



The Journal

September / October 2007

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
- \$40 - 3rd member from the same church
- \$25 - Student / Retired
- \$90 - Industry

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PRESIDENTIAL PERSPECTIVE

David Feit-Pretzer, President



For the last several days, I have been pondering what cogent thoughts I could share with you and what came to my mind over and over again is the scripture that talks about “pressing toward the mark of the high calling.”

You may exist on a much higher spiritual plain than I do, but I will admit that there have been times when I sat in a Sunday service and mentally wondered what it was all about...why am I doing this...am I really assisting these people to worship...am I doing any good...plumbers make lots more money!

It may have been one of those Sundays when the sopranos are just flat and nothing you can do seems to help...or your pastor/priest has the

grumpies and is taking it out on you. Admit it... we’ve all been there...these are the times when it is easy to doubt your calling into church music.

These are also the times to stop the pity-party and realize what a high calling we have. We have been called to assist our community of faith in the worship of God...to use our God-given gifts and talents to make inspiring choral music...and to press toward the mark of the **High Calling!**

As we are all gearing up for the last several weeks of Pentecost and then the Advent and Christmas seasons, lots of work and challenges lay ahead.

I leave you with Philippians 3:14 (Living Bible) “Forgetting the past and looking forward to what lies ahead, I strain to reach the end of the race and receive the prize for which God (has called) us.”

PRESS ON! ♦

WINDOW ON WORSHIP

by Dr. Wallace Horton



“Remembering as Part of Our Worship”

One of the great words in the vocabulary of Christian worship is *anamnesis*. It means “to recall.” It’s what we do when during our services we take the time to reflect upon and remember

all those things that God has done for us in our lives. Obviously, these reflections and remembrances can and do take on a whole different perspective for each of us who has this experience. Each of our memories is different. When we sing the hymn, “O God Our Help in Ages Past,” it will affect each of us differently. None of us has had exactly the same experiences in our lives. Similar, perhaps. Identical, very doubtful.

What we can be certain of though, is that in each of our own worship experiences and traditions, there are opportunities for us to remember and express our gratitude and thanks for what God has done for each of us. We can do that through our hymns, our choruses, our prayers, our communion liturgy, and even our own stewardship of time, talents, and treasures. These are all ways

we remember and give thanks. As important as this is, we should remember that we are not the only ones who remember. God remembers!

In my Lutheran tradition, we have a post-communion canticle titled, “Thank the Lord.” The text of that canticle is:

“Thank the Lord and sing his praise; tell everyone what He has done
Let all who seek the Lord rejoice and proudly bear His name.

He **recalls** His promises and leads His people forth in joy

With shouts of thanksgiving, alleluia, alleluia.”

God recalls his promises and leads his people. Aren’t you glad that He remembers? Aren’t you glad that He is not like us and becomes forgetful? Aren’t you glad that He leads us forth in joy?

As important as it is for us to remember in our worship all that God does for us, it is so much more important to give thanks that God remembers what He has promised to do for us. I recently heard a very wise friend share this thought. “Worship is more about God than it is about us.” That’s true in so many ways including a recognition of what God has done and continues to do in our lives and in the lives of others.

As worship leaders, let’s all seek opportunities to share this with those whom we serve and lead in Christ’s body. ♦

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MUSIC IN THE LIFE OF CHARLES WESLEY

by: **Dr. William Lock**



Charles Wesley, 'The First Methodist' was, in the 18th century, England's most prolific writer, the author of some 6,500 poems. And although he played organ, he wrote no music for his texts. The first book to include some of his texts was one he and his older brother John published in 1739, titled Hymns and Sacred Poems. The first Methodist tune book, A Collection of Tunes, Set to Music, as They are Commonly Sung at the Foundery, followed in 1742. The deserted foundery was purchased in 1739 and became the chief meeting place for Methodists in London until the building of the City Road Chapel, which still stands today. Other tune books were issued up until 1781.

