

ASSOCIATION OF LUTHERAN CHURCH MUSICIANS Region IV Newsletter

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The Association of Lutheran Church Musicians's Region IV Newsletter has a circulation of 12 states: Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Oregon, Nevada, New Mexico, Utah, Wyoming; Three Canadian Provinces: Alberta, British Columbia, Saskatchewan; Australia and New Zealand. It is also sent to 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.

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Progress Update on the Gathering in Boulder

Gathering Steering Committee



We are often asked, "How is the Boulder Gathering coming together?" We decided an update would be appreciated.

I. Much information has already been publicized including:

The invitation to come to the Gathering located in exquisite Boulder, CO entitled: **FAITH: A Compass for Leaders.** By now we hope you know you are indeed invited!

Three Keynoters and another almost 20 presenters are ready to finalize their travel plans.

Three Stellar Keynoters:

Theologian



Dr. Ted Peter
Pacific Lutheran
Theological Seminary

Worship Innovator



Sally Morgenthaler
Teacher, Author

Musician



Dr. Gregory Peterson
Luther College
Professor/Organist

The Venues are set.



1st Congregational, Boulder, CO



Trinity Lutheran, Boulder, CO

Progress Update (con't.)

The hour by hour schedule is now available on our website:

www.region4boulder.org

II. Seven things you may not know: (which delight us!)

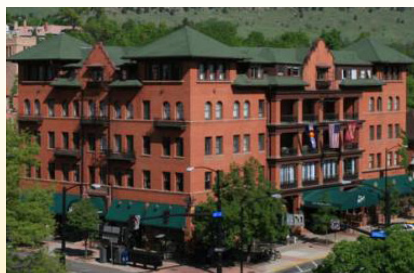
1. Mark Kjos of Kjos Music sponsored Bradley Ellingboe and supplied music for the Choral Evensong.

A choir of 50 Boulder singers has been gathered and will spend 5 hours in rehearsal with Dr. Tim Snyder before Brad comes for the final rehearsals and the Gathering. In addition to directing the choir, he will present a New Music Choral Reading Session, direct an Alice Parker Style "Sing" and present the Focus: How to turn a Hymn into an Anthem with Tom Keesecker. Brad will also lead us in singing his arrangement of



Song of Simeon during the Choral Evensong.

2. An Elegant Social on the mezzanine of the beautiful restored 1909 Victorian Boulderado Hotel across the street from our venues is a gift. This is made possible by generous donations from Joe Keith at our Gathering Music Store, Music Mart of Albuquerque, NM and David Salmen, Salmen Organ Company in Wessington Springs, South Dakota plus some smaller donations. One of our college students, Joy Gunderson, will play the harp to add ambience to a very special place filled with all the ALCM special people!



3. The Chautauqua Evening had to be scheduled before we knew what the program would be. We are delighted to inform you it will feature two pieces by Brahms: Violin Concerto with Kyoko Takezawa, violinist, and Symphony # 1. Michael



Christe marks his 10th Anniversary as Music Director of the Colorado Music Festival. The concert is free if you sit on the grass or \$40 for a discounted inside seat (see registration form).

4. College Student participation has been a "dream" we "hoped" would happen. We are pleased to announce it is happening. The Boulder churches are finding four nights of free bed and breakfast. And...the students are beginning to register. To date we have students representing Luther College, St. Olaf College, American University, Northern Arizona University, Pacific Lutheran Theological Seminary and more students are expected. It isn't too late to encourage the student you know to attend.

5. Publishing Houses are facing difficult and uncertain times so we wondered if they would supply us the requested copies. We are grateful to both Choristers Guild and Augsburg for supplying us music for the Pre-Gathering Children's Choir. For the three choral reading sessions plus handbell and organ sample copies these are the publishers we know to date: Alfred, Augsburg, Beckenhurst, Belwin, Choristers Guild, Concordia, Fitz Simons, Flagstaff, Harold Flammer, GIA, Glory Sound, Heritage Press, Hinshaw, Hope, Kjos, Mark Foster, Monarch, Morning Star, Oxford, Pavane, Plymouth, Roger Dean, Sacred Music Press, plus more I'm sure. If you know any staff member of these houses, please express your thanks.

6. African Choral Music will be an added treat. Dr. Gregory Peterson spent last January in Namibia and South Africa teaching the J-Term with 24 Luther students. They shared choral music from our tradition with Africans sharing their choral music. Three worship pieces will be used during the Gathering with Gregory helping us. (see page 6 for his article)

7. Early Registrants are listed on page 10. It always interesting to see who else is coming. This list is obviously not complete!

See you in Boulder!

On behalf of our hard working Steering Committee: Carol Churchill, Dr. Joy Berg, Kim Cramer, Jerry Gunderson, Valerie Hess, Thomas Keesecker, Gerry Luethi, Dr. Timothy Snyder, Helen Thoenes, and Erik Whitehill

To Register:

Download Registration Form: **www.region4boulder.org**

OR Register Online: **www.ALCM.org**

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From the Editor

Carole Lea Arenson
Region IV Newsletter Editor



This is the first issue which is only available digitally. During the Region IV Business Meeting at the gathering in Boulder we will discuss the Region IV Newsletter and its future. If you can not attend and have some opinions on the subject, please do email me: carole.arenson@cox.net and I will relay your thoughts.

There is much information packed into this newsletter. The Gathering in Boulder is a major event for the region and is represented with an update, list of registrants to date and more. You can always go to the gathering website for additional information. www.region-4boulder.org

There are many authors in this issue. We have two articles centering on Africa's music and worship: *Out of Tanzania* by Norma Aamodt-Nelson and *Choral Singing in Namibia and South Africa* by Gregory Peterson. Considering there are more Lutherans in Africa than in the United States, this may be a good time for us to listen and learn how they joyfully worship and connect with God. We also have an article about 'Norwegian Lutheran A Cappella Singing' with the *Nidaros Cathedral Boys' Choir* from Trondheim, Norway.

