



November / December 2011

# The Journal

## JOIN NACM

### Building Visionary Leadership for Authentic Worship.

Membership is open to church musicians, students, and businesses. Membership term is one year from date dues are paid.

#### DUES: \$70/year

\$50 - 2nd member from the same church

\$25 - Student / Retired

\$90 - Industry

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## PRESIDENTIAL PERSPECTIVE

by Peter Bates, NACM President



Though it is a simplistic statement, life in church music is very cyclical. We have a myriad of tasks that surround weekly, monthly and seasonal deadlines. One of the old tag lines from Music and the Spoken Word put it like this: "In another seven days..." For most of us, every seven days we expect our (mostly) volunteer musicians to create a meaningful musical response to the spoken word. Perhaps not to the grand scale of a half-hour choral concert for broadcast television, but nevertheless we do expect some measurable results from these volunteers "in another seven days".

Many of you will remember that in 2009 Craig Jessop, former conductor of the Mormon Tabernacle Choir was our Convention headliner. Craig responded to the question that was on everyone's mind, but most were afraid to ask. Why leave one of the world's premiere choral organizations? He told us that every seven days those cameras come on and there's another half-hour of music to perform. It virtually took over his life.

Let's face it. If we're being honest with ourselves, who among us can say that some Mondays find us looking for the strength to make it through the never ending cycle pointing to the end of another seven days. If Sunday's Worship was a mountaintop experience, that next mountain can look pretty steep on Monday morning. Of course if this becomes the norm, rather than the exception, perhaps some re-evaluation and prayer is sorely needed.

But for the odd week where you're looking for that extra push to get the engine started up the hill, why not try what I do? Call one or two of your fellow NACM friends and have a brief chat, or ask them to coffee or lunch. Invite their prayers if you're going through a rough patch. Talking about trials and successes with someone who understands what it's like to be in your position week after week might give you the extra boost needed to make it to the next peak. Perhaps that friend may call on you at some point in the future when they're facing that same Monday dread. This is part of what NACM is about, people helping each other.

Right now you're no doubt in the cycle of preparing your choirs for the seasons of Advent and Christmas. The music for those extra services and concerts squeeze into rehearsals that are already overflowing with the music we are preparing for use every seven days. To top that off, 2011 is one of those years where Christmas falls on Sunday. This is always a problem for musicians in churches where a Christmas Day service is not the norm. In October my choir began complaining about having to come back on Sunday morning when they don't get out of here until after midnight on Christmas Eve. Yes, we ask a lot of our volunteers.

But our seasonal work can be very rewarding for them and for us as well when we find new ways to present familiar themes. Keeping it fresh for ourselves will help us bring the music to life for our choirs and ultimately our congregations. I hope that you found that musical incentive that brings your people back to celebrate the birth of our Lord with you on Christmas morning. I pray that your special presentations, whatever they may be, will be filled with meaning for those you serve and that God gives you the strength you need to carry the added load. ■

See page 6 for details to print, copy and share!

### NACM Mid Winter Seminar

**Church Music - A Terrible Beauty**  
*Meeting the Challenges, Finding the Treasure*

**Dr. Hanan Yaqup**

**St. Gregory Episcopal Church, Long Beach**

## THIS AND THAT

by James A. Person, Executive Administrator



Last Fall, then President-Elect, Peter Bates and Past President, Cort Bender, wrote a plea for members to add a small amount to their dues renewal in support of NACM. I have sent this note along with dues renewal notices throughout the year. One of our longtime members offered to match up to \$1000 for sponsorships this year. I am VERY happy to announce the success of the notice and \$1000 matching offer. We have exceeded this amount and currently stand at \$1570. Thank you to everyone who sent in an additional \$20, \$30, \$50 or \$100 and THANK YOU! to our matching funds (silent) member. All sponsorship amounts are acknowledged for tax deduction as we are a non-profit corporation.