Because the old psalm tunes in common usage were considered to be dull and more florid tunes were thought to be irreverent, the music of the tune books took the middle ground. The music was adapted from operas as well as music heard in the concert rooms of the city. At first only the melody was printed. Later, a figured bass was included.

It seems that the early influence for this sacred solo style came from the Frelinghaus Gesangbuch which John Wesley had encountered while visiting the head of the Moravians, Count Zinzendorf, in Herrnhut. The music of this book was sung to the pietistic poetry of the day. At a later date, the German J.F. Lampe, bassoonist in the orchestra of Covent Garden, London, who played the operas of Handel, became a Methodist. He then edited a tune book for the Wesleys including some of his own tunes to texts by Charles Wesley. Even the great master himself, G.F. Handel, wrote a half dozen tunes for the Wesley publications.

In 1771, Charles Wesley moved his family from Bristol to London in order to provide a music education for his two sons, both very promising musicians. Charles Jr. was, in fact, a child prodigy who could sit down at the keyboard at the age

of three and play any of the songs his mother sang or the melodies which he heard in the street. He was so small that his mother strapped him to a chair so that he would not fall. A parade of prominent musicians came to the house to verify the young boy's musical talent. This list of musicians included Joshua Kelway, the leading music teacher of the day, who gave Charles Jr. free lessons for two years and the famous composer Dr. Boyce. Later, this older son served as organist at St. George's Church, Hanover Square, the Lock Hospital and the Marylebone Parish Church. His composition opus includes concertos, five string quartets, songs and a few hymn tunes.

The younger son Samuel was born when Charles Jr. was nine. It has been reported that he finished composing the oratorio Ruth at the very young age of eight. Then, at 20 years of age, he composed a set of Latin Motets. In addition, it was Samuel who, upon hearing the music of J.S. Bach at the Salomen Concerts, became the English champion of this greatest German composer of the Baroque period.

Able to play the organ himself, Charles married Sarah Gwynne, a fine woman who could play harpsichord. And surrounded by musical children, he took pleasure in sharing the talent of his two musical sons. At one time, a series of concerts were held in the Wesley home, to which patrons of the art of music were invited.

Because 2007 is the 300th anniversary of the birth of this renowned poet, it is an appropriate time to present organ and instrumental settings of tunes associated with his hymns such as "And Can It Be?" and "O For a Thousand Tongues to Sing."

It is also one of the best times possible for your church choir to introduce choral settings of his hymns. The Oxford University Press has issued two settings of "Love Divine, All Loves Excelling" for SATB and organ, by David Willcocks (2006) and Mack Wilberg (2002). Moreover, MorningStar Music Publishers have a 2005 publication of "Hark! the Herald Angels Sing" arranged by Hal Hopson for SATB, children's choir, congregation, flute, organ, optional handbells, strings and harp.

Happy Birthday Charles!
◆ (December 18) ◆

A CHORAL TASTE OF LOS ANGELES

A reading session of choral music by some of L.A.'s finest composers
Saturday, January 26, 2008 - 9:30 a.m. to 3:30 p.m.

Westwood United Methodist Church / 10497 Wilshire Blvd., Westwood, CA
\$45 registration in advance - \$55 at the door.

Send check made payable to NACM to 13658 Shablow Ave., Sylmar, CA 91342
www.singerselite.com/choraltaste

JAMES' PERSONAL POSTINGS OF POSSIBLE POSITIONS

James Person, Executive Director

Please send by email or snail mail any listing of an open church position to James Person nacmhq@dc.rr.com.

