



July/August 2009

# The Journal

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## NATIONAL CONVENTION: JULY 16-18, 2009

### PRESIDENTIAL PERSPECTIVE

by David Feit-Pretzer, NACM President



At our upcoming convention, July 16-18 (which is going to be a great time of learning and sharing with our headliner, Dr. Craig Jessop) I will be installing Helen Weed as president and Peter Bates as president-elect. I have enjoyed my tenure as president and although NACM (that's you and me) faced and still face some tremendous challenges, we have continued on to be a group of people who are committed to quality and integrity in church choral music.

I feel sure that Helen and Peter will continue to guide our organization to continued success...however...it is only possible with YOUR help and support. If you have not done so, please send in your convention registration TODAY. It's not too late to be a part of this special time together at Covenant Presbyterian Church in Long Beach.

My prayer is that NACM will continue to grow and flourish as an organization that cares about each other and the challenges that we all face as church musicians. We have each other with whom to share and network...what a valuable resource we possess.

There is still time to register for the 2009 Convention!

Send in your registration form now!

Contact the national office for more information

### MARK YOUR CALENDARS!

Convention 2010: July 15-17

Dr. Charlene Archibeque  
Westwood United Methodist Church

Convention 2011: July 14-16

Dr. Z. Randall Stroope  
Venue TBA

The NACM roster has been updated on line. You can check your own listing or find the membership for a chapter. Just open the web page, click on member search, your last name is your user name and your zip code is your password. Please call the national office if you have an update or question.

## SPOTLIGHT ON TWO GREAT CONDUCTORS . . .

This June within one week, two master choral conductors retired from their long standing church conducting positions: Paul Salamunovich after 60 years of service at St. Charles Borromeo Catholic Church in North Hollywood and James Vail after 40 years at St. Alban's Episcopal Church in Westwood. Their unending leadership in the church music field and continuing support of the National Association of Church Musicians (formerly Choral Conductors Guild) has shaped the lives and careers of many current directors of church music. It is with great affection that we highlight the lives of these two mentors in the field of church and choral music. JP



### PAUL SALAMUNOVICH

Paul F. Salamunovich is a Southern California native where the first 11 years of his life was in Redondo Beach where he joined the boy choir

at St. James Catholic Church. There he experienced Gregorian Chant and was mesmerized by the sound. One of the priests, Fr. Louis Beuchner, at St. James attended a workshop by Father Finn where a young Roger Wagner was also a participant. The following year, Wagner was invited to present a concert at St. James where Paul met Roger for the first time. The Salamunovich family moved to Hollywood and shy Paul attended Blessed Sacrament Catholic Church. A nun heard of Paul's choir experiences and suggested he join the choir. Under the direction of Richard Keys Biggs, Paul jumped into his singing career.

Paul was discharged from the Navy in 1946 and at the same time Roger Wagner was asked to organize the youth choruses for the Los Angeles Bureau of Music. Paul joined the choir and it was so successful under Wagner that Wagner used this choir to form the first Roger Wagner Chorale in 1948. Paul continued singing for Wagner for thirty-six years (twenty-four as Assistant Conductor). Roger was conducting at two Catholic Churches and asked Paul to take over St. Charles choir. Wagner gave Paul several conducting lessons and a new career was born. He taught himself the organ and the early years played and conducted from the St. Charles organ.

His career as educator began at Mount St. Mary's College in 1957 and joined the part-time faculty of Loyola University in Los Angeles in 1964. He became a full-time professor in 1973 and remained on the faculty for 27 years as Director of Choral Activities at what is now Loyola Marymount University. He was awarded an honorary doctorate and Professor Emeritus status in 1993; honored by the Vatican with a Papal Knighthood in the order of St. Gregory and Lifetime Achievement Awards for Excellence in Choral Music by MidAmerica Productions

(1993) and National Association of Church Musicians (2007).

The St. Charles choir experienced many "mountain tops" (as Salamunovich likes to say). These include: three trips to Rome to sing for Pope John Paul II; NBC Christmas Special; Television and motion picture shows; ACDA Conventions and many appearances at churches throughout Southern California. A highlight for Paul was his appointment to conduct the Los Angeles Master Chorale from 1991 to 2001 where the Chorale received an Grammy nomination for their performance of the Lauridsen, "O Magnum Mysterium".