Bryn Cannon, a former student music secretary and now a Church Music Coordinator, has written a "must read" article for all who work in the church in what often seems an ever-changing climate. She wrote it for someone taking a new position as "Worship Leader", but there is "food for thought" for each of us.

Norma volunteered to be a "Roving Reporter" and conducted a member interview with Omaldo Perez. Do read the article and, if possible, send him an email welcoming him to Region IV.

We try to introduce new members and share news of our region. This only happens when you share the information with me. Keep it coming!

If you feel you missed a newsletter, go to the national website www.alcm.org and click on the link to regions, located on the lower right of the screen. A number of Region IV Newsletters are archived for you to read.

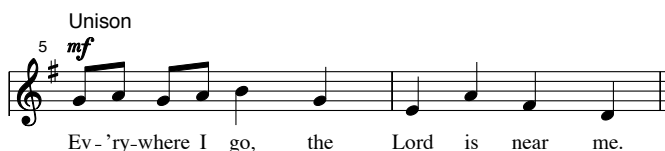
Our next issue is scheduled for the fall. Deadline for articles is October 15th. Let me know as soon as you have an inclination to share an article.

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From the Desk of the President

Norma Aamodt-Nelson
ALCM Region IV President



Everywhere I go the Lord is near me...



The above text from Natalie Sleeth's anthem, well-known by children's choirs, often runs through my mind as I jog, vacuum, and even when I'm driving. Catchy tune, wonderful text with valued promises of God's presence. I even remember how helpful it was to me 24 years ago when my father died; the news of his death came right after a children's choir rehearsal, and I remember humming

the anthem as I traveled the great distance to his funeral. It brought comfort and sustained me during the pain.

The texts and tunes we teach our children are all important in their faith formation. Don't you wonder what songs will become the beloved *Old Rugged Cross* or *In the Garden* requests for future funerals & memorials? Will it be *Shout to the Lord* or *Blessed be your Name* or will it be *Praise to the Lord*, *Amazing Grace* or *Cantad al Señor*?

Kudos to all who are teaching children to lead the *Kyrie Eleison*, usher, serve communion elements with dignity, and lead the prayer of the assembly as assisting ministers. Kudos to all who are able to teach children to sing with proper breathing and posture plus continuing to keep quality repertoire in their hands. Kudos to all who continue to have the patience to accompany school contests for beginners, to help tune their strings, and show children how to play a "C" on the plastic recorder.

I look forward to seeing you in Boulder and sharing ALCM-time together!

Never will I fear for the Lord is near everywhere I go...

New Worship Leader? What about the Congregation's Culture?

Bryn Cannon
Ministry Coordinator for Instrumental Music
University Presbyterian Church • Seattle, WA

Imagine a thriving urban church: a block from the university, 1000 students every Tuesday night for Bible study, five services on Sunday, hundreds of youth, and new programs every time someone has a good idea... Concerned about the immigrant family you just met who can't get work because they don't speak English? Voila, the free Language Institute is created. Want a new contemporary worship service? Just ask and you get a completely volunteer music team of 40, including several composers.

Now imagine that this church goes through several major changes. First, the beloved senior pastor leaves. Then the youth pastor on leave with his sick toddler doesn't come back after his son dies. Next to go is the contemporary worship director. Meanwhile, the economy is struggling. Tithing is down and the new senior pastor must lay off 15% of the staff. In the end, half of the most visible leaders of the congregation are gone. Change is hard.

So, what if you are the new worship leader?

I hope you recognize the potential for disaster here. Our new director did not, and it was a tough time for him and everyone else. For several months, our sanctuary did not live up to its name.

The most painful lesson learned is this: Pay attention to culture. You have to know about the congregation before you do anything else: the community history, likes and dislikes, traditions, and style. Change is often good, and you might have talent, experience, and some fabulous ideas, but if it doesn't fit with the culture of the congregation you will fail. Here are some specifics:

1. Ask questions. Ask again later.

The first thing you should do is have lots of conversations with co-workers, volunteers, and people in the congregation. During these conversations, your job is to listen and ask questions, not to talk about yourself, your ideas, or your past. This is your chance to learn about the culture, and you can't move forward until you do this.

(con't. pg. 5)



New Worship Leader? (con't.)

However, don't assume that the first round of conversations is enough. You may not have understood, and sometimes people just don't know what to tell you. For example, at our services the lead vocalist would always begin with "Welcome to worship! Please stand with us and sing our opening song." At our new director's former church, no one ever told the congregation to sit or stand; they did as they pleased. That first Sunday was very awkward, as was every Sunday until he finally accepted this part of our culture.

Eventually, our new director created an advisory group (members, musicians, elders assigned to the Worship department) which meets once a month to help him talk through where we're headed and how we're going to get there. Wise move.

2. Promote others.

Find out who the natural leaders are on your team, get to know their particular strengths, and then use them.

There are two reasons for this. First, during times of transition, continuity is really important. A woman in our congregation once commented that it was so great to see "the home team" every week.

Second, there is quite likely some anxiety among your musicians since the leadership has changed. Championing the current leaders in the group reassures them their roles are recognized and still valued. Not doing so gives them the opportunity to drop out of the group at a time when you need them to help smooth the transition.

3. Introduce new things slowly.

I hesitate to say this because it seems so obvious to me, having grown up in churches where this was always done well. However, in the first service our director planned, every single song was new to the congregation. The floodgates of criticism were opened that week!

