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# Arlington Washington D.C. Newsletter



VOL. 13 NO. 10 CHAPTER NEWSLETTER SUMMER 2009

## TENTATIVE PLANS FOR '09 - 10

*We're gearing up for another exciting year!*

- September — Opening Mass & Dinner in Arlington
- October — Workshop on Revised Roman Missal with Msgr. Kevin Irwin
- November — DC Chapter's St. Cecilia Sing at St. Matthew's Cathedral
- January Cantor Workshops — details pending
- January Neighborhood Meeting in Southern Maryland
- Shrove Tuesday Lunch in Arlington
- DC Chapter's Lenten Retreat — Details to follow.
- Spring Children's Choir Event — with Pueri Cantores. Details to follow.
- April 23 — AGO sponsored concert with Marilyn & James Biery
- April 24 — Workshops by the Bierys. Both Biery events at St. Thomas More Cathedral in Arlington.

## ONLINE AND IN SPIRIT

Attending liturgies in other churches than our own can be a refreshing experience. I'm sure I'm not the only one who has learned much from the way things are done in other places.

Recordings, although not "the real thing," can still convey some of the spirit of a celebration quite well, as many have experienced with the papal visit last year. There have been televised Masses for over half a century, but in just a few years the internet has multiplied the possibilities in a rather overwhelming way.

It is easy now to go online (and "in spirit") to, say, Paris and see what's happening there. The excellent website of the cathedral (<http://www.notredamedeparis.fr>) is in French and English. That helps! Among many other things, you will find out that Vespers are broadcast daily, except in August, and the Sunday 6:30 pm Mass every week, but remember they are **six hours** ahead of us! Fortunately, there is an archive and to see videos, go to <http://www.ktotv.com>. KTO was one of the many initiatives of Jean-Marie Cardinal Lustiger. Recognized by the French Bishops Conference, "Katéo" has been around for a decade: the level and scope of its programs are exemplary, in my opinion. It's in French, oui, but for our purposes the website is not difficult to navigate. When you click on [KTOTV](#) you get connected to the current program (they are streaming online/on the air 24/7). On the homepage, click "Emissions" (broadcasts), then "Nos emissions" (our broadcasts), and scroll down to "Direct à Notre-Dame." Once you're there, make your video selection and click on "Lire" (play) and voilà! (If you want to go to Full Screen simply double-click on the video while it's playing.) Adventurous souls will also enjoy exploring the rest of the video menu.

To the northeast of Notre-Dame, just across the Seine, is the Church of St. Gervais home of the Community of Jerusalem. That's another article, but to get an idea of the liturgies there, click Direct à St. Gervais.

*Ronald Stolk*

## DIRECTOR'S CORNER *from DC*

*A changing of the guard...*

### **This Director's Last Corner**

For the past six years I have had the honor of serving as Director of NPM/DC. It has been an eventful and exciting time. Working alongside the other board members has been a very rewarding experience for me. Together we have accomplished great things. I am especially proud that NPM/DC was named Chapter of the Year at the National Convention in Milwaukee in July 2005. With that designation the board members felt the need to live up to the title, so we worked harder and sponsored even more programs. Thanks to their dedication and generosity, we made it happen.

In our recent chapter officer elections, Charlene Dorrian was selected to become the new Chapter Director. It is with complete confidence and much gratitude that I hand over the reins to Charlene. Her dedication to the mission of NPM and her many talents make her well suited to the position. I look forward to many great things for NPM/DC under her leadership.

*Mary Beaudoin*  
(now former) NPM/DC Director

### **This Director's First Corner**

I'm grateful for Mary's kind words, and well aware of the very large shoes (metaphorically speaking) I'll be trying to fill. Like Mary, I applaud the dedication and experience of our Chapter Board, and take comfort in the knowledge that they'll have my back.

If all goes well, our days will be less hectic during the summer months. Maybe we'll get caught up on our reading, take a class or two, certainly try to get to the NPM Convention or one of the Institutes. Or maybe this is the year we can just take it easy.

Whatever happens, would you watch for things to share with your fellow NPM musicians? Books and articles you can recommend ... programs you'd like to see us sponsor ... something you see or hear in churches you visit on vacation, questions you have about something that's happening or not happening in your parish. Contact any Board Member (see p. 1). Love to hear from you.

