



NATIONAL CONFERENCE ON WORSHIP, MUSIC, AND THE ARTS

JULY 30 – AUGUST 2, 2024

CARTHAGE COLLEGE — KENOSHA, WISCONSIN

PRESENTED BY THE COMMISSION ON WORSHIP
OF THE WISCONSIN EVANGELICAL LUTHERAN SYNOD



July 2024

“Sing to the LORD a new song; sing to the LORD, all the earth. Sing to the LORD, praise his name; proclaim his salvation day after day. Declare his glory among the nations, his marvelous deeds among all peoples. For great is the LORD and most worthy of praise; he is to be feared above all gods. (Psalm 96:1-3)

God’s people throughout history have gathered together not only to hear the proclamation of the gospel, but also to respond to God’s grace in songs of worship and praise. Since the time of the Reformation, Lutherans have continued that practice, giving glory to God with voices and instruments.

So, it is not surprising that our Wisconsin Synod treasures the place that music and song have in our worship. And like anything we do in service to God, we want to strive to do that not only with reverence but also with excellence.

I’m very happy that you, along with hundreds of other WELS and ELS members have gathered for this National Conference on Worship, Music, and the Arts. Here you will join with Christians throughout the ages in singing a new song to the Lord, to praise his name, and to proclaim his salvation, and to declare his glory among the nations.

I pray that God will use this conference to bless you in your efforts to lead God’s people in worship, to broaden your knowledge of the richness and value of liturgical worship, and, through what you take home to your congregations, to bless the worship that takes place in our congregations and schools.

In Christ,



Rev. Mark Schroeder
WELS President

July 2024

A three-year cycle of national worship conferences, begun by the WELS Commission on Worship in 1996, provided a triennial oasis of sorts. That first conference came three years after the publication of the first hymnal produced exclusively by WELS. It was the beginning of so many good things that were to come in subsequent conferences—assembling and executing our best collective efforts in corporate worship, building each other up with Word and Sacrament and sacred song, enjoying together the familiarity of the old and exploring together the best of the new, through breakout sessions and casual conversations broadening the scope of what our worship of God could be.

To a significant degree, during the years of the WELS Hymnal Project (2013-2021), the work of the Commission on Worship gave way to work on our next hymnal. National worship conferences continued through 2017, with glimmers of what our next worship book would bring forward. At the WELS National Conference on Lutheran Leadership (January 2020), *Christian Worship: Preview* was distributed. Two months later, the next national event was a pandemic, bringing untold challenge and change to corporate worship, and the oasis of this beloved worship conference became, for a time, a mirage.

As always, our gracious Lord remained at the helm, steering the ship, staying the course. He showered undeserved blessings on us to be able to release *Christian Worship 2021* and its suite of products. Now this week, after a seven-year hiatus, he has brought us back to this conference we hold so dear. If it perhaps has not struck you, our return to this particular worship oasis has a palpable sense of déjà vu—as in 1996, we are gathering for a national worship conference three years after the publication of a new hymnal.

On behalf of the WELS Commission on Worship, I bid you a hearty welcome to the 2024 WELS National Conference on Worship, Music, and the Arts. With you, I draw a deep breath, exhale, and say, “It is so good to be back here again!” With you, I am so very grateful to God that, once again, at a conference such as this, a 4th century Latin text (Te Deum Laudamus), versified in Luther’s German in the 16th century (Herr Gott, dich loben wir), anglicized in the *Book of Common Prayer* in the 17th century, re-rendered in German by Ignaz Franz in the 18th century (Grosser Gott, wir loben dich), and re-anglicized by Clarence Walworth in the 19th century (Holy God, We Praise Thy Name) is this very week so clearly being realized among us in the 21st century: “...and from morn to set of sun through the Church the song goes on” (*Christian Worship* 953:3).



Michael D. Schultz, chairman
WELS Commission on Worship

July 2024

If you love worship, you've come to the right place. Here you'll witness the body of Christ standing on its feet, fixing its eyes on Jesus, flexing its musical muscles, stretching its vocal cords. You'll hear the voices of the next generation singing the Lord's praise. Art and music will adorn the sublime message about Christ as God's Spirit-filled gospel fans faith's flame. And the fellowship! What joy it is to gather with like-minded believers in Jesus' name! Throw in those offline conversations we'll be having about why we do what we do the way we do it, and everyone who loves worship will find themselves saying: *I'm in the right place.*

But this isn't the only right place for people who love worship. We would also have loved to have been there when believers first started calling on the name of the Lord, or when Israel gathered at the tabernacle, or when early New Testament saints gathered in their homes, or when Luther's first eight-song hymnal made its way into the worship life of German Lutherans 500 years ago.