This from an affectionate choir member: "There is no democracy in your choir loft, but it is the only place we all willingly gave up our individual freedom to accomplish so much more. You are and have been a tyrant and a teacher, a despot, a mentor, a dictator, a friend, a curmudgeon – but also an anchor and captain on this journey we have taken together."

We congratulate Paul Salamunovich for his outstanding career as educator, conductor and church musician. May the peace of God be with you and your beloved wife, Dottie, and may the Spirit move your heart always.

*Credit to: Commemorative Program St. Charles Borromeo Church June 2009 and personal interview.*



### JAMES VAIL

James H. Vail is a Southern California native starting out in Southwest Los Angeles and moving to Glendale where he attended Hoover High School. From 1947 to 1951 he attended the Curtis Institute in Philadelphia

completing his Bachelor of Music degree. In 1954, he resumed work toward a Master of Music degree at USC after the draft interrupted his studies at the Union theological Seminary of Sacred Music. During his graduate study, he worked as choirmaster and organist at St. John's Episcopal Church, a position he occupied for 15 years. After completing his doctorate at USC in 1960, only one year passed before Dr. Charles

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Hirt asked him to return to USC as assistant professor of choral music, where he remained until his retirement in 1999. He is the recipient of the coveted Ramo Music Faculty Award (USC) and is Professor Emeritus of the Choral and Sacred Music Dept.

During his thirty-eight years at USC, Vail taught courses in Choral Literature, Choral Conducting, Choral Development and Liturgical Music. It was during these classes that he "strongly suggested" membership in ACDA and CCG (now NACM). Many of his graduates have held leadership positions throughout the years in both of these organizations. He served as President of the Los Angeles Chapter of CCG from 1970 to 1972 is past dean of the Los Angeles Chapter of the American Guild of Organists.

Dr. Vail has been Organist and Choirmaster at St. Alban's Episcopal Church since 1969 and established the well-known concert series and festival services that include 100 major choral works. On Sunday, June 7, 2009 Vail conducted his final concert and included a program of his favorites: Brahms, (from "A German Requiem") "How Lovely is Thy Dwelling Place; Barber, "Adagio for Strings"; Stevens, "Go Lovely Rose"; Haydn, (from The Creation) "The Heavens Are Telling. Professor/

conductor/composer and former Vail student, Dr. Leo Nestor, composed and dedicated "Lord, Thou Hast Been Our Dwelling Place" for chorus, organ and orchestra for this special occasion. The air was electric as past students, friends and concert series supporters joined the choir and filled the pews jumping to their feet to honor their beloved conductor, scholar, organist, friend and musician in the church. St. Alban's continued its tribute by naming the choir room the "James H. Vail Choir Room", and on June 21, bestowed the title of Organist Choirmaster Emeritus.

"I am so pleased to reach so many people with the kind of music I enjoy, from the parish listener, to the professional singer, instrumentalist and larger community. The (parish) choir has been responsive and dedicated in sharing my vision of excellence. One should focus on the striving for the best in sound and in the sacred choral music literature."

We offer our congratulations to Dr. James Vail, to thank him for his enormous contributions to our profession, and for his quest to lift our art to the highest plane of beauty.

*Credit to: USC Spring 2009 "Choral News"; June 7, 2009 concert program; June 20, 2009, LA Times article by Martha Groves and personal interview.*

## CHORAL REVIEW

By: **Dr. William Lock**, review editor



From Augsburg Fortress comes a CD and a booklet of partial reprints of a large number of fine selections for Fall, Advent, Christmas 2009. The many choral selections (children, youth and adult) are the works of some 30 men and women composers, both those whose names are familiar and those whose names may be new to you. You will appreciate this opportunity to see new submissions by Hal Hopson, K. Lee Scott, Walter Pelz, Carl Nygard, and Michael Burkhart, while listening to new publications by Kristina Langlois, Jayne Southwick Cool, Marilyn Biery, Julia Simon, Nancy Raabe and others.