**Web Site:** The web site [www.nacmhq.org](http://www.nacmhq.org) has been updated. Here you will find: NACM Board and Chapter leaders with contact information; The current and past "Journal" can be downloaded; New member application to offer to your musician colleagues. **Member Search:** You can access this by entering your last name in the login box and your zip code in the password box. You can search by name or adult, children, handbell, youth category or by chapter membership. This is great if you are having an event at your church or want to talk to a member in your area. Please check your listing and notify the National office of any changes.

**Dues Due:** Your dues are due the same month each year and cover one year. A dues due notice is sent out the month of or the month before your dues renewal month. If your dues are not received during the dues due month, another dues due notice is sent the next month. If your dues are not received two months after your dues due month, an email is sent and another dues due notice is sent. If there is no response to the email or 3rd notice, your name is removed from the active list but retained in the inactive list. You can reinstate your membership at any time by sending in your dues and renewal form and a new dues renewal month will be set.

**Salary Guide:** Contact the national office at [nacmhq@dc.rr.com](mailto:nacmhq@dc.rr.com) or through the web site for questions or obtain a copy of the latest salary guide provided to members only.

**List Serve:** The board is in discussions about belonging to a social network. Many churches have signed up with Facebook or other networks with mixed results. Contact Peter Bates if you have an opinion about this network opportunity. Currently, we are associated with List Serve. To sign up, send a message to: [stlist@nacmhq.org](mailto:stlist@nacmhq.org). In the subject line, place Subscribe or Unsubscribe. In the body of the message place one of the following: subscribe nacmlist or unsubscribe nacmlist. Once you are registered you can send a notice to everyone else who is signed up by sending an email to: [nacmlist@nacmhq.org](mailto:nacmlist@nacmhq.org). If you do not want to receive any postings, simply unsubscribe. This service can be used to ask questions: I need a violin part to a Bach Cantata; Who knows a piece for choir and bagpipe for St. Andrew Sunday; I need an anthem for youth choir, small adult choir and congregation; etc. List Serve can also be used for program announcements. Be sure to include a way to respond to your email other than responding to List Serve. Any reply to List Serve will go to the entire list.

**Journal:** We are constantly searching for appropriate articles for the *Journal*. Do you have a passion about a church music subject? Have you read something in another magazine you think would be interesting to our members? Don't be afraid to share your thoughts with your fellow NACM members. Please contact Jim at the national office with your suggestions, writings or publication contacts. ■

## WINDOW ON WORSHIP

by Dr. Wallace Horton



"What do you Expect?"

Over the years I have occasionally heard people comment that they don't have to attend church in order to worship God. Then, perhaps, they come up with a statement in order to justify their position. It may be something like, "I can get just as much from watching a service on TV or going into nature and "communicating" with God. "

There are, of course, situations when it is not possible to be in a congregational worship setting and it becomes necessary to watch a service or listen to a message on the radio or simply be quiet and allow God to communicate with you through nature, or silence, or some other medium. However, it is in corporate worship where all of us can collectively encourage one another and come into God's presence as the Body of Christ. It is in

corporate worship where we can witness first hand God's power and action.

Last Sunday at Prince of Peace, we had a perfect example of this where the power of the Body of Christ raising their voices as one and worshipping God was very evident. As I looked out over the congregation during the singing of "Here I Am, Lord," I was moved beyond words to express what I was seeing in the faces of the congregation. During the singing of the choral anthem, "If You Search with All Your Heart," by Craig Courtney, there was something going on that could have only been choreographed by the Holy Spirit. →

**NACM National Convention, 2012**  
**July 18-20th**  
**Headliner, Craig Courtney**  
**Covenant Presbyterian in Westchester, CA**

← from WOW p. 2

Our availability in corporate worship opens all of us up to what God may want to do individually and collectively for each one of us. We ask it often at Prince of Peace, “Do you come to worship with a spirit of expectation and recognize that you may leave differently than when you came to worship?” I suspect that there were many who left last Sunday morning much different than when they came. What did they expect? That’s what happens when we come with a spirit of expectation and make ourselves available to the power of God in worship. That’s what happens when we meet Jesus face to face. ■

### In Memoriam:

Long time member and supporter of CCG and NACM, Rev. **Dr. H. Wilbur Skeels**, died Oct. 19 in Thousand Oaks at the age of 73. He was a Fulbright Scholar and finished his MDv at Fuller Seminary. He received Doctor of Ministry degree from American Baptist Seminary of the West and pastored churches in Thousand Oaks, Camarillo and Ojai. He founded Cantus Quercus Press, published more than 50 original choral works and featured works from composers worldwide. He was a mentor to many in the development of CCG in the 70's and 80's.