Let me tell you that most congregations will revolt if you do this. Pick one new song, and then do it every week for a month. If you are leading a relatively young and adventurous congregation, you might be able to introduce two new songs at a time.

The downside to this, of course, is you're going to have to learn the music the congregation already knows, and how it is traditionally done (keeping in mind that "how" you do it is almost as important as "what"). This is an opportunity to promote your key players; let them lead. (See #2 above.)

4. Find the balance between honoring the past and not letting it determine the future.

Our new director talked about changing the contemporary service from a "pond" into a "river". Sounds good, but what he really meant was changing everything the congregation cherished at a time when we were all weary of change. For years we had ignored most new contemporary music in favor of original compositions created by our own team. Before bringing in his own ideas, he needed to develop a healthy respect for where we had been. He didn't, and his ideas – mostly very good – were rejected until they came from a shared vision of where we were headed.

In the end, your humility and openness will likely be as important for success as your leadership skills and musicianship. You're in this new position because God wants you there, and "What does the Lord require of you but to do justly, to love mercy, and to walk humbly with your God"? (Micah 6:8, NKJ)



Bryn Cannon has worked as both a musician and organizational development consultant. She is currently Ministry Coordinator for Instrumental Music at University Presbyterian Church in Seattle, WA. Bryn studied viola at Eastman before getting a master's degree in Counseling Psychology.

Editors Note: Bryn was my music secretary at King of Glory Lutheran Church when she was in college at Arizona State University in Tempe, AZ.

Choral Singing in Namibia and South Africa

Gregory Peterson, Assistant Professor of Music
Luther College • Decorah, IA

Editor's Note: At the "Gathering in Boulder", July 11-15, Gregory Peterson will teach us three worship songs from his African journey: *Esimano olyaHe* (Gloria), *Baba wethu* (Lord's Prayer) and *Ehambelelo* from Ongumbiro Mass (Sending song).



On Wednesday, January 6, 2010, twenty-four students from Luther College in Decorah, Iowa embarked on a three-week January Term travel course: "Choral Singing in Namibia and South Africa" (Music 239). The course, directed by Dr. Timothy Peter and Dr. Gregory Peterson of the Luther College Music Department, was first taught in 2006. It is designed to build bridges through song plus promote intercultural exchange and learning through music. Students, representing various academic majors, joined the course by vocal audition. Deeply committed to the choral art, these young men and women quickly formed themselves into a high caliber chamber choir. The entourage also included Ann Sponberg Peterson, Director of Development for Principal Gifts at Luther College and Paula Meier, Chair of Luther's Board of Regents, along with her husband Kurt and daughter Ellie.

Congregations and audiences overwhelmed us with their response to the music! We experienced much appreciation and joy in our efforts to learn both present traditional Namibian and South African music in local languages, while sharing music from our Lutheran tradition of choral singing. The comfort and hope communicated through song took us from Lutheran congregations in Windhoek, Namibia to Onandjokwe Lutheran Hospital and to Oshigambo Lutheran High School in northern Namibia. We continued on to the Nyanga Zolani Center and township congregations near Cape Town, South Africa, to the Evangelical Lutheran Church and St. George's Cathedral in Cape Town. The singers and listeners together celebrated a world culture of peace.

Upon returning to campus, the group presented a concert on February 5 which included both Western and African choral music. Also students shared some reflections from their travel journals and a slide show. A professional DVD was produced from the concert. Here is portion of my personal reflection:

On Sunday, January 10, after boarding our bus at the Hotel Safari in Windhoek, Namibia, 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 Tani-dari Lutheran Church in Katatura and were welcomed off the bus with joyful singing by the Tani-dari Youth Choir. The bright, airy sanctuary was already filled with worshippers dressed in style. There was so much joy and togetherness that you can't help but feel a part of it, even with the language barrier. We were welcomed tenfold by the Pastor and Elders. In the words of the Pastor; it was truly an African - American worship service with lots of "African noise"

(con't. pg. 7)





and dancing. The sermon and most of the readings were in English, translated into Afrikaans. 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 and it is a genre unto itself. Halfway through the three-hour service, the pastor herself brought in a tray carrying a bottle of water for each of us. It was a very warm day.



Tani-dari 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 Windhoek and is a church body with 300,000 members.

At our group discussion later that day, there was much appreciation expressed for the welcome extended to us in the spirit-filled worship. We talked a lot about music, worship and hospitality. One of our students, Taylor Bergen, made a particularly apt observation by suggesting that through music adopted from the culture of their oppressors and made their own, Namibian Lutherans truly practice forgiveness and reconciliation.

We received an impromptu invitation to participate in the Dedication Service at the opening of the school year, Monday evening January 11 at ELCRN Headquarters. It was one of the more remarkable events of the course. This was a more formal service of Holy Communion where we saw pastors wearing vestments and learned that songs with dancing would only be appropriate at the end of the liturgy. There was a brass band leading the hymns and several choirs, including ours, offering songs. Certainly the highlight of this nearly three and half hour service was the sermon by Bishop Dr. Kameeta, who assured us that the Spirit of God was truly in the room. I'm

not sure I've ever seen a more engaged group of college students. Dr. Kameeta admonished us to hold ourselves in high esteem because that is how God made us, and to be a living, not a dead sacrifice. He said "God does not want dead sacrifices because God is living, not dead" and "the sun rises everyday without announcement. Do your work joyfully and without the need for recognition." Dr. Kameeta spoke in English, translated line for line into Afrikaans by an ebullient pastor, W. Pieters, who without missing a beat, would switch into English when Bishop Kameeta got off script and lapsed into his native Afrikaans. We later learned that Pastor Pieters spent two years in Dubuque, Iowa studying at Wartburg Seminary. It felt like a homecoming.