*Charlene Dorrian*  
NPM/DC Chapter Director

## INTERVIEW WITH A COMPOSER

*Richard Kenneth Fitzgerald*

[Mary Beaudoin's recent interview with composer Richard Kenneth Fitzgerald.]

MB: When did you begin composing music?

RF: I began improvising and composing between the ages of 8 & 10. I was drawn to and fascinated by both the organ and piano; in fact, my first attempt at composition was in the form of through-composed instrumental pieces for the piano or synthesizer. These pieces were organized improvisations that were the result of a lot of listening and experimenting. At the time I did not know how to read, much less notate, music so the only medium I had to preserve these pieces was cassette recording. As I became more serious and curious about composition and improving my piano technique, I taught myself to read music and soon after em-

barked upon private piano lessons when I was 14. When I was 17, I began serious organ study.

MB: Approximately how many pieces have you composed?

RF: I assume that they are in the hundreds, although I've never counted. My pieces range from very small, 2-3 minute settings of Psalms for organ and solo voice, to larger pieces for full orchestra.

MB: I think you are an organist and a singer. Is that correct? Do you play other instruments?

RF: I am an organist, composer, conductor, and singer. I have also worked as a professional music copyist.

## INTERVIEW WITH A COMPOSER, *con't* ...

MB: When did you begin singing and playing in church?

RF: When I was 15 I began serving as a cantor at a parish in my hometown of Endicott, New York. That same year I began directing and accompanying a small youth choir at my own parish. When I was 16, I was the successful candidate for a position as Director of Music and Organist of Our Lady of Good Counsel Church in Endicott, New York. I held this position until I graduated from high school in 1998 to attend Westminster Choir College in Princeton, New Jersey.

MB: What is your role at Resurrection Parish in Burtonsville MD and how long have you been involved in music there?

RF: I am the Principal Organist, Composer in Residence, Director of the Plainchant Schola, and the Director of the Concert Series. Resurrection was my first full time position after I graduated from Westminster in 2002. I served at Resurrection for about 10 months before I was offered the position as Assistant Director of Music at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. I served at the Basilica from 2003 to 2007, at which point I left to pursue full time graduate studies at the Peabody Conservatory in Baltimore, MD.

MB: What other music activities are you involved in?

RF: I freelance as a music engraver, sing with the DC-based professional choir Chantry, and do the frequent miscellaneous gigs that I'm fortunate to have come my way.

MB: Do you have a non-music "day job?"

RF: No.

M. Is there a particular genre of composition that you prefer? R. I'm influenced by everything, either consciously or sub-consciously; I assume that other composers experience this. My greatest influences, however, are Bach, Messiaen, Stravinsky, Reich, plainchant, and, perhaps most of all, modality. I love unpredictable music, or music that leads the listener into unexpected harmonic or rhythmic rooms while maintaining its center.

MB: Describe one of your choral compositions.

RF: I recently wrote a short setting of a poem by Robert Louis Stevenson entitled 'Let Beauty Awake'; it's the second poem in the poets' 'Songs of Travel'. I chose ten harmonies, tetrachords, and tone clusters that I felt reflected the affect of this text, and the piece features repetitions of these 10 sounds at varying pitch levels and key areas. The result is a pan-tonal piece loosely centered upon D. It was a commission and is scored for SATB choir and SAA solo trio a cappella.

MB: Describe one of your instrumental compositions.

RF: My largest and most recent instrumental piece is a one movement work for organ entitled Jubilate Domino Omnis Terra (Be Joyful in the Lord, all the earth); it's about 14-15 minutes in length. In this piece I experiment with arch form; it is in 7 sections, with the first section reflecting that of the last section, and the second section reflecting that of the penultimate section, and so forth. The centerfold of the work, section 4, is a statement of the plainsong (tune in the pedal accompanied by trumpets in dialogue) upon which the whole work was inspired.

MB: When you write for choir do you always begin with a text or do you sometimes begin with a musical idea? Where do you find texts that inspire you?