## Handel's Ongoing Influence

by David Martin

*David Martin is a Fellow of the British Academy, emeritus professor of sociology at the London School of Economics, and an honorary Episcopal priest at Guildford Cathedral, UK. This article appeared in the September 2011 issue of the ACDA Choral Journal and is reprinted by permission.*

The publication of the new Cambridge Handel Encyclopedia in 2009 marked the quarter of a millennium that had passed since the composer's death. It also marked the revolution in our understanding and performance of his music going back well over a century but vastly accelerated over the past five decades especially with the greater access to his works made possible by new technology.

Handel was for most of his life (up to 1741) a composer of Italian opera, but, in the nineteenth century, he gained reputation as a religious composer who turned from the febrile and aristocratic world of opera to the middle class world, and later, the popular world, of oratorio. Messiah came to be treated as a monument to piety, especially Anglo-American, and to a lesser extent northern Protestant European piety. Handel was revered as someone who eventually saw the light of religion, rather than as a savvy entrepreneur who saw a new market emerging for sacred and largely choral dramas. In England and Wales, Messiah appealed to the new provincial masses of the industrial revolution and provided a communal expression of a remarkably high musical order of lay biblical religion.

Handel was also treated as a master of ceremonies for great occasions, and vast concourses of people attended the monster triennial Handel Festivals at the Crystal Palace in London. In short, although Handel had been a national and Protestant icon, when the British national and protestant project went into decline after the First World War, his posthumous reputation suffered accordingly. Moreover, the English musical renaissance, dating back to Parry and then Elgar, had to throw off the influence of Handel and Mendelssohn to find a national voice rooted in the Tudors and Purcell. The Bach revival also damaged Handel's reputation because the Germanic seriousness and complexity of Bach could be contrasted either with the

Italianate style of Handel or, more often, with what were seen as the bluff and broad gestures of Handel's ceremonial manner.

Much of his music went into storage, leaving Messiah as a solitary eminence. A few other works remained in the mainstream repertoire, including The Water Music and The Fireworks Music, and excerpts from the operas and the other oratorios, (e.g., the famous “Largo” treated a useful invocation of solemnity or arias like “O had I Jubal's lyre” or the odd chorus from Judas Maccabaeus or Samson).

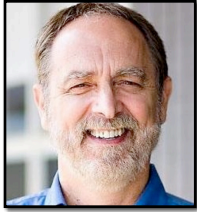
The encyclopedia shows how that situation has changed completely over the last half century. No composer has benefited more from the shift in style and approach represented by the early music movement, with regard to pace, decoration, the use of period instruments and the revival of the counter-tenor voice. Bach and Handel are no longer the twin “sweet singers of Christ” with Bach the really serious twin. The two great contemporaries are now co-equal giants deploying very different forms of Affekte.

Indeed, for Winton Dean, the doyen of contemporary Handel scholarship, Handel was a brilliant cosmopolitan and humanist whose astonishing emotional range had been distorted by Evangelicalism. That is an exaggeration, and above all, ignores the sustenance Christians have drawn from Messiah, which is a typically devotional and contemplative in comparison to Handel's other works.