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. ELCIN is a church body of 800,000 members. At Gloria Dei Lutheran Church in Ongwediva on Sunday, January 17, we were once again warmly welcomed as family by Pastor Joseph Avia and Bishop Dr. Tomas Shivute, Presiding Bishop of ELCIN and also Bishop of its western Diocese. Bishop Shivute studied in Finland and is fond of the music of Bach, which is why we prepared the chorale "*Break Forth O Beauteous Heav'nly Light*," for which he was most grateful. I, as was the case in 2006, had the privilege of accompanying this intergenerational congregation of about 1,000 in the full-throated singing of hymns, nearly 20 that morning, plus our choir joined in singing, sharing music along with three other choirs of the parish. Some of our students also sang as small groups, songs prepared with their host families during the previous evening. We made a joyful noise unto the Lord and felt completely at home. Their welcome was so magnanimous that both the pastor and bishop gave up the pulpit asking for someone from our group to preach. And so Ann Sponberg Peterson took the nod and delivered a heartfelt message based on Romans 12: 1 and 2, "*I appeal to you therefore, brothers and sisters, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. Do not be conformed to this world, but be transformed by the renewing of your minds, so that you may discern what is the will of God – what is good, acceptable and perfect.*" Her sermon was translated on the spot line for line into Oshiwambo.

Intercultural exchange through music is the crux of this course and we experienced it in full force at Eureka Lutheran Church in Elsies River, Cape Town, South Africa on Sunday, January 24. Along with a group of Swedish church musicians conduct-

(con't. pg. 8)



ed by Anders Nyberg, in South Africa on a trip with a similar mission to ours, the large, well-prepared Eureka Parish Choir and congregation, we sang in English, Swedish, Afrikaans and Zulu. Each choir shared songs. It was thrilling to hear the Eureka Choir sing about the journey of the Magi. The sound of the Swedes singing the folk hymn from Dalarna, *Bereden väg för Herran*, brought tears to my eyes. And as they did so often, our students won every heart in the room through their music and singing in a local language. Anders led the congregation in his setting of the Lord's Prayer, *Baba wethu*, teaching it to us on the spot, inviting us all in. Music was the Word that day and at the end of this choral service, the pastor could only add in lieu of a sermon, "I'm happy and I'm saved!"

Coming full circle, we participated later that day in Choral Evensong at St. George's Anglican Cathedral in Cape Town. We were asked to join the cathedral choir for the service music, which really put our students' sight-reading and musicianship skills to the test. We only had two brief rehearsals on the *Magnificat* and *Nunc Dimittis in C* by Sir Charles Villiers Stanford and the various responses, psalms and hymns for this solemn high service. The Diocese was installing its first lay Canon, a black woman, and so the arch bishop was present. It was a big deal. Following the organ postlude, our choir was invited to sing four anthems from the chancel steps. Imagine my surprise when I stepped out to conduct the first anthem to see the Rev. Desmond Tutu greeting somebody in the front pew. Both Tim and I shook his hand and on we went and he stayed to listen. It was a pretty big deal!

There is not much to be generalized about the 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, our 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.

In conclusion, the sublime scenery – endless skies, desert sands, warm ocean waters and majestic animals – remains evergreen in our memories. But it is the people and their indomitable spirit that is etched in our hearts forever. "Thank you, dear Lord, for uniting us, America and Namibia [South Africa.]. Thanks be to you, Lord, thanks be to you." (Yaloo-Omuwa we tu hanganitha, America na Namibia [South Africa]. Twa pandula, Omuwa twa pandula. Written for Luther College singers by Johanna Amunkete-Nambiga and taught by Simeon Amunkete at ELCIN-Hosianna Parish, Windhoek, Namibia, January 10, 2006).



Dr. Gregory Peterson joined the music faculty of Luther College, Decorah, Iowa in September of 2005, returning to his alma mater. At Luther he teaches applied organ and church music, conducts the Luther Ringers and serves as College Organist and Cantor to the student congregation, playing for daily and Sunday chapel in the College's Center for Faith and Life on the 42-stop mechanical action organ by Robert Sipe. He has been a dedicated and expert professional church musician for more than twenty years. He served the historic Old South Church on Boston's Copley Square as Organist and Minister of Music from 1997-2005. At Old South he directed the Old South Choir and Old South Ringers and performed regularly with the Old South Brass, Organ and Timpani Ensemble including the ever-popular annual First Night Concerts on New Year's Eve. Prior to his appointment in Boston he was Christ Chapel Organist and Visiting Assistant Professor of Music at Gustavus Adolphus College in St. Peter, Minnesota.

He was ALCM Region IV president before serving as National President from 1997-2001. He will serve as one of the three Keynotes at Region IV Gathering in Boulder with the theme FAITH: A Compass for Leaders.

Region IV Member News



Bill Wells who was a “Region IV Roving Reporter” for many years has been ordained as an Episcopal priest. It was an eight year journey culminating in a two hour service at St. John’s Episcopal Cathedral in Los Angeles, California. It was an ecumenical event of sorts with Rev. Murray Finck, Bishop of the ELCA Pacifica Synod, being one of his presenters. Bill had spent time at UCLA Medical Center and the University of Minnesota as a hospital chaplain before being ordained in California. Congratulatory notes can be sent to: bill3180@aol.com

We Remember and Give Thanks for the Lives of:

Luise Engelhardt, an ALCM member for many years, who passed away on January 13, 2010. She was organist at Christ the Shepherd Lutheran Church in Altadena, Ca.