The Lord gave us our love for worship. Believers love worship first and foremost because of the One whose praise we proclaim, the Savior who called us out of darkness into his wonderful light. What could give us more joy? We're his chosen people, his royal priesthood, his holy nation, his special possession. We were made for this.

It doesn't have to be a worship conference. It doesn't even have to be a high and holy festival. This is what we do every week in church. The body of Christ stretches its vocal cords. Art and music adorn the gospel. The dead in sin are raised to new life. Saints on earth join with hosts of heaven to sing "Holy, holy, holy."

Every time we worship, we get a taste of what we'll be doing for all eternity. I'm glad you're here with us for this worship conference, fellow believer in Jesus. You're in the right place.



Pastor Jon F. Zabell

Chairman, WELS National Conference on Worship, Music, and the Arts

Conference Planning Committee

Jon Zabell *	Chairman, worship
Martha Balge	Children's Choir management
Jeremy Bakken *	Choral and keyboard repertoire sessions
John Bergmeier	Worship arts
Bryan Gerlach *	Presentations
Paul Meier	Exhibitors
Paul Prange	Honor Choir management
Laura Schulz	Publicity, registration
Adrian Smith	Musicians and scores

* Executive committee

Personnel Information

Martha Balge

Martha serves at Shoreland Lutheran High School, teaching German and World History. After graduating from Martin Luther College in 2020, she served as a tutor at Michigan Lutheran Seminary for two years. Between serving at MLS and Shoreland, she studied in Mainz, Germany, earning her MA in German from Middlebury College.

Jeremy Bakken

Jeremy serves as director of worship and sacred music at Northwestern Publishing House. He is an active church musician, composer, presenter, and clinician. He served on the hymns committee for *Christian Worship: Hymnal*, which includes four of his original hymn tunes. He holds degrees from Wisconsin Lutheran College (BA in music and mathematics, 2004), University of New Mexico (MM in composition and choral conducting, 2013) and University of Southern California (DMA in choral music, 2022).

John Bergmeier

John received a BA in studio arts from Hastings College in Nebraska and an MFA in printmaking and drawing from Wichita State University in Kansas. He has worked as a commercial designer and design manager since 1992 and has continued to create artwork throughout this time in his home studios. He has exhibited internationally and has also taught studio art and graphic design classes at various colleges.

Bryan Gerlach

After serving congregations in El Paso, Texas, and Citrus Heights, Calif., Bryan was called to be the Commission on Worship's first director in 1995 and will retire this year after the worship conference. He served on the Executive Committee of the new hymnal project. He is a regular organist at two churches: Grace, Milwaukee, and Christ the Lord, Brookfield, Wis. He holds the Master of Church Music degree from Concordia University, River Forest, Ill.

Paul Meier

Paul has been in the parish ministry for 25 years, serving congregations in Trumbull, Conn. Neenah, Wis., and, at present, historic Salem Lutheran Church in Milwaukee, Wis. In addition to pastoral duties, he plays the organ for services once a month and directs his church's voice and chime choirs. Pastor Meier is also a pastoral advisor on both the local and national boards of the Lutheran Women's Missionary Society.

Paul Prange

Rev. Prange serves as the interim director of the WELS Commission on Worship. He is also administrator for Ministerial Education and chairman of the Joint Mission Council. His broad ministry experience includes time as a home missionary, a world missionary, and a parish pastor, but most people remember him as president of Michigan Lutheran Seminary, 1994–2009. He was chairman of the committee that prepared the Psalter as part of the new WELS hymnal suite.

Laura Schulz

Laura has served as the Commission on Worship's administrative assistant since 2010. She also serves as the lead administrative assistant for Congregational Services. Laura graduated from Martin Luther College and taught at congregations in Egg Harbor, Wis. and North St. Paul, Minn. In addition to her work for the Commission on Worship, she plays organ for several congregations in the West Bend Wis. area.