Organist

East Whittier Presbyterian Whittier, CA
Sophia Hua singjoyfully04@yahoo.com
626-253-1737

Assistant Professor – Choral Activities

San José State University, full time
Letter of Application, vita, transcripts
Dr. Edward Harris, director
San José State University
One Washington Square
San José, CA 95192-0095

Director:

Director of Music & Young Adult Ministries
First Presbyterian Church Oxnard, CA
Ted Brandt: pastor@firstpresoxnard.org
805-983-0204

Chancel Choir Director

First UMC San Gabriel, CA
fumcsg@earthlink.net
Tom 626-286-3111

Music Director

KITKA Professional women's vocal ensemble in
Oakland, CA
Contact: kitka@kitka.org

Choir Director

Palisades Presbyterian Church San Diego, CA
hghthroup@sbcglobal.net
619-582-0852

Choir Director (Summer position only)

Point o' Woods (non denominational)

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Greenleaf, Sally- w phone 951-660-3849
Hatcher, William- phone 760-747-1471
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Killian, Gloria- phone 626-826-7994
Lock, Bill- remove w/phone, remove Biola, change "William Lock Singers" to

Fire Island, New York
Scott Lethbridge
scott.lethbridge@elizabethheakins.com

Choir Director

Shepherd of the Hills Methodist Mission Viejo, CA
Craig Brown revcraig@sothumc.org
949-837-2941

Organist/Choirmaster

St. John Chrysostom Episcopal Church
Rancho Santa Margarita CA (Orange County)
ca@stjohns-es.org - www.stjohnsrsm.org

Music Director - Organist

St. Stephen's Episcopal Church Orinda, CA 94563
www.ststephensorinda.org
Brenda@ststephensorinda.org
925-254-3770 x10

Organist/Choir Director

part time Sundays only)
St. Theodore's Episcopal Church,
Seal Beach, CA
Nancy Sinclair nsinclair@surfside.net
714-642-3313

Director of Music could be Director/ Organist

First Presbyterian, Fullerton CA
Rev. Dianna Bell, dpbell@fpc-fullerton.org
714-526-7701

Director/Organist

St. Edmund's Episcopal, San Gabriel, CA
Bob Parker bparker@ljdfa.com
626-449-3961

"Musica Sacra Singers".

Lutz, Tim- w phone 951-352-8316 x1080
Nobert, Frances- remove phone 562-907-4237
Plache, Ruth- 1815 N. Broadway, Escondido, CA 92026, 760-747-8978, ruthe36@yahoo.com.
Shaw, Gina- 10497 Wilshire Blvd., LA, CA 90024 h/626-483-1805
Sharp, Dan- 4377 Eastgate Mall, San Diego, CA 92121, c/858-357-1686, w/858-558-9020 x205 Pastor of Worship & Arts, LaJolla Community Church.
Silver, Priscilla- h/714-315-2332
Add: *Snow, Bryan-* 1324 Maywood Ave., Upland, CA 91786, 909-921-5444, snowbryan@gmail.com
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Wright, Tom- w/714-290-5419

OUR PURPOSE:

To encourage higher standards of church and choral music;



To create and foster a finer understanding between ministers and directors of the ministry of music;



To encourage development of a musical program that will result in the widest participation possible among all age groups in the church;



To stimulate interest in choral festivals and workshops;



To promote awareness of new developments in choral music;



To work for the greater cooperation between church and school musicians.

OUR HISTORY:

NACM was founded in 1938 as the Choral Conductors Guild of Southern California. Founding members include: Frank Cummings, Charles Hirt, Allen Lannom, Raymond Moremen, Edward Qualen and Howard Swan.

By the 1950's the organization had grown to include geographical chapters, each with regular meetings. Our inaugural Convention was held in the summer of 1950.

We obtained our 501(c)(3) non profit status in the early 1990's and in 2003 the "CCG" name was changed to the National Association of Church Musicians.

CHAPTER NEWS

San Fernando Valley Chapter

Adult Choir Festival

Sunday, April 27, 2008

4:30 p.m.