From Beautiful Star comes a catalog of works chiefly by Denice Rippentrop for SATB, SSA/SSAA, and children. Some of these works are accompanied by piano/organ or orchestra, with some individual added instruments. None of the samples which I received were more than medium in difficulty. [beautifulstarmusic@msn.com](mailto:beautifulstarmusic@msn.com)

From Beckenhurst Press I want to recommend Howard Helvey's arrangement for SATB, a cappella "When For Eternal Worlds We Steer"-BP1831, 2008.

From Hope Publishing Company I received two CD's and a booklet which contained the first page of each selection reprinted, in addition to the a list of the contents of each of three collections of "Women in Song" and three collections of "Singing Men." This sampler tends to be of simpler songs arranged for choir in a popular style. The arrangers are familiar to many- Joseph Martin, Hal Hopson, Lloyd Larson, John Carter, Douglas Wagner, Joel Raney, Jay Althouse, David Lantz and Patrick Liebergen.

From Opus Db featuring the work of Douglas Bischoff, I received three pieces which are quite accessible to the smaller church choir. Other pieces for the advanced choir are also available. [www.OpusDb.com](http://www.OpusDb.com)

From Oxford University Press I welcomed four more Mack Wilberg arrangements as well as worthwhile works by Howard Helvey, Malcolm Archer, Alan Smith and Bob Chilcott. Two of the Wilberg arrangements are based on very familiar hymns-"O God Our Help in Ages Past" for SATB Choir and Piano, with an available orchestral accompaniment and "This is My Father's World" for SATB Choir and Four-Hands, also with an available orchestral accompaniment.

From the Santa Barbara Music Publishing (website -sbmp.com), I discovered some fine compositions which deserve attention. Perusal copies are available online. So I selected to see a challenging composition by the eminent American composer Emma Lou Diemer. "Hallelujah" is a rhythmically alive treatment of this one word of praise, for SATB and keyboard accompaniment.

From ECS Publishing I received another packet of significant new publications of such distinguished composers as Daniel Pinkham, Leo Nestor, Henry Mollicone, David Conte and William Averitt. The four Christmas selections by Averitt include an arrangement of the familiar English carol "Tomorrow Shall Be My Dancing Day" for SATB Choir; a cappella, No. 7114, 2009. Another arrangement of a traditional English song is his "A Virgin Most Pure" for SATB Choir; a cappella, No. 7115, 2009.

From Thomas Wright Music comes his arrangement of the Isadore Freed motet "Bless the Lord, O My Soul" for SATB Choir. The accompaniment provided is a duplication of the flowing lines, dramatic textual punctuations and recitative like sections to be sung by the singers. So my preference would be to have it sung a cappella.

## WINDOW ON WORSHIP

By: **Dr. Wallace Horton**



“Ordinary Times for Ordinary People”

I remember as a child growing up that we'd have the church seasons of Advent, Christmas, Epiphany, Lent, and so on. The Sundays in those seasons all had funny names. Rogate, Septuagesima, Cantate, and Oculi were just a few of them. We had Easter, followed by Pentecost and then Trinity Sunday. I recall that Trinity season seemed to go on forever. Trinity season (the “green season” because of the green altar hangings) potentially had 27 Sundays. Then in the middle to late seventies, the new lectionaries renamed that season to the “Sundays after Pentecost.” Trinity Sunday became the “First Sunday after Pentecost” and so on. Recently with the Advent of even newer lectionaries, The “Pentecost Season” has been renamed as “Ordinary Time.” Regardless of the name, it is still the longest season of the Church Year.

For those of you who do not serve in liturgical churches or churches that follow the Church Year, thinking of the Sundays after Pentecost as a “season” may be a new concept. During Ordinary time it is easy to simply get caught up in the thinking that one Sunday is like another. There's no major event in the

life of Jesus being observed that drives the theme of the day. So what do we do thematically?

One of the things that has worked for us is the concept of “Back to Basics.” During the weeks of July and August, we try to return to certain elements that are unique to us as Lutherans and emphasize them in our sermons and teaching times. One summer we had a series on the Ten Commandments.” Another summer led us through different parts of Dr. Martin Luther's Small Catechism. On another occasion we addressed different points of emphasis in our theology each Sunday.

