is taken up with singing.

(con't on pg. 7)

## Ask a Pro: Peterson, con't.

It is common for someone sitting in the congregation to begin singing a hymn or spiritual song and then everyone follows, singing in improvised harmony. This usually goes on for about 20 minutes. On five different trips to Namibia, I have never been able to figure out who starts the singing or decides on the songs; it appears to be totally arbitrary!

Eureka Lutheran Church is a “colored” congregation (people of mixed race) in Elsies River, a township on the outskirts of Cape Town, South Africa. This congregation is part of the Evangelical Lutheran Church in South Africa (ELCSA) and is very proud of its long heritage and its choir. The church is located in a tough, crime-ridden neighborhood and many of its members have moved to better areas but still remain active in their home church. We at Luther College have a special relationship with this congregation and its choir, which is directed by Cantor Martin Hendricks. For our time together this past January he planned a musical service with many hymns as well as anthems from the parish choir and our choir with the two choirs combined for the singing of a traditional Lord’s Prayer setting (Baba whetu) and Hope for Resolution by Paul Caldwell and Sean Ivory. What a joyful experience! Afterwards we were served a lavish luncheon in the parish hall. Cantor Martin told me in private that planning the service with the pastor was a battle because he did not want to give up his sermon! Then he said, “My father was a pastor, so I can say that.” An all too familiar situation!

**So, what can we North American Lutherans learn from our Namibian and South African brother and sister church musicians?**

- **It is not always necessary to plan every moment or to lead every song with accompaniment.** The spontaneous singing during “the prelude” feels authentic and heartfelt, giving a strong sense of community and ownership within the worship service. **In fact, Pastor Paul H. Kisting laments the fact that as things become more modern, Namibians are increasingly using the keyboard to accompany hymns. He says this is “killing” the singing.**

- All music in the service of worship is joy-filled and spirit-led whether or not it “fits” the exact theme of the day or takes up more time than is normally planned. It con-

tributes to a special bonding, a connection between people only music can facilitate. Truly a universal language!

- It is sometimes okay to move your body!
- What does it mean to be truly welcoming? Namibian and South African Lutherans do not change or accommodate their customary worship in any way. They do what they do with absolute conviction all the while extravagantly welcoming the newcomer with open arms, sharing of hymnals and Bibles, having a designated translator sit with guests who do not speak the local language and referring to everybody as “my brother” or “my sister.” **They do not sing American songs just because Americans are here.**

- There are no bulletins or screens. Everyone knows what to do.

- Drums are used only occasionally. Lutheran worship in Namibia and South Africa has many similarities with North American Lutheran worship. They follow the historic Lutheran liturgy, although Holy Communion is celebrated less frequently. They sing German chorales and Scandinavian folk tunes as well as English hymns and indigenous music. The sermon is central as are the announcements for the community (sometimes up to 30 minutes). There are choirs of all ages and music leaders. Some differences include the fact that the majority of people of all ages really dress up for church. And, with a few exceptions, they do not watch the clock. And as was stated above, there are no bulletins or screens. Everyone brings her or his own hymnal and Bible. **Sunday is truly the Lord’s Day and it is to be honored. Going to church is really about the gathering of the whole community to worship and honor God and spend time together.**

There is not too much to be generalized about the Lutheran church in Namibia and South Africa except to say the spirit is alive and working. We experienced a vibrant, welcoming church and in each instance the Luther College students rose to the occasion, meeting and greeting people, learning new music and languages, refining their own sound for optimal choral presentation and being humble ambassadors and joyful witnesses truly transformed by the journey.

### *Soli Deo Gloria!*



## Ask a Pro

Bradley Ellingboe



*We had two questions for our choral pro Bradley Ellingboe who is a Professor of Music and the Director of Choral Activities at the University of New Mexico in Albuquerque.*

Two Questions:

### Flat Altos: How can you cure an alto section who seem to continually flat?

There are a variety of reasons for flattening. Without being there, I can only guess at the cause, but here are some things to consider:

- **Can they hear well enough?** Oftentimes our choir lofts are organized in straight lines and our singers can only hear the person on their left or right. Can you change the formation so as to allow people to hear the rest of the notes in the chord?
- **Check their posture.** As a rule people do not hold their music up, and we all know how difficult it is to sing with good technique when their chin rests on their larynx and their diaphragm is crushed by their rib cage.
- **Confusingly, flattening can be caused by both too little air flow and too much.** An under-supported tone will generally be flat and often a “pushed” tone will be flat, as well. Or, most confusingly of all, you may have some singing with too little air and some with too much. Consider having some group voice lessons for your choir. If you do not feel up to the task yourself, contact your local university.
- **Sometimes the key itself is the issue.** For many amateur singers, handling the passaggio is something they have never really been taught to do. E-natural is the passaggio for many altos. This makes C major-- where “E” is the major third of the choir-- and F major-- where “E” is the leading tone-- problematic keys. How many pieces do we have in our libraries in the keys of C and F? Sometimes tuning issues are easily fixed by moving the keys of the pieces. Admittedly this is harder to do with accompanied things. But particularly in unaccompanied things moving things up or down a half-step makes most tuning problems go away. Do not be a slave to the written page... unless of course it is a piece by me.

### The Changing Voice: What should we know about the young male voice in the midst of change? What would help and what could do harm to the young voice?

The changing male voice is a specialized field of study and a bit outside my area of expertise. That being said, I have taught voice for many years and, indeed, was once a young male myself. So, with those caveats expressed, I think the main points are:

**Follow your ear.** If it sounds like it is unhealthy to you, it probably is.

**Listen to them as individuals often.** Their bodies are changing, and usually quite rapidly. A decision regarding what part they should sing, made last month, may not be accurate this month.

**Impart the joy of singing to them and be accepting of what it is they can do at the moment.** We all know we lose a lot of the young men from our choral programs at their onset of puberty. Instead of focusing on what they cannot do, remember to focus on what they can do. And, if they act out a little, they are probably trying to cover their embarrassment. **It’s tough to be a kid sometimes!**

## Welcome New Members!

### Welcome Region 4 New Members!

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#### Colorado

Susan Carl  
Arvada 80007

Marcia Green  
Loveland 80537

#### Oregon

Phillip Brandt  
Portland 97218

Phyllis Ernsberger  
Portland 97230

Linda Borecki Wolbrecht  
Beaverton 97007

#### Washington

Janis Lord  
Vancouver 98660

Stephen Marshall-Ward  
Lynnwood 98087

Bob Martinek  
Vancouver 98684



Jill Schneider  
Pullman 99163

David F. Teeter  
Vancouver 98665

## Around the Region: Love Our City Project

Kim Cramer  
St. Luke Lutheran Church • Mesa, AZ

I am writing in the afterglow of a wonderful Palm Sunday weekend celebration and the last minute preparations for Holy Week and Easter. How ironic to have an uninvited guest appear at our office front door this past week. A rooster!!! He is been very faithful to camp at our front door. We look forward to having the crowing during sunrise worship!!



It's been a very exciting time in our parish the last few months as we have been slowly turning our focus on "Love Our City....Focus on Jesus". I serve as the Director of Music, but as a staff we embrace and are involved in a much bigger picture. I thought I would share some of the impact we have been making in our community.



This past December, our Night in Bethlehem was listed on the 'Top Ten' list of things to do in the East Valley. We had 900+ people on our campus in 2½ hours to experience Bethlehem. The parking lot turned into Bethlehem with various shops and "hands on" experiences. We costumed over 100 congregational members for the various roles in Bethlehem town. We had live animals, seven store fronts (woodworking, pottery, herbs & spices, weaving, bakery, scribe, music). There was also a photo area where people could put on costumes and have their picture taken. The pictures are then sent to them with a thank you note for attending plus a reminder of our worship times.



The first weekend in April we took another step to further our focus by having another weekend entitled "Love Our City." We had 125 people participate in a variety of servant events. Individuals of all age groups painted 600 posts in a city park and on canal bridges, 550 Easter cards were made, a meal was served at St. Vincent de Paul, Child Crisis Center, door to door project for the gathering of children's books, Habitat for Humanity, and a painting project at a local public school. It was an amazing experience for all those who volunteered. Community was formed within the individual service groups and age barriers were crossed in the midst of serving. We now have a regular list of opportunities of service in the community.



(con't on pg. 10)

## Around the Region: Love our City Project (con't.)



The city is starting a “Love Your Neighborhood” program. The intent is to identify neighbors who may need assistance with house repair, painting, etc. The first step will be to put out flyers to our neighbors letting them know of the program. As the needs are identified we will take the next step of assisting our neighbors. We are calling it our “One Mile Ministry”.