Adrian Smith

Adrian serves as Professor of Music and Director of Choral Activities at Martin Luther College, where he conducts the College Choir and Männerchor and teaches various courses. He is a doctoral candidate in conducting at the University of Oklahoma. He holds a Master of Church Music degree from Concordia University, Wis. He served on the Psalmody Committee for the WELS Hymnal Project.

Jon Zabell

Pastor Zabell chaired the executive committee of the WELS Hymnal Project and served as managing editor for *Christian Worship: Foundations*. From 2011–2023 he chaired the WELS Commission on Worship. Jon and his wife, Julie, live in Green Bay, Wis., where he serves as pastor at St. Paul and first vice president of the Northern Wisconsin District.

Acknowledgements

Literally hundreds of individuals have helped plan the National Conference on Worship, Music, and the Arts. Without their assistance, offered on a volunteer basis, this conference could not take place. We thank them all, sincerely and genuinely. The Lord is honored by such willing service and the Church is blessed through it.

Besides these many individuals, we extend special thanks to the following:

We thank Meggan Mazanet, Cole Stramer, and other staff from Carthage College for their help in organizing the conference. Their knowledge and abilities have been invaluable.

We thank Northwestern Publishing House for providing many of the music scores used at the conference. As the publisher of the Christian Worship suite of products, NPH's Board, and its President, Mr. Jeremy Angle, are supportive allies for worship resources in our Synod. WELS musicians will find a variety of worship resources published by NPH at nph.net, including *Musician's Resource*, dedicated to musical support of *Christian Worship*. WELS musicians also can support NPH's publishing ministry by purchasing through NPH worship music from most of the sacred music publishers commonly used in WELS.

We thank Thomas Schultz for assisting with the preparation of the chancel and for all who served as ushers.

We thank Ian Welch (paramentics.com) for graphic materials used in conference publicity and for the Handbook cover design along with other images drawn from the cover.

We thank Sarah Schlicht of Fresh Frame Photography (freshframephotography.com) and Devon Strommen for providing photography services at this conference. Photographs will be available to view or download by August 10th at the following link: freshframephotography.passgallery.com/-welswc2024/gallery

We thank the WELS Technology, Communications, and Congregational Services offices—especially Martin Spriggs, Julie Duran, Cassandra Greenwald, Lee Hitter, Briana Lazzaroni, Sarah Proeber, Russell Kaczmarek, Sarah Krause, Pam Johnson, Maxine Neumann, and Dan Nommensen—for assistance with online publicity and registration.

We thank Martin Luther College for the loan of a 5-octave set of handbells.

We thank the many exhibitors who have displayed worship resources at this conference. A list of these exhibitors and their contact information is found in this handbook.



About the Conference

Sing a New Song to the Lord!

Welcome to the 2024 WELS National Conference on Worship, Music, and the Arts. What, since its beginning in 1996, has been a triennial conference hasn't gathered since 2017, when we marked the 500th anniversary of the Lutheran Reformation. The year 2024 provides opportunity to celebrate another notable 500th anniversary. As we begin using our own recently released hymnal *Christian Worship 2021* (CW21), we celebrate the 1524 publication of the first Lutheran hymnal, commonly known as the *Achtliederbuch*, or Book of Eight Hymns.¹

The first Lutheran hymnal demonstrates a distinct approach to hymn singing, one which Martin Luther had begun using just a year earlier. In Luther's time, the news of the day was spread by traveling minstrels. So, in 1523 when he learned that two young Belgian monks had been burned at the stake for clinging to his teachings concerning the gospel, it wasn't considered unusual when he cast the news into poetic verse with a melody. In his song *Ein Neues Lied* Luther gave beautiful testimony to the faith of the two young martyrs, to the gospel they proclaimed, and to God's promise that no enemy would ever be able to silence God's Word.² News of the martyrs spread and so did Luther's song. It evidently occurred to Luther and the other reformers that the long-held tradition of spreading secular news of the day through the singing of simple songs might also be of benefit when it came to spreading the good news of the gospel. Within the year, Luther and his friend Paul Speratus had compiled the *Achtliederbuch*, a collection which included hymns we still sing today: *Dear Christians, One and All, Rejoice* (CW 557); *Salvation unto Us Has Come* (CW 558); and *From Depths of Woe, Lord God, I Cry* (CW 650). Other books came into play, too (see *More 1524 Hymnals*, below). From 1524 on, every year witnessed the publication of more and larger hymn collections. Demand for such hymns was so high that between 1524 and Luther's death in 1546, nearly one hundred Reformation hymn collections were published, of which a total of seven were published under Luther's supervision.³