What is the current situation? We now recognize that Handel is not a composer mainly for amateurs but demands musical resources at the highest international level of performance, represented for example, by crack ensembles like The Sixteen. The operas, initially revived in Germany, are now seen as the high point between Monteverdi and Mozart, with the greatest of them, like Ariodante, to be spoken of in the same breath as The Marriage of Figaro. The works of Handel's early maturity in Italy, whether they are the secular cantatas, such as La Lucrezia, or the Baroque oratorios, like Il Trionfo, are major masterpieces. And, the later oratorios provide a range of magnificent dramas, both sacred and secular, from Athalia to Hercules and Theodorn, to be placed alongside Messiah. ■

## LET'S HEAR THE VOICE GOD GAVE US

By Dan Sharp



Richard Wagner: "If church music is ever to be restored to its original purity, vocal music must oust the instrumental and occupy the place this has usurped."

During a recent worship service, something shorted out in our sound system. There was the brief "What will we do now?" question. The offertory couldn't be heard and would not sound good without amplification and so forth. Eventually, the electronic problem was solved and we were able to move on in the service. But, it got me to thinking about our great reliance upon amplified sound and the rarity of the natural sound of the human voice in worship today. Let's hear the voice God gave us.

You may have noticed as I have during the past several decades the decline in the presence and sound of the natural human voice in worship with the explosion of praise bands, sound amplification, electronic drums, various synthesizers, all kinds of audio related equipment, and fewer and fewer singers. I must also say I have noticed on many occasions a small percentage of the congregation actually singing. Congregational harmony is almost nonexistent. Let's hear the voice God gave us.

While there was instrumental accompaniment from ancient days of worship, the instrumental sounds were never to be a substitute or cover-up for the human voice. Without a doubt the voice is the most versatile and beautiful instrument of worship. When was the last time you heard beautiful, a cappella singing in worship? For those of us who plan worship, I fear part of the reason for its scarcity is that we are too afraid to let the voices of either choir or congregation be exposed in a cappella singing. And to be truthful, we have people who many times are uncomfortable in hearing their own singing voices. Therefore, we are inclined to choose music with accompaniment "to assist the voice" in order to avoid the embarrassment. The result is congregations who seldom hear purely vocal singing nor do we provide enough experiences of such to further the fledgling development of what is already there. Let's hear the voice God gave us.

An idea might be to make it a weekly discipline to sing some part of the service a cappella either with the choir or congregation or both! The naked voice is capable of great beauty. Pray the prayers with no "musical background." Invite the congregation to listen to the sound of voices as they pray the Lord's Prayer or confess a creed. God made the human voice for the purpose of singing praise. From what I read in Scripture, he apparently enjoys hearing us sing! Worship is a place for beautiful human musical sound that draws us to reverence and mystery, to a place of holy, breathless wonder. This experience rarely happens in the worship services I've attended. Much of the choral music and certainly the praise and worship music being written today tend more toward the "happy clap" celebration perspective. But the human voice is capable of a much broader expression of worship. In planning your worship, try to find one place of beautiful sound each week, be it an awe inspiring hush or a robust declaration or something in between. Just make it beautiful. Let's hear the voice God gave us.

So what are the unique qualities and contributions our voices bring to worship? First of all, there is simply beautiful sound which we've touched on. When was the last time you were in worship where you would describe something said or sung as beautiful? Perhaps more than any other aspect of worship, the human voice brings this quality. Beauty is God's idea. He has made humans with the capacity to rearrange his invention of sound and music to make something beautiful. Having been made in the image of our Creator God, it would be expected that humans would express the sounds of music in creative ways. Our sung music, whether by a choir or congregation, is an aural painting of devotion and adoration offered in the Holy Spirit through Jesus Christ to God the Father. Let's hear the voice God gave us.

The human voice, like no other instrument in worship, has a supremely emotive quality. It expresses the heart. Combining beautiful musical sound with the warmth of the voice empowered by the Holy Spirit, can draw people into the presence of God. Is it any wonder that people are moved by beautiful music in worship? Then there is the whole emotive quality of a lament, said or sung. Certainly no other instrument has the capacity and quality of the voice to express sorrow, longing, frustration, bewilderment. In biblical times, there were professional mourners who would weep and wail for a price. The many kinds of psalms are a rich resource for use of the voice in worship. Too often this rich hymnal of the Bible is overlooked in weekly worship. Let's hear the voice God gave us.