As a result of this community serving project, we have had new faces in worship because of the invitations given and the people we all met while “Loving Our City.”

As we rejoice and celebrate in the resurrection, I would like to close with the lyrics of a song written by Kip Fox. (If you are not familiar with Kip, please go to his website [kipfox.com](http://kipfox.com) and check out his contemporary worship music.)



### Children of the Light

words & music by Kip Fox/Carl Cartee  
copyright 2013 Wilt Creative Music/Poison Thorn Music  
ccli #6570732

Love has come  
Breaking like a beacon through the night  
Burning like a fire  
Fear is gone  
Shattered by the one who gave his life  
Let the church arise.

We are children of the Light  
We were once in darkness  
But you have overcome it  
We are children of the Light  
Into every shadow you shine  
We are children of the Light

By your grace  
All who would believe have come awake  
We'll never be the same  
Send us out  
Into every dark and broken place  
We will be the flame

Let your glory shine  
Jesus let your spirit light a spark in us  
Show the world your radiant love

## Around the Region: An Update on Emily Maxson Porter

Interview by Norma Aamodt Nelson



*An update on Emily Maxson Porter, since moving to Gig Harbor, she has been pursuing the visual arts as her primary expression. You can see what she has been up to by checking out her website; included also are a number of fine compositions available for free-use. Emily Maxson Porter was born in 1942 and retired from the organ bench.*

*Here is what she wrote to me about my questions.*  
- Norma

Emily writes...

On my website's home page, if you scroll down to the very bottom of the list of pages, you will find one called "Organ Music." After Augsburg Fortress downsized its organ music publication, and after having no success in finding other publishers even with your very helpful suggestions, I found myself with a large number of organ works which I think ought to be available for those few organists who might appreciate them. Many of them are of a technical and/or intellectual difficulty that it would not make economic sense for a publisher to take on, others are on infrequently used tunes (all tunes are public domain). Rather than let them die with me in 20 years, I decided to put them out for anyone interested to download for free (while still keeping them under copyright).

If you wish, take a look at them and feel free to use them at your church or anyplace else. You might be especially interested in *How Can I Keep from Singing*.

I would also be appreciative if you would share the link with anyone else you think might be interested. Go to [emilymaxsonporter.com](http://emilymaxsonporter.com), then scroll down to "Organ Music" or this link works now going directly to the page, but I cannot guarantee it will forever.

<http://www.emilymaxsonporter.com/links.php?324461>

Emily Maxson Porter  
[emilymaxsonporter.com](http://emilymaxsonporter.com)

### Helping the children of your congregation "Why is it important?" "What do we do?"

These just might be the two toughest questions congregations face in ministering to their children

#### What are you going to do?

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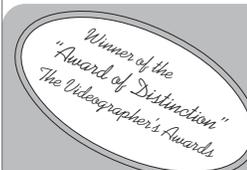
The Association of Lutheran Church Musicians presents

## Empowered to Join the Song

A congregational resource  
to help empower children  
to become and remain  
life-long worship participants

#### Use this video resource for visioning and planning This video can help you empower children:

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- ◆ Shows children leading worship
- ◆ Affirms worship as the heartbeat of human life
- ◆ Gleans valuable insights from:
  - Dr. Anton Armstrong, St. Olaf Choir conductor, St. Olaf College, Northfield, MN
  - Carole Lea Arenson, pastoral musician, King of Glory Lutheran Church, Tempe, AZ
- ◆ Models music for worship:
  - Including an ALCM commissioned work by Carolyn Jennings, composer, St. Olaf College, Northfield, MN
- ◆ Inspires children to worship through song



#### ORDERING INFORMATION

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DVD format with bonus tracks  
including a CD-ROM with supplementary resources



Join us for

# Music in Worship Focus Day

## July 10, 2014

Camelback Bible Church

3900 E Stanford Dr, Paradise Valley, AZ 85253

(part of the AzACDA Summer Conference July 10-12, 2014)

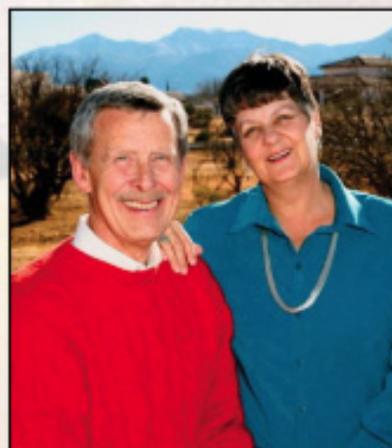
Featured Clinicians:



Dr. Galen Darrough (University of Northern Colorado)



Dr. Bruce Chamberlain (University of Arizona/Trinity Presbyterian Church)



Dave and Jean Perry (Heritage Music Press, Alfred Publishing, GlorySound, Shawnee Press)

- Interest Sessions on conducting technique, commissioning works for your choir, working with instrumentalists, rehearsal techniques for the mature choir
- Music in Worship Reading Session featuring works appropriate for a variety of choirs and occasions
- Let's Talk Shop breakout discussion session on current topics in church music
- On-site discounts for music purchase from Music Mart
- All-conference hymn-sing led by William McConnell, Executive Director of Presbyterian Association of Musicians

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Opportunities to meet and interact with other church musicians from throughout the SW

Early-bird discount and guaranteed reading session packets for those registering by June 5

One-day early registration fee of \$75

Online registration, conference hotel, and additional information available at [www.azacda.org](http://www.azacda.org)

For additional information, contact Elizabeth Schauer at [erschaue@email.arizona.edu](mailto:erschaue@email.arizona.edu)



## WORTH THE READ (I)

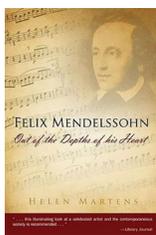


*Editor's Note: This is an eclectic list of reads recommended by six ALCM Region 4 members. Quite frankly it would be easy to assume you will enjoy them all in all their diversity!*

List of Six:

1. **Felix Mendelssohn: Out of the Depths of His Heart and Passion versus Duty**
2. **Wide Welcome: How the Unsettling Presence of Newcomers Can Save the Church**
3. **Encounters with Heaven: Stories of God's Surprising Presence**
4. **Liturgical Mysteries**
5. **The Supper of the Lamb: A Culinary Reflection**
6. **Two Blogs**

*Joy Berg, Region 4 Former President, recommends two books by Canadian author Helen Martens.*



Helen Martens  
**Felix Mendelssohn;  
 Out of the Depths of His Heart**  
 Bookmasters, Randall McKenzie,  
 Ohio, 2009

128 pages  
 ISBN 10: 159977013X / 1-59977-013-X  
 ISBN 13: 9781599770130, \$22.00



Helen Martens  
**Passion versus Duty**  
 WordAlive Press,  
 Winnipeg, MB Canada, 2012

304 pages  
 ISBN-10: 1770693688  
 ISBN-13: 978-1770693685  
 \$20.00 soft cover; Kindle

***Felix Mendelssohn: Out of the Depths of His Heart and Passion versus Duty* are biographies of the composer Mendelssohn.**

These two books are scholarly works, but written in the style of a novel intending to appeal to the “general public” and not only to scholars or Mendelssohn fans. Both books reflect the culture, manners and mores of the 19<sup>th</sup> Century. Both are unique since they do have some Christian content.

The evidence for the books was found in about ten thousand German, French, and English letters, to, from and about Mendelssohn, his family and friends. They are housed in dozens of libraries and archives in nine different countries. Also evidence found in English, German and French printed media of the 19<sup>th</sup> century, as well as address and genealogical books, and police, army, church, hospital, and hotel records. All German and French sources were translated by the author who was fluent in the necessary languages.

**No doubt it would interest Lutherans to learn Felix was born into a Jewish family, but was quietly baptized when he was seven years old in a Berlin church which was a union of Lutheran and Reformed churches.**

At age 15 he was confirmed in the same church, after he wrote a type of lengthy, totally Christocentric, “statement of faith”. Contrary to the opinions of some writers, the Mendelssohn family was not baptized solely in order to enjoy social and economic benefits, although they did accrue it at the time.

Mendelssohn’s knowledge of the Bible was vast. He loved and memorized long parts of the Bible. Some writers have suggested his St. Paul oratorio is proof of the depths of his faith. Others argue the oratorio was deeply personal be-

cause the Mendelssohn family had converted, as had Paul/Saul, the Pharisee.

***Felix Mendelssohn: Out of the Depths of His Heart* is primarily about the early life of the young composer while *Passion versus Duty* is about the latter part of his life.**

The first recounts a romance of Mendelssohn which was totally unknown before the book was written. One of the protagonists in the second is the “Swedish Nightingale” Jenny Lind. She was a Lutheran who was viciously satirized in at least one Swedish newspaper because she assisted Lutheran evangelists who wished to help deepen the faith of Swedish Lutherans, whom Lind openly criticized for their godlessness. At the time her word was less valid because she no longer sang on stage.