Neil A. Kjos, Jr., the innovative second-generation owner of Kjos Music Publishing who died at the age of 78 on December 8, 2009. The Neil A. Kjos Music Co. was established by Mr. Kjos’ father in Chicago in 1936. Originally it had both publishing and retail sales. In 1968 he assumed leadership for the company from his father, Neil A. Kjos, when it was located in Park Ridge, Ill. In 1973 he moved his family of four and the family business from suburban Chicago to San Diego. He was a tireless promoter, whether it was traveling by car and trailer or crossing the world to open international markets to promote Kjos products.

Neil A. Kjos, Jr.’s survivors include his wife, Barbara, and their two sons, Mark and Tim Kjos of La Jolla, CA; a sister, Bea Gonzalez of Washington; a brother, John Kjos of Colorado; and four grandchildren.

A Welcome from Boulder!

Tim Snyder, Local Host Chair

We warmly welcome you to our home town!



Located in the foothills of the Rocky Mountains, just 35 miles northwest of Denver, Boulder is home of the University of Colorado's main campus and the National Center for Atmospheric Research. Known for its natural beauty, Boulder sits at 5,430 feet above sea level and is surrounded by a greenbelt of city parks and open spaces.

Boulder’s July climate is usually dry, though afternoon thunderstorms occur—usually followed soon by blue skies. Contrasting with the warm daytimes (average July temperature is 88°F) are the nights, which are noticeably cooler and often feel rather chilly. If you are out and about in the evening for a stroll on the Pearl Street Mall (our beautiful downtown pedestrian mall of shops, galleries, restaurants and street performers) you will likely need a pullover or jacket.

Our Tuesday evening outing will be located at the base of Boulder's Flatirons, at Boulder’s stunning Chautauqua Park. On the National Register of Historic Places, the Colorado Chautauqua comprises twenty-six acres of land on which are situated many historically preserved structures dating from the 1890’s. Boulder’s Chautauqua Auditorium has been voted one of the top ten places artists love to play because of its superior acoustics and intimate feel. The Colorado Music Festival, one of the leading summer music festivals in the United States, was founded in 1976 by the Vienna-born conductor and violinist, Giora Bernstein. The CMF presents an annual summer season of concerts at Chautauqua performed by the professional CMF Orchestra, visiting artists and ensembles. The festival runs from June to August with a repertory encompassing both world music and traditional classical music. Under the musical direction of Maestro Michael Christie since 2000, our ALCM evening at Chautauqua will feature the Brahms Violin Concerto and Symphony No. 1 performed by the CMF Orchestra and guest violinist Kyoko Takezawa. You will not want to miss it! See you in beautiful Boulder!

Look Who is Coming to the Gathering in Boulder!

Norma Aamodt-Nelson
Lynwood, WA

Katie Adelman
Scottsdale, AZ

Carole Lea Arenson
Tempe, AZ

Christine Barnett
Anchorage, AK

Evan Becker
Colorado Springs, CO

Joy Berg
Edmonton, AB Canada

Marcia Bollman
Highlands Ranch, CO

Marshall Bowen
Burbank, CA

Carol, Churchill
Redmond, WA

Kim Cramer
Mesa, AZ

Gretchen Crandall
Oro Valley, AZ

James Crandall
Oro Valley, AZ

Katie Deaver
Decorah, IA

Sharon Dennis
Gainesville, VA

Karla Devine
Manhattan Beach, CA

Bradley Ellingboe
Albuquerque, NM

Fredrick Frahm
Rio Rancho, NM

Maria Frame
Richland, WA

Shauna Frechette
Wetaskiwin, AB Canada

Marcia Green
Loveland, CO

Jerry Gunderson
Phoenix, AZ

Joy Gunderson
Northfield, MN

Valerie Hess
Boulder, CO

Sara Hiller
Tempe, AZ

Devon Howard
Scottsdale, AZ

Amy Hrubes
Redmond, CA

Helen Iverson-Metzger
Twin Falls, ID

Melissa Johnson
Boulder, CO

Tom Keesecker
Billings, MT

Crystal Kerr
Fort Collins, CO

Winilue Klein
Colorado Springs, CO

Ronald Koch
Gilroy, CA

Larry Kochendorfer
Edmonton, AB Canada

Joan Kuehn
Colorado Springs, CO

James Johnson
Columbia, SC

Dennis Larson
Greeley, CO

Gladeane Lefferdink
Boulder, CO

Janis Lord
Vancouver, WA

Gerry Luethi
Boulder, CO

Doris MacDonald
Gainesville, VA

Virginia Martin
Livermore, CO

Margaret McMillan
Chico, CA

Sally Morgenthauer
Centennial, CO

James Myers
Aurora, CO

Barb Nelson
Overland Park, KS

Kinna Nordstrom
Gilbert, AZ

Jan Osburn
Lafayette, CO

Ted Peters
Berkeley, CA

Gregory Peterson
Decorah, IA

Ann Sponberg Peterson
Decorah, IA

Barbara Ritchie
Robins, IA

VeeAnn Sattler
Englewood, CO

Jane Sawyer
Boulder, CO

Marty Schaefer
El Cerrito, CA

Pamela Schaefer
El Sobrante, CA

Tim Snyder
Boulder, CO

Carrie Stadtmueller
Fort Collins, CO

Helen Thoenes
Oro Valley, AZ

Taylor Thoenes
Oro Valley, AZ

Olivia Tremblay
Loveland, CO

Kay Wehofer
Colorado Springs, CO

Zita Weyland
Morgan Hill, CA

Erik Whitehill
Tempe, AZ

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Out of Tanzania

Norma Aamodt-Nelson
Region IV President



When my church granted me a staff-sabbatical, I asked to take it in “chunks”. For part of it I decided to join my pastor and another congregational member on a trip to Tanzania this past October. Everyone told me that travel to third-world countries can be life-changing, but I wasn’t really sure what to expect. I just knew I wanted time to experience as much of the culture as I could in a variety of settings. I’ll never forget my emotions upon arrival at Kilimanjaro airport the first night after 18 hours in the air. I was greeted by warmth and very little light, enveloped by smells associated with the abundance of flowers and vegetation, of seeing a yellow moon and stars, people walking along the side of the road in complete darkness, pushing bikes and wagons (where were they going?). I remember dissolving into tears.