The Summer months (Ordinary Time) is a good time to be creative and think outside the box when it comes to developing worship themes and practices for your congregation. Keep in mind that it is likely that your worship attendance may be somewhat inconsistent. So you would most likely find it beneficial to develop themes that are not dependant upon a person having attended the previous week.

One other thought regarding Ordinary Time is that during these Summer months, it is a great time for each of us as worship leaders and planners to be introduced to new thoughts, ideas, and practices that will benefit you and the people you serve. Your participation and attendance at the NACM National Convention and other conferences that speak to your area of interest are a great opportunity for you to do just that.

## JAMES' PERSONAL POSTINGS OF POSSIBLE POSITIONS

by: **James Person, Executive Administrator**

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

### **Director of Choral Activities**

Concordia University – Wisconsin  
Lutheran University near Milwaukee

University of Colorado – Boulder  
Associate Director of Choral Activities

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First United Methodist  
Santa Monica, CA  
Dr. Raymond Egan, 310-377-2825

### **Organist/Director**

St. James Anglican – Newport Beach  
John-Paul Buzard – 949-675-0210

### **Organist**

Catalina United Methodist Church  
Tucson, AZ  
Jonathan NG, [rvw766@yahoo.com](mailto:rvw766@yahoo.com)

St. PiusX Catholic – Santa Fe Springs  
Rev. Pedro Lopez, 562-863-4818

St. Thomas the Apostle – Hollywood (organ scholar)  
Joseph Warren, 323-876-2102

Pianist – 8 a.m. chapel service  
First United Methodist of Escondido  
760-745-5100 x19 [dis@fumcesc.com](mailto:dis@fumcesc.com)

## “Ancient-Future Worship” by Robert E. Webber

A review by **Ken Walker**



Even though his previous worship books contain the over-arching story of God, Dr. Robert Webber sees the unique contribution of Ancient-Future Worship as “the recovery of God's full and complete narrative from creation to re-creation. In a little over 150 pages, Webber summarizes his personal journey from fuzzy thinking to burning conviction about the ancient paradigm that all history is God's narrative.

He is passionate to offer to readers this “Narrative” perspective on worship because he sees it as the remedy to the narcissistic error that many Christians make today regarding worship. The ancient emphasis on the incarnation of God in Christ Jesus frees us from preoccupation with my story and brings the liberating understanding that God joins the human race to take us into His story.

Webber relates the genesis of his thinking about worship in the 1970's when he had finished his doctorate in historical theology and was teaching at Wheaton. Asked to teach a course on Eastern theology, he read the Eastern church fathers (authors of the universal creeds of the church), and was deeply moved by the paradigm of creation—incarnation--re-creation.

Dr. Webber's final published word to us, both richly philosophical and immediately applicable, offers his crystallized definition of "ancient-future worship:"

the common tradition of the church's worship in Word, Table, and song, practiced faithfully and communicated clearly in every context of the world."(p.168.)

To do ancient-future worship we will learn God's story and proclaim it in Word and Table, responding with hymns and songs from the century-spanning treasury of the church and from music that is current.

## CHAPTER NEWS

### Orange County

The Orange County Chapter of NACM held its annual adult choral festival, May 2, at the Covenant Presbyterian Church of Long Beach, with Dr. Frederick Swann serving as clinician.

Dr. Swann conducted a combined choir of 150 singers in two of his anthems, *Too Splendid for Speech But Ripe For a Song*, and *Blessed Be the God and Father*. Both were accompanied by Peter Bates, Minister of Music & Resident Organist at Covenant Presbyterian Church.

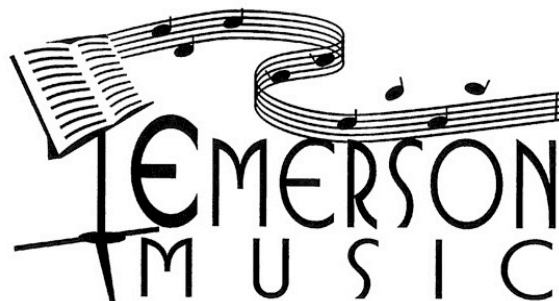
A highlight was provided by Dr. Swann's performances of *Symphonic Chorale-Jesus Lead On* by Sigfrid Karg-Elert and *Toccata* by Alphonse Muilly on the church's magnificent 60 rank Aeolian-Skinner organ.