The Lutheran approach to hymn singing was worlds apart from that of Rome. "The main purpose of Catholic songs was to invoke the intercession of the saints, to satisfy the debt of praise which was owed to God and his saints, and thereby to aid those who sang them in acquiring salvation. Absent from Roman Catholic statements of hymns' purpose was the category of *Trost*, German for comfort, which was central to the Lutheran conception."⁴

While Luther could see already in 1524 how his approach to hymn writing helped to spread the gospel, he could not have known then just how influential his approach would be, or how effectively these distinctly Lutheran hymns would serve to protect the faith of believers with God's Word in time of persecution. With the benefit of five hundred years of hindsight we're better equipped to celebrate the genius of Luther's approach. With our own new hymnal in hand, we have plenty of resources for doing so.

The release of CW21 *offers congregations more than just a chance to try some new hymns and liturgical settings*. The hymnal and its suite of accompanying resources provide a golden opportunity for all of us to gain new appreciation for our role as priests of God in worship, each one of us proclaiming the gospel, *singing the new song* of salvation. It's a chance for every congregation to put aside the temptation toward comfortable complacency and to be refreshed in what we do in worship and why. At the heart of worship is Christ, and that makes every service a foretaste of heaven.

¹ The first words of the official German title are *Etlich Cristlich Lider, Some Christian Songs*.

² *LW* 53:211ff

³ *LW* 53:191ff

⁴ Christopher Boyd Brown, *Singing the Gospel: Lutheran Hymns and the Success of the Reformation* (Cambridge, Massachusetts: Harvard University Press, 2005), 24,25.

More 1524 hymnals

1524 is the year of the first Lutheran hymnal. The *Achtliederbuch* may have been first, but it wasn't alone in 1524. Even to say the first Lutheran hymnals, plural, thinking of both Erfurt and Wittenberg publications, doesn't capture historical reality. In a 2024 book⁵ Robin Leaver describes four important publications which drew from previously printed broadsides (or broadsheets)⁶. Three publications are well-known to those who study early Lutheran history. But the third is really a choir book, not a hymnal. (The bold titles below are from Leaver.)

Achtliederbuch. This is the common short title. The full original title, translated, is: *Some Christian Songs, Hymns of Praise and Psalms, in Accordance with the Pure Word of God, from Holy Scripture, Produced by Various Highly Learned Individuals, for Singing in the Church, as in Part Is Already the Practice in Wittenberg*. While the title page cites "Wittenberg, 1524," it actually was published in Nuremberg (Leaver, 46). In CW21 this publication is cited as *Etlich Cristlich lider*, the first words of the German title, e.g. 557.

Erfurt Enchiridia. An enchiridion is a handbook, a book to be held in the hand. Two competing publishers released identical hymnals in 1524, one perhaps stealing content from the other's proofs, likely obtained nefariously (Leaver, 52)—something that would lead to legal penalties under our copyright laws! In CW21 this publication is cited as *Eyn Enchiridion oder Handbüchlein (Handbooklet)*, e.g. 359.

Chorgesangbuch (*Choir Song Book*). This was a collection of 38 four- and five-part polyphonic motets intended for use at the church of All Saints, which served the Wittenberg university and the ducal court. (St Mary's served the general population.) In CW21 this publication is cited as *Geystliche gesangk Buchleyn (Spiritual Song Booklet)*, e.g. 301.

Wittenberg Enchyridion. Here the history gets really interesting . . . and fuzzy. Late in the nineteenth century a previously unknown 1526 Wittenberg hymnal was discovered. Based on a variety of evidence, Leaver (56-57) postulates that this 1526 hymnal was a third edition, with earlier editions appearing in 1524 and 1525. It included the eight hymns from the *Achtliederbuch*, the sixteen from the *Erfurt Enchiridia*, and eight additional hymns about to be published in the *Chorgesangbuch*. CW21 does not cite the known 1526 source since the same content is found in the *Chorgesangbuch*.