After a safari, time for market-shopping and sight-seeing, the three of us journeyed to Bukoba (on the northern tip of Lake Victoria) where we began our stay. We were observing the work of Huyawa, a church-sponsored organization which cares for the well-being of Aids orphans in the Kagera region of Tanzania. Emotions ranged from sorrow to joy as we traveled from the worst situations of need imaginable to recipients of new dwellings. A riveting experience came on one of the first days when we arrived in the middle of a funeral for a twenty-nine year old mother. Huddled together, women and children wept as the grave was dug by the banana-bush-village men and while they dug, they sang and chanted, native words to a tune I recognized, *Victimae paschali laudes*. I had chills. The same day we listened to a village choir sing and dance with joy at a house-warming, where they received gifts of live chickens, mangos and peanuts. We munched on coffee beans and bananas. We were treated to precious bottles of warm orange Fanta and Coke.

A week later we drove from Bukoba to the remote divinity and music school near Ruhija where evangelists and church musicians are taught by a small, but hardy, group of dedicated teachers committed to preserving the culture and arts of the country.



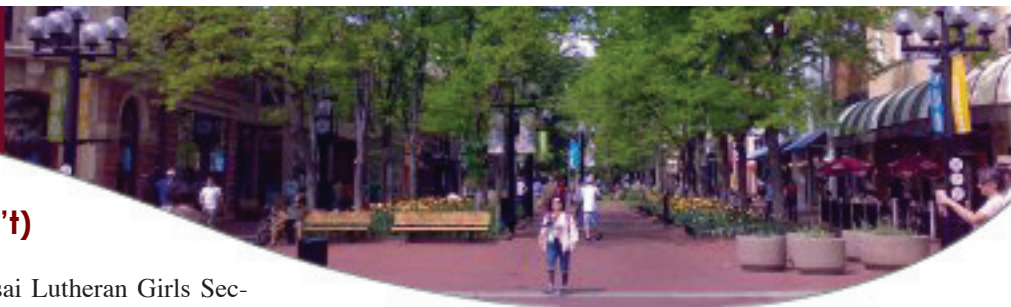
In this remote area, without electricity, internet, or other amenities, we worshipped and taught English, observed the making of drums, shared our songs and learned to drum and sway. It was comforting to be in a beginning drum class with students from tribes where drums are not used. Each week, after the Saturday football (soccer) match, the drums were hauled outside on a pole and for a half-hour the students would take turns drumming as a signal to the area that worship is held the next day. Village children gathered around dancing excitedly.

Our sleeping quarters were next-door to the music classroom. Each morning we woke to the sounds of a beginning trumpeter practicing the same melody (often Ein feste Burg) and to guitars and pianists working through chord charts. No alarm clock was needed in order to make it to Chapel by 7 a.m! While I hadn’t brought enough easy piano music with me, I did bring manuscript paper. I prepared my own “music method” for beginning pianists to play tunes they recognized in 5-finger patterns. On the last Sunday, they asked me to lead the congregational singing on the pump organ!



When my friends returned to the US, I stayed on alone. First there was a visit to Makumira University College where I was privileged to observe the fine work of Randy and Carol Stubbs (ALCM members) who oversee the church-music program teaching village and bush musicians. I watched Carol work with a combined campus/village girls’ choir as they danced to *Shout to the Lord*; I drove with Randy to an inspiring rehearsal of Handel Messiah choruses at a village church where the choir had been taught in Swahili each voice part by rote, no accompaniment. For the first time, they heard the orchestral-reduction played on teeny electronic organ, with Randy using the only score available. And I played one of the few organs in Tanzania, an all-wood pipe organ built by a German, installed at Christ Cathedral in Arusha.

(con’t. pg. 12)



Out of Tanzania (con't)

My final week was spent at the Maasai Lutheran Girls Secondary School near Monduli where I visited classes, taught English, singing, and beginning note-reading. A wobbly piano was moved into the Chapel so that I could accompany Holden Evening Prayer which is sung every Tuesday evening, and so that the girls could cluster around the keyboard and find middle C. They raced thru their chores so they could meet me for “private” lessons. I will never forget waking up each morning at 5:30 to the sound of their singing as they jogged around the compound, or hearing them sing as they picked coffee beans and carried water jugs for their daily ration.



I have been asked to comment more specifically about worship and assembly singing. Did the services go on and on forever? No, most definitely not. Morning and evening prayer services were very timely, and even Sunday morning worship, although unhurried by our standards, did not seem interminable. Worshipping in chapels and churches in a variety of settings, I came to value the respect and formality with which services were conducted. I loved the spontaneity with which gathering music happened, no particular leader or plan that I could tell. Someone would just start singing and soon everyone would join in. The melodies often were tunes I recognized like *Vom himmel hoch*, *Cwm Rhondda*, or *Lobe den Herren*, etc. harmonies added and embellished. Someone might add a drum, or undulating high pitch, like yodeling, if it was particularly joyful. I still get chills as I remember the Maasai girls sing *How Great Thou Art*, like a tapestry, a richly-embellished quilt of harmonies and descants. Prayer books were usually available in which the texts are printed, and once the song would begin, people would flip quickly to find that particular text.