Then there is the corporate value of the voice as God's people come together. We read of times of great antiphonal response by the Israelites where they confirmed covenants and oaths before each other in the presence of Yahweh. (Joshua 8) We speak of the "Body of Christ" or the community of faith. It is a magnificent sound when God's people speak or sing with one voice. This is another example of the most familiar "the whole is greater than the sum of the parts." Any spectator at a football game can attest that many people yelling in accord ("a cappella cheering!") is in itself a unifying act as. (Have you ever noticed there is no individual inhibition regarding the voice here?) By covering over with loud instrumental accompaniment which in fact diminishes corporate, congregational singing, (singers give up), we miss hearing the beauty of what it means to be a part of the Body of Christ. Let's hear the voice God gave us.

There are qualities of timbre, inflection, volume, tone, resonance, pitch, and so many more aspects of the voice that are personal and intimate. Think of a mother singing her baby to sleep. In that setting we would think amplification or covering the voice in some way

← from Sharp p. 4

would be completely out of place. The baby loves hearing his/her mother's voice, free from any sound clutter. Simplicity is one of the best ways to communicate closeness, intimacy, humility, transparency, and authenticity. Let's hear the voice God gave us.

Your choir is in the unique leadership position to lead the way for the congregation to sing and reflect the breadth of God's creation in the variety of music you chose which features the naked human voice. Your choir can introduce beautiful sounds in worship to paint aural pictures which worship God by creating an integrity of sight, sound, and faith in worship as the Holy Spirit guides us. While I am sure there are many, many more qualities and aspects of the human voice we could touch on, let's hear the voice God gave us.

In taking a position as Minister of Music in 1960, Robert Shaw made these comments: "We propose that music, our part in it and our response to it, shall be as worthy an act of worship as the spoken word, our occasional part in it and our response to it. You will notice that our order of worship has no prelude, offertory, or postlude. Music for worship should be too essential and too significant to be used as a diversion or cloak to cover the sounds of assembly and departure. "

In the early part of the last century, the father of Charles Ives, who was himself a professional musician, was asked: Mr. Ives, how can you stand to hear John Bell bellow off-key the way he does at camp meetings?" Ives' response: "Old John is a supreme musician. Look into his face and hear the music of the ages. Don't pay too much attention to the sounds. If you do, you may miss the music." One final time, let's hear the voice God gave us. The Lord be with you...

*Dan holds a DMA from USC and is a founding faculty member of the Robert Webber Institute for Worship Studies. He is Pastor of Worship and Caring Ministries at La Jolla Community Church in San Diego and is Past President of NACM.*

## CHAPTER NEWS

### Ventura County

On October 9th, almost 50 people representing 10 different churches met in the parish hall at Camarillo United Methodist Church for a "hands-on" Bell Workshop led by handbell super ringers, Boude Moore and his Alchemy Bell Choir from Prince of Peace Episcopal Church from Woodland Hills. Using 4 sets of handbells (two 5 octave, one 4 octave and one 3 octave), Boude and his choir taught us how to ring the "alchemy" way, which doesn't require many people to fill a bell table, but requires the ringer to be able to move and play "horizontally" rather than vertically, as most of us were taught.

Following the workshop, participants were treated to delicious snacks while Alchemy set up in the Sanctuary for a concert. Workshop participants as well as members of the church community were thrilled at the presentation, which included works from Purcell, an American Spiritual, and even some workshop volunteers participating in Bach's "Jesu, Joy of Man's Desiring". A huge "thank-you" to Camarillo UMC's Dr. Lynn Decker-Mahin, Director of Music and Kristi Vanderkirk, Bell Director, for hosting such a memorable event.

### Orange County

NACM Festival: April 29, 2012 4:00 - 6:00 pm

Reformation Lutheran Church

15750 Magnolia Street

Westminster 92683

Clinician: Jo-Michael Scheibe

Combined Anthems:

Bright Morning Stars SATB Arr: Shawn Kirchner SBMP 594

We Come, O Christ, To You SATB Shackley HMC2247

Roll, Jordan, Roll SATB Arr: Ken Berg SBMP 819 .