Individual choirs presenting two of their favorite anthems were First Presbyterian Church of Anaheim, Sheldon Disrud director; First Evangelical Free Church of Fullerton, Susan Minton director; Reformation Lutheran Church of Westminster, Priscilla Silver director; St. Gregory's Episcopal Church of Long Beach, David Feit-Pretzer director; and Calvary Church of Santa Ana, Helen Weed director.

Sharing this wide range of well prepared anthems together, joining in the massed choir under the superb direction of Dr. Swann, and hearing the artistry of this acclaimed organist made for an especially exciting and inspiring event. The Orange County Chapter's 2010 Adult Choral Festival will be held Sunday afternoon, May 2, at Covenant Presbyterian Church of Long Beach, with acclaimed choral director Jo-Michael Scheibe serving as clinician.

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## Two Minutes on Worship

by: **Joe Hopkins**

I am presently serving in a medium-large evangelical main-line denomination church as part-time minister of music. When I arrived a few months ago, the twenty-four hundred members had taken up sides over issues of musical style. After decades of a rather traditional worship legacy, the church hired a contemporary worship leader. After 12 months the pastor and the worship leader were gone, but the congregation was left with mixed responses.

Proponents of traditional music spouted the virtues of rich poetry and the heritage of congregational song, waving hymnals in the air and bemoaning the presence of a screen in the sanctuary. Champions of contemporary music pointed to scores of young new church members keen on the idea of hearing a familiar style of music and media led by guitarist and band; they talked about being relevant and engaged. The traditionalists feared that the church would offer less than its best in worship, and the contemporarians feared stoic and heartless music. As interim leaders, we were asked to bring the two together.

Initial efforts led me to unexpected answers. I learned that only two church members had been called upon to sing solos over the past year, and the choir and "Praise ensemble" had been relegated to backing up the worship leader. The involvement of church members in music ministry had dwindled to a small core of devoted yet unchallenged servants.

This church is typical of so many across the nation. A loss of purpose in worship permits congregations to battle over the manner and mode of music. Uninformed pastors, ministers, and church leaders attempt to grow the church by offering a table for everyone, rather than a place for everyone at the table. The minister of music who came to the vocation by a calling is replaced by a worship leader who is perceived to be relevant and was handpicked by a pastor who functions more as chief executive. Too often, young musicians are caught up in the opportunity to lead in worship only to find angry congregants assailing their efforts in a rather self-righteous language that recounts how the church may have worshiped for the past seventy or eighty years.

Regardless of whether you wrestle with these issues in your congregation, you are certainly aware of a larger community of churches confused by these circumstances. What then of promoting a call to vocational church music? How can universities, churches, and convention leaders appeal to students with a call to serve in a life of ministry and music?

Too often, it seems would-be ministers are turning away; perhaps they hope to avoid the volatile battleground of the worship wars, or maybe they fear the capricious manner in which far too many music ministers have been asked to give up their position to make way for the new leadership's "music person." Isn't it quite possible that the church's slackened expectations for academic preparation cause young students to lower their standards?

I submit that the community of Baptist churches, educators, and denominational leaders must come together and deal with the question of calling. There must be a strengthened voice from the pulpit and a genuine commitment from educators to call out and equip young ministers. We must all turn our focus from an affinity for styles and modes to an affection for the people of God and worship of the Almighty. For every Sunday that we choose to focus on worship conflict, we are missing the opportunity to experience Pentecost and we are losing generations of disciples in music ministry.

A few Sundays ago, an elderly member of the congregation came to me and offered this comment. "You know, our church has become so focused on why and Who we worship that we just don't argue anymore." May it be true this Sunday in our churches.

*Joe Hopkins is the Dean and Professor of Music, School of the Arts at Samford University. As a "bi-vocational" music and worship leader he understands the difficulties from both the practical and the academic side. (This article is reprinted by permission from Joe Hopkins and is from "Monday Morning Mail" by Vern Sanders)*

**Have a blessed Summer!**  
**SEE YOU AT THE CONVENTION!**