At precisely the time of the service, a side door would open, and out would come two robed leaders who processed to the front. The assembly would stand reverently and wrap up their singing. I frequently heard the same liturgical melodies and easily figured out the flow from opening versicles to psalms and prayers. Often the preaching would be translated quietly for me. At least two or three offerings were usually taken, the final one of produce and chickens, which were auctioned on the church lawn after worship.

It is expected that visitors everywhere (in church, social gatherings, classes, etc.) will introduce themselves with a little speech during an announcement time. It's a beautiful gesture of respect for your presence. All eyes would turn as you would be recognized by the leader, and appreciation was expressed if you could at least introduce yourself in Swahili and bring a greeting from “the land of Obama” (clearly a popular name to drop).

Five months later, can I comment on what I might be incorporating from this trip into my music ministry? My choirs are probably disappointed that I didn't rush right back with drumming patterns for them, or insistence that they dance and sway. Instead, I returned renewed and humbled that the music of Handel and Mozart can be sung in Swahili, that Swedish and German tunes are sung to Haya and Kiswahili, and that students can learn to notate melodies on dabs of paper on which they have drawn a music staff. And when I close my eyes, I journey immediately back to the warmth and fragrances of Africa where I have left a part of my soul. I pray I will return.

Mark Your Calendars

2010

July 11 - 15

ALCM Region IV Gathering in Boulder
“Faith: A Compass for Leaders”

October 15

Deadline for Region IV Newsletter Submissions

2011

July 31 - August 3

ALCM National in Seattle
“God's People Sing: Abundance, Challenge, Joy!”





Interview with Bjørn Moe Director of the Nidaros Cathedral Boys' Choir from Trondheim, Norway

Carole Lea Arenson, Region IV Newsletter Editor



Editors note:

I had the opportunity to hear the Nidarosdomens Guttekor, The Nidaros Cathedral Boys' Choir from Trondheim, Norway, give an April concert in Tempe, AZ while on their US tour. They began with a magnificent Norwegian Motet for Palm Sunday, *Gjør døren høy gjør porten vid* (*Lift up your Heads, ye Mighty Gates*) by Norwegian composer, Volkmar Leisring (1588-1637).

It was done in a double choir format with the men singing from back and the boys up front. It was marvelous. They continued with music mostly of the classic tradition singing in Latin, German, Norwegian and English. The boy sopranos were quite spectacular both as a section and as soloists. Since I knew we had two articles in this newsletter about African Lutheran music it seemed fitting to include the Norwegian Lutherans. Bjørn Moe was kind enough to grant us this interview.

1. Your "a cappella sound" for the Nidaros Cathedral Boys' Choir was a delight to hear. Tell us about it.

I am very glad to hear you liked our a cappella sound. I think we have our "own sound", founded on ideals of how the choir should sound. It is an attempt to make the sound be as "natural" as possible. We don't intend for all singers to sound similar to one other. Rather we want each singer to sing in their own natural and unique voice.

2. Another impressive part of the choir's sound was the secure intonation inherent in their singing. Since you have been directing this choral program since 1973, would you share some of your secrets for helping young boys hear pitch and sing in tune?

We work on intonation problems every second while we are practicing. We feel the main reason for not being "in tune" is often the use of incorrect or bad vocal technique.

3. With the word "Cathedral" in the choir's name, we assume they also sing on Sundays. How often do they sing for worship?

In our cathedral there are five different choirs who rotate through the month to sing for worship services. Therefore, we normally sing for worship about once a month.

4. The program notes indicated you have lots of Norwegian sponsorships from both the church and the state. In the United States this would be difficult since we have a separation of church and state. The question is: How are you able to get all these sponsors?

This is a very good question. It is not easy to find sponsors. You need to have something special which the sponsors are interested in. You need to give them concerts, appear on television, and have a "good" name so they want to be attached to the choir's name.

5. What is the youngest age a boy can join the choir program and what does that entail?

Normally boys sing for two years in the Aspirant Choir which meets twice a week. Then they spend one and a half years in the Concert Choir. After this training the boy is ready for a concert tour. The Nidaros Cathedral Concert Boys' Choir have 2 ½ hour rehearsals three times a week.

6. There is also a Nidaros Cathedral Girls Choir which I first heard about in 2005 when the St. Olaf Choir traveled to Norway to help celebrate the college's 125 anniversary. The two choirs made a CD together. Tell us more about the girls?

The Nidaros Girls Choir (Jentekor) started in 1992 and is directed by Anita Brevik. The choir has about 85 singers divided into two groups: Girls' Group, ages 10 to 15, and the Youth Group, ages 15 to 20. The later group is the touring choir.

(con't. pg. 14)



7. Since you have been the director of the Nidaros Cathedral Boys' Choir since 1973, what is it that keeps you wanting to work with the combination of the boy's unchanged voice coupled with the mature male voice?

Boys present me with a very fantastic and "alive" potential wanting to be developed. There is never a dull moment! You always need to have something new for them just "around the next corner". The SATB combination of boys and men produce a very clear and special sound which I like very much. I believe a lot of people like the sound.



Thank you for taking the time to help some Americans know more about the work of the Nidaros Cathedral Boys' Choir.

- Bjørn Moe

Bjørn Moe is a professor of music at the University of Trondheim, where he specializes in the education of future choir leaders. His own musical career started at the age of 8 as a young soprano in the boys' choir. Since then, he has risen in the ranks and has been the conductor of the choir since 1973. He is widely recognized as one of the leading choir trainers in Norway and for this work he was awarded the King's medal in gold in 2002.

Member Interview

We Welcome Omaldo Perez to Region IV

Norma Aamodt-Nelson, Roving Reporter

1. I believe this is your first year at First Lutheran-Richmond Beach, so, welcome to the northwest. Would you be willing to tell us a little bit about your work at the church and why you were attracted to this particular position?