Guest Conductor: David Feit-Pretzer

Festival Works:

"Gloria" from the Twelfth Mass by Mozart

"Praise God" by Fred Bock (Sacred Music Press, S-113)

"To Love Our God" by Mark Hayes (Hinshaw, HMC-1576)

First Presbyterian Church, Granada Hills

10400 Zelzah Ave.

Northridge, CA 91326

For information, Ken Rappe (818) 887-5328.

Orange County Chapter

Adult Choir Festival

Saturday, May 17, 2008

8:30am-6:00 p.m.

Guest Conductor and Clinician: Mark Hayes

First Presbyterian Church of Orange - 191 N. Orange - Orange, CA 92866

Flat Fee: \$25/choir - Interested choirs should send a video tape or CD attn: Francisco Calvo at the above address. Due to the popularity of this clinician, there will be a 10 choir limit for performances only. Please check the next Journal for more information or contact:

Priscilla Silver, Festival Chair at priscilla.abby@sbcglobal.net, 714-893-5183

MID-WINTER SEMINAR

Co-sponsored by the Long Beach Chapter of the American Guild of Organists

Saturday, January 19, 2008 9:00 a.m. to 3:00 p.m.

Covenant Presbyterian Church

607 E. 3rd St., Long Beach, CA 90802

9:00 am Registration & Refreshment

9:25 am Welcome David Feit-Pretzer, President NACM & Leroy Pabst, Dean LBAGO

9:30 am "What's in Your Blender" a session on Blended Worship
By Mark Thallander

10:30 am Break and Visit Church Music Supply Exhibit

11:00 am Choral Music Reading Session

12:00 pm Lunch (included with registration)

12:45 pm Plenary Session - "Care & Feeding of Choir Members" By William Hatcher

1:45 pm Break and Visit Church Music Supply Exhibit

2:00 pm Organ Music Reading Session

3:00 pm Visit Church Music Supply Exhibit

Send your pre-registration of \$20 by January 10, to: NACM, 67805 Reed Circle, Cathedral City, CA 92234 (lunch included)

Registration at the door \$25. Info: 760-992-7947 or nacmhq@dc.rr.com

Needed:

2 or 3 octave set of handbells.

Contact David Feit-Pretzer,
St. Gregory's Episcopal Church.
pretorg@aol.com

Free to good home:

50 purple robes and stoles
from Westlake Village UMC
Gloria Hilliard
Glomusic@aol.com

Let's go for Baroque!

74th Annual Los Angeles Bach Festival 2007

Sunday, October 14 at 5:00 PM

Con Gioia presents

Chiara Banchini, violinist

West Coast debut!

Selections by Corelli, Mozart, Tartini and Bach



Saturday, October 20 at 2:30 PM

Junior Bach Festival
Competition Winners in Recital

The music of J.S. Bach in ensemble and solo performances on strings, winds, piano and organ

Free Midday Concerts at 12:10 pm



Monday, October 22

Janice Tipton, flutist

Bach, the Master

Tuesday, October 23 and

Thursday, October 25

S. Wayne Foster, organist

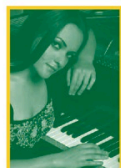
Interactive Bach—Parts I & II



Wednesday, October 24

Yana Reznik, pianist

Under the Influence: Compositions & Transcriptions Influenced by J.S. Bach



Friday, October 26

Los Angeles
Children's Chorus

Anne Tomlinson, Music Director



Sunday, October 21, 2007 at 4:00 PM

Paul Jacobs, organist

Organ Department Chair, Julliard School

Opens the 74th Annual Los Angeles Bach Festival with an exciting all Bach concert



Sunday, October 28 at 4:00 PM

Johann Sebastian Bach

Christmas Oratorio
parts 1, 2, 3 & 6

The Los Angeles Bach Festival

Chorus & Orchestra

Alexander Ruggieri, conductor

Join us for the thrilling finale concert in the gothic architecture of our sanctuary.



First Congregational Church of Los Angeles
540 South Commonwealth Avenue, Los Angeles, CA 90020
Home of the Oldest Bach Festival in the West



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