1524 was enormously significant in boosting the Reformation gospel through hymns and launching a tradition that continues to serve us today as we sing a new song to the Lord. The new song is the gospel—not merely a new tune, text, setting, or musical style. Some of the new tunes and texts from 1524 we still use today to proclaim the gospel. Others have fallen away. And many more have been added over the last 500 years to help us sing the ever-new gospel song of God's salvation plan.

Conference Worship

Conference planners and ushers are available near the entrances to the chapel in case anyone needs assistance.

The Extraordinary Ordinary

The non-festival half of the Christian church year is often called ordinary time, and the repeating elements of the liturgy are called the ordinary, but there is nothing ordinary about the regular weekly worship of God's gathered people. Even on non-festival days, in Word and Sacraments we hear and proclaim a message that raises the dead: Jesus our Savior lives!

⁵ Leaver, ed. *A New Song We Now Begin: Celebrating the Half Millennium of Lutheran Hymnals, 1524-2024*. Fortress Press, 2024.

⁶ Single hymns printed on a single sheet with melodies. Leaver (p43): "The literate would be able to sing directly from the broadsides, which could also be used to teach the nonliterate to commit the hymns to memory."

At this year’s conference, we will experience services, psalms, and hymns from what might be considered ordinary occasions that deliver the extraordinary through the gospel. Within each service, we will adorn the liturgy and hymns in a thoughtful way to demonstrate the value of these gospel canticles. At the same time, we will equip the priesthood of all believers for service by giving musical prominence to singing. We’ll invite and encourage participants to sing hymns both old and new, and we’ve aimed to include broadly loved favorites in the mix.

The themes and readings for our three morning services are drawn from non-festival Sundays, each of which will be celebrated in the latter portion of year C (2025). Those who may want to incorporate elements of these services at home will have plenty of time between now and then to make their plans. The liturgy setting for each service is taken from *Christian Worship: Hymnal*.

Morning Service Theme: Alive in Christ

Repentant	Year C, Lent 3	Wednesday morning
Raised	Year C, Proper 13	Thursday morning
Refreshed	Year C, Proper 24	Friday morning

Our evening concerts will highlight the saving name of Christ with anthems, canticles, hymns, concertatos, psalms, and art that proclaim the new song of salvation in a variety of styles.

Concerts

Sing a New Song	<i>opening concert</i>	Tuesday evening
Songs of God’s People	<i>canticle concert</i>	Wednesday evening
Songs from the Spirit	<i>hymn festival</i>	Thursday evening
Sing Praise	<i>closing concert</i>	Friday, 11:30 a.m.

Singing in Harmony

Because it’s not logistically feasible to hand out hymn books at this conference, a number of hymns in our services are printed in four-part harmony, with copyright permission as needed. For those using the CW21 suite in local settings where the pew edition is available, the best way to encourage singing in harmony is to print only the hymn title in the bulletin and to sing the hymn from the book.

Service music etiquette

Conference planners respectfully ask that worshipers here treat service music as a time to prepare for worship, to reflect on themes and messages, and to appreciate the musical gifts of those who serve us at this conference. **Please limit conversation to a quiet whisper or to the lobby.** This request applies to 15 minutes before each service, the musical offering, and the postlude. (Those who must leave during the postlude are asked to do so quietly.) To make this request and to anticipate cooperation is not to suggest that a similar approach be pushed in individual congregations.

Holy Communion

The Sacrament of the Altar is included in two morning services. Instructions in the service folders note the use of both the common cup and individual cups. Gluten-free hosts are available. Individual cups of non-alcoholic wine are located in the center of each communion tray.

Because the Scriptures teach that attendance at the Savior’s Meal is a testimony of confessional unity, the Sacrament is offered to members of the Wisconsin Evangelical Lutheran Synod and those synods with which WELS is in fellowship.

Christian Questions (selected) *Christian Worship: Hymnal*, page 295

Prepared by Dr. Martin Luther for those who intend to go to the Sacrament

Do you believe that you are a sinner?

Yes, I believe that I am a sinner.

How do you know this?

I know this from the Ten Commandments, which I have not kept.

Are you sorry for your sins?