RF: I usually begin with a musical concept, or affect, that I'm trying to achieve. This concept is inextricably linked with the mood of the text. The rest of the process is organization and a fleshing-out of the original musical idea. I'm inspired by a lot of 19th century English poetry and early 20th century poets. I've been greatly inspired by the book of Psalms, of course, but am also inspired by just about anything that is well-written, full of imagery, and non-Pietistic.

MB: When composing for keyboard or other instruments where do you begin?

RF: I begin first with the construction of a mood; this influences the harmonic and rhythmic palette of the piece. I then organize the work using a series of maps, graphs, and outlines. All of this helps to keep the work cohesive and purpose-driven. Sometimes I feel as though my work in planning the piece has been so specific, that the piece has already been written before any notes have actually reached the page.



## SUMMER INSTITUTES

*For more information... [www.npm.org/EducationEvents/institutes/](http://www.npm.org/EducationEvents/institutes/)*

### CANTOR EXPRESS

June 19–21 • Dallas (Plano), Texas @ Prince of Peace Catholic Community

July 17–19 • Lakewood, New Jersey @ Georgian Court University

July 24–26 • Gaylord, Michigan @ Gaylord Diocesan Pastoral Center

July 31–August 2 • Clarion, Pennsylvania @ Clarion University

### 24TH ANNUAL CHOIR DIRECTOR INSTITUTE

July 20–24 • Houston, Texas @ The University of St Thomas

### INSTITUTE FOR MUSIC WITH CHILDREN

July 27–29 • Lansing (DeWitt), Michigan @ The Bethany House at St. Francis Retreat Center

### GUITAR AND ENSEMBLE INSTITUTE

July 13–17 • Erlanger, Kentucky @ The Marydale Retreat Center

### PASTORAL LITURGY INSTITUTE

July 27–31 • Greensburg, Pennsylvania @ the Bishop William G. Connare Center

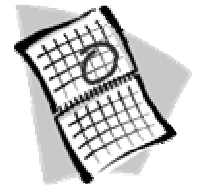
### PASTORAL LITURGY EXPRESS: BILINGÜE

August 14–16 • Albuquerque, New Mexico @ Our Lady of the Most Holy Rosary Catholic Community

## PRINCIPAL ORGANIST SOUGHT MARK YOUR CALENDARS

**Our Lady of Mercy Church**, 9200 Kentsdale Drive, Potomac, MD 20854, <http://www.olom.org>. Our Lady of Mercy Church is seeking an Organist for three Sunday services and one Saturday vigil service plus Holy Days, Christmas and Easter. One weeknight rehearsal during choir season. Sixteen hours per week. Competitive salary based on education and experience. Email resume to [jrose@olom.org](mailto:jrose@olom.org) or mail to Our Lady of Mercy Church at address above, attention to the Pastoral Associate for Liturgy and Music.

- Friday, June 19, 7:30 p.m. - **Gala Concert** to Benefit the "Wounded Warrior Project" At St. Francis de Sales, 37730 St. Francis Court, Purcellville, VA. Combined voices from local parishes perform the Vivaldi "Gloria" as well as musical selections from different era's of war. Director: Christopher Walker. \$20, \$10 seniors, children under 16 years free (includes catered reception after the concert). Info. Cindy Cummins (540-338-6381 or [c.cummins@saintfrancisparish.org](mailto:c.cummins@saintfrancisparish.org)).



- June 20 - **Cantor Workshop with Christopher Walker** at Christ the Redeemer Parish in Sterling VA  
Registration - 9-9:30 ...Morning session - 9:30-12:15  
Lunch - 12:30-1:30 ... Afternoon Session 1:30-3:30  
\$9 - morning only, \$18 - morning, lunch, afternoon  
For info and to register: Contact Diane Kingsbury (703-430-0811 or [diane.kingsbury@ctrcc.org](mailto:diane.kingsbury@ctrcc.org))  
Registration deadline: June 17

## INTERVIEW WITH A COMPOSER, *Con't*

MB: Have you composed pieces for solo voice?

RF: Yes, many. One, in fact, was recorded by Mark Owens, a wonderful baritone at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. It is a setting of the folk song of 'Sweet Was the Song' for voice and organ and is available on the Basilica's discography.