For information: Priscilla Silver, [Priscilla.abby@sbcglobal.net](mailto:Priscilla.abby@sbcglobal.net)

In 1863 Sarah Hale encouraged President [Abraham Lincoln](#) to set aside the final Thursday in November as a day of Thanksgiving and Prayer. It was not until December 26, 1941, that President [Franklin D. Roosevelt](#), agreed to sign a bill into law making Thanksgiving a national holiday on the fourth (not final) Thursday in November.

**Have a Blessed Thanksgiving  
from your NACM Board!**

## JAMES' PERSONAL POSTINGS OF POSSIBLE POSITIONS

### By James Person

Please send listings of open church positions to James Person, [nacmhq@dc.rr.com](mailto:nacmhq@dc.rr.com). Be sure to include the title, name or church or group, the location, salary, requirements and contact information including phone number and email.

Tustin Presbyterian Church (2 positions)

Organist and Chancel Choir Director.

One choir, one service

Musicians with classical training

Rev. Rebecca Prichard

714-544-7070 – [www.tustinpresbyterian.org](http://www.tustinpresbyterian.org)

Organist - choir accompanist

Laguna Presbyterian Church

1 choir - 2 Sunday services

Linda White

[lindaflute@sbcglobal.net](mailto:lindaflute@sbcglobal.net)



## the National Association of Church Musicians

Presents

### MidWinter Seminar

Featuring

### Hanan Yaqub

**Hanan Yaqub** has served since 1979 as Minister of Worship and Music at Trinity United Presbyterian Church of Santa Ana, California, where she directs an outstanding program of 12 choral and instrumental ensembles and plans weekly worship services known for their broad eclecticism. She is a graduate of Occidental College, California State University Fullerton, and the University of Southern California. Dr. Yaqub has taught choral music at the University of Southern California, California State University Fullerton, Chapman University, Scripps College, Cypress College, and Hope International University, and for 5 years was the artistic director of the Claremont Chorale. In 1993, she made her Carnegie Hall debut with choir and orchestra as guest conductor for Mid-America Productions, and in 1998 returned for a second engagement. Ensembles under her direction have sung numerous choral-orchestral masterworks and performed at conventions of both the American Choral Directors Association and the Choral Conductors Guild (now NACM). Dr. Yaqub is a past president of the California chapter of ACDA.

Saturday, February 4, 2012

St. Gregory Episcopal Church  
6201 E. Willow, Long Beach, CA 90815

Church Music - A Terrible Beauty  
*Meeting the Challenges, Finding the Treasure*

- 9:00 Registration – coffee  
 9:30 - 10:30 It's Not Like When I Started!  
 10:30 -10:45 Break  
 10:45 - 11:45 The Choir Program: Making It Shine Anew  
 11:45 - 12:30 Lunch (provided)  
 12:30 - 1:20 Can We All Get Along?  
 1:20 - 1:30 Questions  
 1:30 - 1:35 Break  
 1:35 - 2:30 Anthems that work. Three NACM members will conduct 3 anthems each.



NOTE: We encourage students to attend this seminar. There are full scholarships available for the first five students who register. This includes student membership AND MWS registration, a \$35 value Register early!

Please clip and mail before January 30, with your check to:  
 NACM, 67805 Reed Circle, Cathedral City, CA 92234.

Church name: \_\_\_\_\_ School name: \_\_\_\_\_

Name: \_\_\_\_\_ Email: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ Zip: \_\_\_\_\_

Work Phone: \_\_\_\_\_ Home/Cell Phone: \_\_\_\_\_

Seminar Fees:

NACM member: \$35

NACM student member: \$10

Non-Member: \$50

Student non-member: \$20

Special NEW membership offer:

With your one year membership of \$70, MWS fee is \$15, total \$85

Student one year membership of \$25, MWS fee is \$10, total \$35.

Please circle your category and put the amount of check: \_\_\_\_\_