Yes, I am sorry that I have sinned against God.

What have you deserved from God because of your sins?

I deserve his wrath and displeasure, temporal death, and eternal damnation.

Are you convinced that you are saved?

Yes, such is my confidence.

In whom, then, do you trust?

I trust in my dear Lord Jesus Christ.

Who is Jesus Christ?

Jesus Christ is the Son of God, true God and true man.

What has Christ done for you that you trust in him?

He died for me and shed his blood for me on the cross for the forgiveness of sins.

Do you believe, then, that the true body and blood of Christ are in the Sacrament?

Yes, I believe it.

What moves you to believe this?

I am moved to believe this by the words of Christ, “Take and eat; this is my body. . . . Drink from it, all of you; this is my blood of the new covenant.”



Chapel Art

We are grateful to artist Jason Jaspersen and his team of student artists (the Art Service) from Bethany Lutheran College in Mankato, Minn. for contributing all the service and concert art throughout this conference. All artworks shown are original designs and made by hand. Learn more about the making of these and other Christian artworks at jjjaspersen.com.

Well-designed church architecture, artful chancel furnishings, and colorful paraments can all assist worshipers contemplate the profound truth of God's Word. It's also worth any congregation's time to consider occasions where additional, unique works of art may be commissioned or locally created.

Tuesday Evening

Christus Paradox is a classic image from Jason Jaspersen's portfolio. It is refreshed here by members of the Art Service. Hand painted acrylic on 12'x18' canvas. Original artwork and printed reproductions are available for purchase at Jaspersen's space in the exhibitor area.

Wednesday Morning

Jonah, Emily Paschke, Elizabeth Strackbein, and The Art Service.

The format of this installation artwork was designed to address the various sightlines and scale of this worship space. The figure of Jonah sinking was made from aluminum wire and plaster-dipped cheesecloth. Concentric cylinders of painted canvas and cut Tyvek hang from a circular frame. This original artwork and hanging system is available for purchase.

Wednesday Evening

High Cross, Jason Jaspersen and the Art Service.

Sculptures operate differently than flat images. They have a material presence, offer various vantage points, and are activated by an attentive viewer's movements. This sculpture will patiently wait for you to make eye contact and will reward you for looking longer. Consider how many ways you could photograph this piece. The spiral format brings different images in proximity to one another and provides visual trails to explore. You are invited to move around *High Cross* and watch its meaning unfold. Constructed of welded steel, plaster, and cast resin, *High Cross* was lovingly hand made for this event by Jason Jaspersen and over thirty-five helpers. This piece is designed to be sturdy enough for transport, and it can be reassembled elsewhere, but it will remain vulnerable to breakage. Casting it in bronze would allow its meaning to unfold for future generations, be duplicated many times, and weather any climate. Contact Jason Jaspersen to inquire about casting *High Cross*.

Thursday Morning

The Tree of Life, Jason Jaspersen and the Art Service.

This artwork was commissioned by Bloomington Living Hope Lutheran Church and School in Bloomington, MN and will be installed there after the Conference. It is a 10'x10' oil painting on nine assembled wood panels. Jason has wrestled with iterations of this concept for years to achieve a proper mood, palette, composition, point of view, and symbol system. Members of the Art Service assisted with painting and revising this version for over a year. This original artwork is not available for purchase. Printed reproductions can be purchased.

Thursday Evening

Liturgical Banners, Lydia Kratz, Abigail Skorenkyi, and the Art Service.

Lydia and Abigail designed and hand painted these six banners on 4'x15' canvases. Original paintings and printed reproductions are available for purchase.

Friday Morning

Calm in the Storm, Jason Jaspersen and the Art Service.

This artwork is composed on a spherical perspective system that bends optics and vanishing points. Vibrant acrylic colors were hand painted on four canvases. On the central paintings, warm colors center on Jesus and melt out into the cold chaos. Three smaller accompanying canvases hang from the balcony fronts suggesting the congregation's presence in the boat, amid the storm. Original paintings and printed reproductions are available for purchase.

Closing Concert

Agnus Dei, Jason Jaspersen and the Art Service.

This is a classic image from Jason Jaspersen's portfolio. It is refreshed here by members of the Art Service. It was hand painted with acrylic on 12'x18' canvas. Original artwork and printed reproductions are available for purchase.