***Critics have said:*** Peter Ward Jones, leading Mendelssohn scholar in the UK: [*FMB: Out of the Depths of his Heart*] is a most refreshing approach to an infinitely fascinating man. Doris Lora, professor of music: [Both books] are marvels of meticulous scholarship.

***Word from the author about how and why these books came to be:*** As professor at a university I was expected to do research and publish scholarly articles for learned journals. So on a sabbatical leave in 1980 I chose to go to Oxford, England since I knew there were thousands of “Mendelssohn letters” in private possession there. This resulted in my finding evidence, in those letters, of a romance of Mendelssohn which was totally unknown. So instead of writing scholarly articles, I became interested also in his personal life. I began at least ten books, some almost ready for publication and now deposited in an archive in Winnipeg. I became engrossed in the story of the relationship of Felix with a beautiful aristocratic talented pianist in Munich named Delphine von Schaueroth. While doing the research I also found much about Jenny Lind, a Lutheran opera diva turned oratorio singer. After 20 research trips to seven countries in Europe, England, and New York City I finally had all I needed to write both books now published and more left over.



*Editor's note:* I found Helen Martens’ background interesting and thought you would enjoy it as well. She was born in 1928 in Sagradowka, Ukraine and raised in Canada by parents who were refugees from Ukraine, under Stalinist Russia. While growing up she learned the old German Gothic script which equipped her to translate thousands of German letters. Her focus on Felix Mendelssohn led her to search for autographed letters in dozens of archives and libraries in Germany, Austria, France, the UK, Sweden and the US (Library of Congress and Pierpont Morgan Library). She also found valuable information in journals, newspapers, memoirs of Mendelssohn’s friends and foes, as well as in auction catalogs and genealogies. In all, she made more than twenty research trips abroad and translated many of the over 9,000 letters which she then copied to her computer. She created a three hundred page chronology before she began writing her two biographical books. Helen Martens is now retired and lives in Winnipeg, Manitoba, Canada.

## WORTH THE READ (II)

Randy Knutson, Region 4 Secretary/Treasurer, recommends:



Jessiah Krey Duckworth  
**Wide Welcome:**  
**How the Unsettling Presence of**  
**Newcomers Can Save the Church**  
 Fortress Press, Minneapolis, MN 2013

128 pages  
 ISBN: 978-0-8006-9939-0  
 \$19.00, paperback; \$18.09 Nook

**Wide Welcome is about understanding, welcoming newcomers and making them become part of the local worshipping community.**

Jessiah Krey Duckworth is especially enthusiastic about the catechumenate as a way of doing this very thing as she walks us through new ideas, new terminology and individual stories.

**Duckworth is discussing something church musicians have known for years: welcoming new members into our groups bring new gifts to the whole and changes our groups just by their joining!**

This is a vital thing all church musicians who direct choirs, handbell choirs, and small ensembles learn: we need new members, but in welcoming them, they alter the group dynamic. If you are like me, you have experienced this when you have suddenly acquired a new person who is not the most talented musician, but their presence inspires or enlivens everyone. They have the gift of encouragement, gracious welcoming or personal hospitality which suddenly makes the group come together (likewise, there can be people who are seemingly gifted or strong musically that bring into a group negative or destructive energy).

Duckworth is about helping us understand how congregations can look at what they do positively or negatively to let newcomers come in, grow and help the congregation also grow in new ways. She brings new terms and labels which aid in giving new insights to what we do. She proposes terms that will resonate with Lutherans (since she is one) including *ecclesia crucis*, or church of the cross. Duckworth's vision: **"The ecclesia crucis is a gathered people under the cross, compelled to tend holy spaces where question and promise encounter one another, where faith encounters doubt, hope encounters despair, and love encounters the suffering world."** (pg. 101)

She recognizes newcomers bring their questions and we must listen to them, their concerns and be open to question ourselves and to be moved and changed by our encounters with them. In this way, we will truly welcome them and also ourselves be changed by this encounter. I have been involved with the catechumen process in the last two years and I recommend it highly. It is some of the same fine work Rev. Paul Hoffman, keynote speaker at our Region Conference in Portland, has written about and will discuss. This book gives additional insights into how we can be open and ready in our congregation and in our groups to welcome and retain new believers in Christ.