Thank you for this opportunity with the warm welcome to Seattle. I arrived at First Lutheran Church of Richmond Beach in mid October and basically hit the ground running. There was a lot to do in the first few months such as: learn people's

names, compile repertoire lists, submit weekly schedules and Christmas was on the horizon.

During my interview I had the opportunity to meet and work with a wide variety of volunteer musicians. I was inspired not only by the high level of musicianship shown, but also by the strong desire and fervent commitment of the church members to see their music program grow. As you can imagine, having that kind support is always very exciting. My responsibilities include choosing and providing music for our two services (we call them Classic and Praise). Also I am to rehearse and conduct all the ensembles.

To be perfectly honest, I never thought I would find myself living in the Pacific Northwest! However, Seattle has turned out to be a wonderful surprise.

2. Are there regional differences you have noted in this first year? I ask because when I moved from Minneapolis to Seattle, at first I felt extremely isolated as a full-time Lutheran musician. I also noted that within the Lutheran communities here, liturgical practices were much more, shall we say, relaxed and casual. What have you noted?

Well, if there has been any isolation, I suspect it might be almost exclusively self-inflicted, partly due to my wanting to get a clear idea of the rhythms of my new parish, and investing my time in laying the foundation for the next year. I have noticed from colleagues, and pretty much everyone, an openness and willingness to connect with and orient a newcomer. For this I am very grateful. However, I am looking forward to meeting and sharing ideas with other Lutheran church musicians.

In regards to the regional differences and at the risk of sounding a bit trite, there is a difference. This reminds me of the time when of hearing a bishop say at a conference that wearing a mitre did not make any sense near the Pacific Ocean. I remember people in the audience laughed, but at the time I did not understand what it all meant. Now I have a better appreciation for his words. One day, in the distant future, I trust liturgical anthropologists will have the required academic distance to sort it all out.

3. Tell us a little bit about yourself.

When I was growing up, I never suspected my interests in music would take me on such an interesting journey. I guess this is part of the reason why I am so grateful to be making music of different genres every day, which for me has always been a fun challenge. I studied classical music and at some point, my ears pulled me to jazz and world music. It would have been



anathema to play "popular music" in the halls of the conservatory in Dominican Republic where I grew up. So, I never dabbled in it. In those days you could lose your practicing privileges if you were caught playing music outside the classical canon! But it all changed once I moved to New York to attend the university when more and more situations required me to be conversant, or at the very least fake, the style. I guess I did it so many different gigs so many times that I forgot I was faking it!

4. As an ALCM member, have you attended any of the national or regional conferences?

I have participated in two regional conferences and one national conference. I cannot tell you how excited I am to have our next national right here in Seattle! I have found the conferences to be very formative experiences in my journey as a Christian musician.

5. Besides ALCM, are you active in any other organizations?

I am a member of the AGO and more recently the ACDA.

6. Member benefits are of high-interest to the ALCM board as we continue to strive to increase our membership. Do you have suggestions?

I do not think I can make an informed contribution or suggestion at this time, since I have yet to gain some perspective on the activities of our community. However, I would like to express my gratitude to ALCM since I would not be here if it were not for the online placement service. The fact that we can find out about job opportunities across the country is an invaluable tool for the profession. And yes, I greatly enjoy reading the articles from the regional newsletter and CrossAccent.

7. As we are in the Post-Easter Sunday recovery, would you be willing to share your favorite anthems for Holy Week?

I am always on the lookout for great music which would best fit the liturgical situation or is pertinent to the message being preached. Having said that, there are a few occasions in the year, such as the Triduum and/or Easter, where I have more of a relationship with certain texts. For Maundy Thursday I always like to include an *Ave verum corpus*. This year, I had the pleasure to prepare Will Todd's hypnotic, elegant and memorable rendition for SSAATB voices and piano. For Good Friday, I would highly recommend Richard Proulx's hauntingly beautiful *We Adore You, O Christ*. For the Great Vigil, I would recommend Nancy Grundahl's Medieval Easter Chant, a lovely setting of the ancient hymn *Christ ist erstanden* for choir and French horn. On Easter Sunday we sang the Proulx setting of the Easter Sequence, *Victimae Paschali Laudes* for Choir and congregation, after the reading of the gospel. Parentheti-

cally, we had already been working on those pieces when we found out about Proulx's passing so we made our use of his music into a very small (and very private) homage. His music has been and will continue to be a source of great inspiration.

8. First Lutheran-Richmond Beach offers a variety of liturgical options. Tell us about worship music in your setting and how the various musicians relate to each other.

As mentioned before, having two very different expressions of the same gospel message on a given Sunday can add up to a bit of musical schizophrenia. My challenge every week is to find the best possible musical companion to the Gospel within the context of each service. I consider myself lucky because the congregation at FLRB is very supportive and enjoys a wide variety of musical styles. I realize it might be helpful to some readers if I expand on this. My experience for the Classic service has been that the congregation enjoys singing a lighter African tune every so often and the choir can sing a gospel or a spiritual as a musical offering or a meditation piece. At the same time, at the Praise service, the parishioners like to hear "a good old tune" even if it is filtered through a jazz "lens" or treated with (some) electric guitar distortion. On a related note, I think it is extremely healthy for a congregation to have volunteers who participate in many or all of the music making opportunities available to them. I think our Praise Band is much more of a unit since most of the singers are members of both the band and the choir. They understand how to sing in a variety of contexts such as solo vs. ensemble singing. Similarly, the Choir is enhanced because they are exposed to the swing of popular styles and world music. In the end it is all about creating a close musical worshipping community.



Omaldo Perez is the Director of Music Ministries at First Lutheran Church in Richmond Beach, Washington, a suburb of Seattle.

**Hope to see you in
Boulder!**