Bulletin Art



Icons like the one you see to the left are found within this handbook's printed services. The icons were commissioned in connection with the WELS hymnal project and are available via download free of charge from Northwestern Publishing House when a congregation either a) subscribes to *Christian Worship: Service Builder* or b) has purchased enough hymnals and psalters to meet the minimum purchase requirement for a discount *Service Builder* subscription. Some limitations apply. Contact NPH if you have further questions.



Other art found in this handbook matches the style you see on the handbook cover and to the right. These drawings were prepared by WELS artist Ian M. Welch especially for this conference and are used here with his permission. This art reflects border designs from the title page of one printing of the *Achtliederbuch*, woodcuts by Erhard Schön, a pupil of Albrecht Dürer.

Art Exhibits

Professional artist Alicia Ulm will demonstrate her printmaking processes on Wednesday and Thursday from noon to 2:00 and 5:30 to 7:30 near the entrance to the Jockey exhibitor area. Feel free to view her work and visit with her. Printmaking has served in the past as a way of visually communicating gospel truths. It continues today to be a valuable medium for contemporary impact.

An art exhibit from the Sandra Bowden Collection—"Come! The Table is Ready"—is a visual invitation to celebrate gathering with family and friends, but also with those of common faith around the table of our Lord. The table is one of the foremost places of human connection. It is a rich metaphor, a place of gathering, a place of blessing, and a place where we share and serve. Featured artwork is by historic artists such as Dürer, Rembrandt, Kokoschka, Jasper Johns, and Sadao Watanabe, as well as contemporary pieces by Wayne Adams, Tanja Butler, and Nicora Gangi. All offer fresh insights into the meaning of the table and gathering together. This exhibit is available for viewing in the exhibitor area, the Jockey room below the cafeteria.

A display of artwork produced in conjunction with the WELS Multi-Language Productions for use in outreach overseas is located just inside (or near) the exhibitor area.

Original artwork created by Maida Jaspersen that will be part of a new illustrated book based on celebrating the act of God's creation is located just inside (or near) the exhibitor area.

Commissioned Music

Tuesday Evening

JERUSALEM orchestration to complement/supplement Elgar's orchestration, arr. by Dale A. Witte, unpublished

Wednesday Morning

Excerpts from "Delay Not! Delay Not"* arr. by Jeffrey Blersch, NPH (2806164)

"My Soul Finds Rest in God Alone"* arr. by Lynn Petersen, NPH (2806166)

Wednesday Evening

"O God, Be Gracious"* arr. by Linda Moeller, NPH (2809080E)

Thursday Morning

"All Christians Who Have Been Baptized" arr. by Jeremy S. Bakken, unpublished, possible future publication

"If Then You Have Been Raised with Christ" arr. by Magdalena Becker and Josh Krohn, *Musician's Resource* (MR-687X50)

"We Know That Christ Is Raised" arr. by Jeremy S. Bakken, *Musician's Resource* (MR-683X50)

Thursday Evening

"Lord, You Were Rich beyond All Splendor"* arr. by Kevin Hildebrand, NPH (2806165)

Friday Morning

"I Run to Christ"* arr. by Peter Durow, NPH (2806167)

Keyboard collections

*Alive in Christ** for organ arr. by Michael Costello, Kenneth Kosche, and Carl Ziebell, NPH (2700085)

*The Extraordinary Ordinary** for organ arr. by Benjamin Culli, NPH (2700084)

*Songs from the Spirit** for piano arr. by Jeremy S. Bakken, Valerie A. Floeter, Linda Moeller, Zach Unke, and Dale A. Witte, NPH (2700083)

More Songs from the Spirit for piano arr. by Jeremy S. Bakken, Valerie A. Floeter, Linda Moeller, Zach Unke, and Dale A. Witte, NPH (2700110)

* Indicates a commission for the planned 2021 conference that was cancelled due to Covid

Exhibitors

Music publishers, organ companies, architecture and building firms—these and many more businesses that produce materials for worship are displaying their materials in the Jockey Club, located on the ground level of the Todd Wehr Center. Exhibits are normally open during lunch, dinner, and evening fellowship hours. We encourage you to spend as much time there as you like. These exhibitors attend our conference as a service to participants.