## WORTH THE READ (III)

Carole Lea Arenson, Region 4 Newsletter Editor, recommends:



Karin J. Gunderson  
**Encounters with Heaven:**  
**Stories of God's Surprising Presence**  
 Outskirts Press, Inc. 2013  
<http://www.outskirtspress.com>

205 pages  
 ISBN - 10: 978-1-4787-0843-8  
 ISBN - 13: 978-1-4787-0797-4  
 \$17, paperback; \$24, hardback  
 (hardback includes companion CD)

**This book can be a vital part of the "tool-kit" for anyone involved in church ministry.**

For those of us in Music Ministry we encounter and counsel people in our groups since they naturally lean on us for help. In my own career I often was the first one called when real trouble hit a family. Sometimes I was rushing to the hospital and praying all the way, both for the family and for personal guidance to offer needed help in a very trying situation. Other times it was dealing with a family member's death after the fact. Grief can adversely affect a young person who sometimes does not know how they can go on living without that special loved one. And they want to know, "Is he/she in heaven now?" Often the honest questions asked are not so easy answers to give. This book can be helpful.

The book is filled with true stories from Karin's eleven years of hospice ministry. She was both a harpist and soloist who saw over 25,000 hospice patients and their families in those years. This book has collected some of the stories witnessing God's presence in the midst of death. Karin has organized them into chapters including titles such as: Divine Intervention, Divine Preparation, The Importance of Forgiveness, Seeing Loved Ones Who Have Gone before Us, Visions of Angels, Glimpses of Heaven, Encountering Jesus and more. Each chapter ends with a "Conclusions" section with helps for personal sights supported by scriptural texts.

How can this book be helpful? When you find yourself confronted with a person's problems dealing with death, sharing one of the many stories can help him or her feel hope. They need to know God will always be available. This book makes a wonderful gift whenever you feel it appropriate.

**And lastly . . . it is "Worth the Read" for your own soul!**

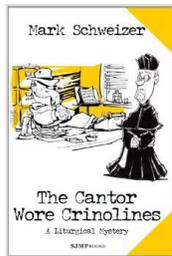
### Addendum



Karin is well-known in Region 4 and the ALCM in general. She is married to Jerry Gunderson who is a former Region 4 President and currently Director of Music Ministry at All Saints Lutheran in Phoenix, AZ. Both their children are also musical. Joy, a recent St. Olaf College graduate, has a degree in Church Music. She has accompanied her mother on numerous tours to churches across the US with their "Message of Hope". (Check our Winter 2013 newsletter - page 11) Ryan is a high school junior who loves composing. (Check Summer 2012 newsletter - page 6)

## WORTH THE READ (IV)

Valerie Hess, Director of Music Ministry at Trinity Lutheran in Boulder, Colorado, recommends: *Twelve Books in the Murder Mystery Series - Liturgical Mysteries* by Mark Schweizer.



Mark Schweizer  
**The Cantor Wore Crinolines**  
 St. James Music Press, Tryon, NC 2013  
 Phone 828/859-0323  
 Toll Free 877/822-0304  
<http://www.sjmpbooks.com>

208 pages  
 ISBN-10: 0984484671  
 ISBN-13: 978-0984484690  
 \$10 - \$13, paperback;  
 99¢ to \$2.99 Kindle & Nook

**These are ridiculous and just perfect for a post-Easter let down.**

While each book can be read on its own, there is an underlying story which begins in the first book, “The Alto Wore Tweed”, and continues throughout each successive volume. I do recommend you read them in order.

The basic gist is that the main character, Hayden Konig, is independently wealthy due to a patent he sold to the phone company years ago. He is also the police chief of the fictional town of St. Germaine, North Carolina. Since he has an undergraduate music degree, he is additionally the organist/choir director at St. Barnabas Episcopal Church. And, to add to the fun, Hayden is also a Raymond Chandler wannabe. Throughout each book, Hayden’s attempts at writing a noir detective story are sprinkled in the mix. It is the stories-within-the-story which gives each book its odd title. Each goofy noir detective story ties into the action in the main mystery as the bodies pile up and Hayden has to occasionally use the gun he keeps in the organ bench.