MB: How many of your compositions are published? by which publisher?

RF: Several of my pieces are in print and available from GIA Publications. They are also several pieces that are in preparation at the same publisher and will be released in the near future.

MB: Where did you receive your musical training?

RF: I hold a Bachelor of Music in Sacred Music and Organ from Westminster Choir College in Princeton, New Jersey, and a Master's Degree in Organ Performance from the Peabody Conservatory in Baltimore, MD. I have recently received a full scholarship to the Doctor of Musical Arts program at Peabody and will begin my studies there this Fall. While I'm at Peabody doing my doctorate, I will hold an assistantship in the department of Music Theory.

MB: Who were your most important music teachers and musical mentors?

RF: Throughout all of my training there are two figures that stand out among all the rest: Joseph Flummerfelt and John Walker. Flummerfelt was the Director of Choral Activities at WCC while I was studying there; I had the pleasure of singing under him in the Westminster Choir. He was, to say the least, one of the most inspirational and influential musical figures I have encountered. I studied with Dr. Walker at Peabody while doing my MM; not only is he the most caring and personalized teacher one could have, but endlessly insightful and knowledgeable in all aspects of music making.

MB: Could you say something about your settings of the Mass Ordinary (Kyrie, Gloria, Sanctus, Memorial, Amen, Agnus Dei) or other pieces for parish choirs?

RF: I have not written a complete setting of the Ordinary. I have written a lot of practical music to be used in the liturgy, i.e. a Sanctus, a Gospel Acclamation, various types of antiphons, etc. I'm in the process of composing a Missa Brevis for choir and organ. Many of my anthems and hymn arrangements are intended for use by the parish choir. Three examples of these are my O God of Light (hymn concertato on my own tune EL-STAD), Lord Jesus, Think On Me (arr. of SOUTHWELL), and Come, Labor On (arr. of ORA LABORA, which was commissioned by James Jordan). These are available from GIA.

### SERVING THE HOMEBOUND

#### *Music for the Mass for Shut-Ins*

Hats off to the musicians who generously provide music for the Mass for Shut-Ins, celebrated in the Crypt Church of the Basilica of the Shrine of the Immaculate Conception in Washington, DC, and broadcast by Channel 32 each Sunday at 8:30 a.m.:

- **Sacred Heart Choir** in Bowie, MD - [April 26 & May 10](#)
- **St. Mary's in Piscataway Traditional Choir**, Clinton, MD - [May 3 & 17](#).

### GOING GREEN!

#### *Paperless newsletters*

We hope to reduce our paper and postage usage by limiting paper newsletters to those who specifically request them. Details in the September newsletter, or ... **be efficient** ... and send your e-mail address to [jlo@umd.edu](mailto:jlo@umd.edu) right now for the e-newsletter in the fall!

### CONGRATS ...

to DC Board member Susan DeCamp on her graduation from Trinity College's EPS (Education Parish Service) Program.

# Arlington Washington D.C. Newsletter



NPM/DC — 14727 WEXHALL TERRACE — BURTONSVILLE, MD 20866  
<http://www.npmdc.org>

**Mission Statement:** *The National Association of Pastoral Musicians* (NPM) fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

## MEMBERSHIP

Our chapters depend on dues to function. The minimal fees charged for an event barely cover its cost. Please renew your membership today. It's only \$15 for an individual; \$55 for a parish.

Not sure if your membership status? Just e-mail [jlo@umd.edu](mailto:jlo@umd.edu) (DC) or [trudychoirdir@aol.com](mailto:trudychoirdir@aol.com) (Arlington) for confirmation.

## REMINDERS:

... **Newsletter deadline** — 15th of the month, but it's never too early to submit an item. Please send them to [mcdorrian@yahoo.com](mailto:mcdorrian@yahoo.com) or [dmaters@stmaryfred.org](mailto:dmaters@stmaryfred.org)  
... **<http://www.npmdc.org>** — Check us out!



*See you there !*  
NPM CHICAGO 2009:  
***“Sing to the Lord!”***

**JULY 6-10**  
STEPHENS CONVENTION CENTER  
ROSEMONT, IL

*Please check the bulletin board & daily newsletter for  
Arlington/DC news.*