Everyone, but especially those of us who work in a church, will get a laugh out of Hayden’s attempts to navigate a variety of choir members, clergy, Christian education personnel, church secretaries, altar guild and worship meetings, all the while trying to stay true to the liturgical calendar and, of course, good church music. While some books are better than others, I have laughed out loud more than once while reading one of them. I find the actual mystery itself compelling as well and I look forward to seeing how the regular characters are faring each time a new one comes out.

Oh, but then there is the *Missa di Polly Wolly Doodle*, the Pirate Eucharist, *Elisha and the Two Bears* (an unknown Henry Purcell masterpiece), *The Weasel Cantata*, *The Mouldy Cheese Madrigal*, and the *Banjo Kyrie*, all of which Hayden writes for various circumstances at St. Barnabas. These are also really available from St. James Music Press, in case you find yourself needing to appease a cranky rector or an overly creative Christian Education Director.

**Maybe a gun in the organ bench isn’t such a bad idea after all!**

## The Twelve Books in Liturgical Mysteries by Mark Schweizer (listed in reading order)

*The Alto Wore Tweed* • 224 pages  
 ISBN-10: 0972121129 ISBN-13: 978-0972121125

*The Baritone Wore Chiffon* • 204 pages  
 ISBN-10: 0972121137 ISBN-13: 978-0972121132

*The Tenor Wore Tapshoes* • 240 pages  
 ISBN-10: 0972121145 ISBN-13: 978-0972121149

*The Soprano Wore Falsettos* • 208 pages  
 ISBN-10: 0972121161 ISBN-13: 978-0972121163

*The Bass Wore Scales* • 240 pages  
 ISBN-10: 0972121188 ISBN-13: 978-0972121187

*The Mezzo Wore Mink* • 192 pages  
 ISBN-10: 0972121196 ISBN-13: 978-0972121194

*The Diva Wore Diamonds* • 160 pages  
 ISBN-10: 0972121153 ISBN-13: 978-0972121156

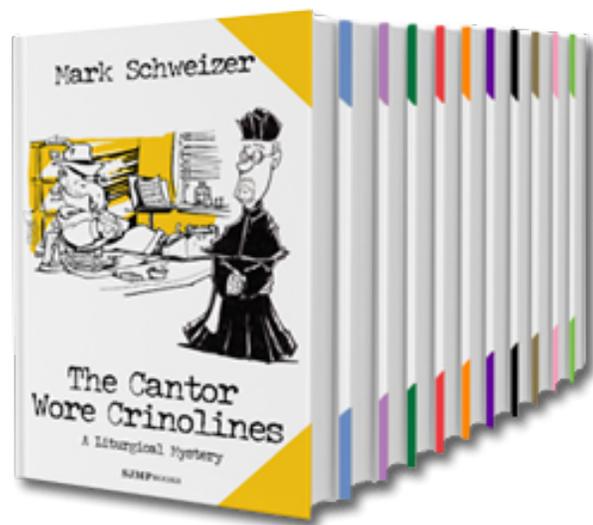
*The Organist Wore Pumps* • 192 pages  
 ISBN-10: 0984484604 ISBN-13: 978-0984484607

*The Countertenor Wore Garlic* • 192 pages  
 ISBN-10: 0984484620 ISBN-13: 978-0984484621

*The Christmas Cantata* • 128 pages  
 ISBN-10: 0984484698 ISBN-13: 978-0984484690

*The Treble Wore Trouble* • 207 pages  
 ISBN-10: 0984484669 ISBN-13: 978-0984484669

*The Cantor Wore Crinolines* • 208 pages  
 ISBN-10: 0984484671 ISBN-13: 978-0984484676





## A Personal Tribute to Ronald A. Nelson (1927 - 2014)

By Carole Lea Arenson



We all had heavy hearts when we heard the news one of God's great servants, Ronald ("Ronnie") Nelson, had died on April 18<sup>th</sup>. There will be many tributes to him for the influences he has had in the music of the church and with musicians young and old. He served as the director of music at Westwood Lutheran, Chanhassen, Minnesota for

thirty-seven years. His accomplishments are many. I want to lift up one of them which directly played out in my life's work.

When I was taking a Music Education Course at St. Olaf College, the class went to Westwood Lutheran Church to witness Ronald in action teaching music to elementary children. He felt children needed to be taught how to read music so they could participate in worship. At the time we were amazed this could be happening in a church setting. It never entered my mind that "a seed had been planted"!

After graduation I taught music for a number of years before joining a mission church in Arizona. I was asked if I would volunteer to direct a children's choir. Actually what was asked of me was to find something "cute and easy" for them to sing. In other words – "Instant Gratification" was alive in the 1970s as it continues to be today. The music educator in me wanted more for the children. In a few years I was hired as the Director of Music Ministry to build a music participation program for all ages. Ronald's seed sprouted and I took on the task of writing a music learning curriculum for the children at King of Glory Lutheran Church in Arizona. It developed into eleven levels of comprehension taking a child five to six years to complete. Like Ronald, I served the church for over thirty years. I credit him with influencing my choice of careers by pointing out how important children are in church. What a beautiful gift he gave me!

Many of you know Ronald Nelson as the composer of setting two in the Lutheran Book of Worship. His post communion canticle/sending hymn, "Thank the Lord", surely must have been written with children in mind. Children loved the infectious tune supporting the joyous text and the wonderfully placed "with shouts". I cannot think of a better way to give God thanks for this faithful Christian then to sing:



*Note: On April 12, six days before his death, Augsburg Fortress released Volume 4 of Ronald A. Nelson's "Easy Hymn Settings for Organ."*

### Showcased New Liturgy (con't.)

congregations who do not celebrate Eucharist in every service. This setting does ask the liturgist to sing the majority of the text, with a refrain sung by the congregation (or assembly).

**Finally, I sought to write a service where the music was joyful**, perhaps a reflection of my own lack of joy in singing some elements of other settings. Worship music should be of celebration. Hymns are often thematic to the coordinated service.

So...the new setting, I am told, will be published in the Augsburg Fortress series "Assembly Required" – Volume III. It is scheduled for release this summer of 2014. I trust it will serve as a vehicle for assemblies in formal and informal settings of worship.

Blessings to all who seek to find good music for their congregation's voice of praise.

Kenneth L. DeJong

### Mark Your Calendar

**2014**

*May 24*  
 Regular Registration Deadline

*May 25*  
 Late Registration for Portland Regional

*June 15 - 18*  
 ALCM Region 4 Gathering  
**Emerging: Living and Serving on the Edge of Change**  
 Portland, Oregon

*October 15*  
 Final Deadline for Newsletter Submissions

**2015**  
*January 15*  
 Final Deadline for Newsletter Submissions

*July 19 - 23*  
 ALCM National Gathering  
**Called to be a Living Voice**  
 Atlanta, Georgia



ASSOCIATION OF LUTHERAN CHURCH MUSICIANS

# 2014 REGION 4 CONFERENCE

## June 15–18, 2014

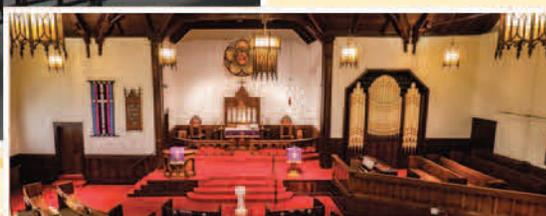
**ALCM** Concordia University • St. Michael's Lutheran Church

### *Emerging: Living and Serving on the Hinge of Change*



Sanctuary | St. Michael's Lutheran Church

- Opening worship: **Bach Cantata Vespers**, St. James Lutheran Church, Portland
- **Rev. Paul Hoffman**, plenary speaker
- Introducing a new musical setting of the liturgy by **Kenneth DeJong**
- Premiering a new concertato by **Scott Hyslop** and local poet **Kristine Kuhn**
- Hymn festival featuring organist **Walter Krueger** and choir director **Professor Kurt Berentsen**
- Workshops
- Choral, organ and contemporary music reading sessions



St. James Lutheran Church sanctuary



Rev. Paul Hoffman

#### Registration Rates

	Postmarked
By 4/1/14	After 4/1/14
\$250	\$275 ALCM active member
\$295	\$320 Non-ALCM member (includes one year ALCM membership)
\$125	\$125 Student ALCM member
\$145	\$145 Student non-ALCM member (includes one year ALCM membership)

Single-day registration: \$125/day

#### Optional 2½-hour cruise aboard *Portland Spirit*

\$68 Dinner (choice of entree, salad, bread, dessert, coffee/tea. Gratuity included.)

\$40 Sightseeing only

#### Conference Housing

##### Radisson Hotel

\$89/night, includes breakfast buffet

##### Concordia University 3-night package (Sunday-Tuesday)

Single: \$135

Double: \$96/person

Triple: \$81/person

For further information and registration, visit [ALCM.org](http://ALCM.org).