



NEWSLETTER

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Cardinal Donald Wuerl (far right) prays after opening the Holy Door at the Basilica of the National Shrine of the Immaculate Conception in DC; Arlington Bishop Paul Loverde (right) opens the Holy Door at the newly renovated St. Thomas More Cathedral.



12th Annual Gathering of the Musicians of Southern Maryland

Saturday, January 30, 2016

11:30 AM - 2:30 PM

Ann Duchesne's home on Breton Bay



This year we'll look at parish repertoires, including the role of African American Sacred Music in anticipation of the February workshop.

- FEE:** None – includes Ann's delicious lunch
REGISTRATION: Call Ann (301-475-6915) by January 25 to give her a head count and to obtain directions.

Director's Corner

February 13, 2016 – The event is called “**With Hands Lifted Up: a Journey through African American Sacred Music.**” I’ve put it on the calendar, and look forward to attending because I love African American sacred music. But do I appreciate the place it can have in the liturgies I plan for Sunday mornings at my parish?

The GIA Quarterly’s recent series of articles on spirituals by Emmett G. Price III contained so much food for thought:

- * Dr. Price wrote of the music “extending hope to the hopeless, stimulating joy for the joyless, and providing spiritual balm to the oppressed.”
- * He noted that it “should not be considered a historic relic devoid of contemporary relevance or continued influence.”
- * He reminded us that “the Negro spiritual contains a powerful and prevailing wisdom that is as influential today as it was centuries ago. As we reflect on the 150th anniversary of the emancipation proclamation and the 50th anniversary on the historic March on Washington, it is apparent that the Negro spiritual has been on the frontline as an active participant within some of our nation’s most important moments and trivial ones.”

African American sacred music can present a challenge. Some pieces are written with amazing vocals, with awesome SATB arrangements, with piano accompaniments that are unique, with percussion that may be beyond our skills (or budget). How can we use this wonderful music in our particular situation? Can we learn something new, how to use different instruments or to simplify arrangements? Where can we begin with our particular assembly to tap into this genre

that has the power to inspire people and their sung worship? What about a cappella singing? Many of the songs originated with people singing as they toiled at their labors, with no instruments around. How often do we give our assemblies the opportunity to sing unaccompanied and experience the power of their voices?

So many questions, so much to learn, such an opportunity for sharing experiences! February 13 – I eagerly await the workshop, and hope to see you there.

Charlene Dorrian
DC Chapter Director



2016

CALENDAR of EVENTS

February 9 - Shrove Tuesday Luncheon
12:00 NOON
Brion's Grille, Fairfax, VA

February 13 - With Hands Lifted Up: a Journey through African American Sacred Music
9:00 AM - 12:30 PM
St. Matthias the Apostle Church, Lanham, MD

April 15 - Easter Celebration with Christopher Walker, 7:30 PM
St. Thomas More Cathedral, Arlington, VA

April 16 - Spirituality for the Pastoral Musician with Christopher Walker
St. Thomas More Cathedral, Arlington, VA

Annual Shrove Tuesday Luncheon



Tuesday, February 9, 2016
12:00 NOON



Brion's Grille
10621 Braddock Road, Fairfax, VA 22032

*Share a meal and relax with friends, old and new,
before we plunge into our Lenten preparation for Easter.*

Questions? E-mail us at arlingtonnpm@gmail.com

NPM Arlington has a new e-mail address!

You can now e-mail us with questions, events in your parish, job postings, and so forth at: arlingtonnpm@gmail.com. Add our new address to your contacts today!

Newsletter



Announcements of items of interest to Pastoral Musicians such as concerts, transitions, or special activities are welcome in the monthly newsletter. Deadline for articles, announcements, etc. remains the 15th of each month. Please email Claire Caruso at clmcaruso@gmail.com.

Be sure to visit the Washington, DC and Arlington, VA Chapters' websites for the latest information on Chapter happenings, registration forms, and events:

www.npmdc.org
www.npmarlington.org



Part-time Organist

St. Patrick Catholic Church, Fredericksburg, VA
9151 Ely's Ford Road, Fredericksburg, VA 22407

Responsibilities will include providing musical accompaniment for 3 Sunday morning Masses one or two weekends per month. * The Church also seeks a Part-time Organist to provide musical accompaniment for the Saturday Vigil Mass one or two weekends per month.** The position requires proficiency in playing organ service music and repertoire, knowledge and proficiency in Catholic liturgy and music, and a faith-filled practicing Christian. The instrument is a well maintained two manual Moller pipe organ. Competitive compensation rate per Mass. Audition will be required.

Please contact Maureen McClure, Director of Music, for more details. Email music@saintpatrickparish.org or call 540-785-5299 (please leave a message.) St. Patrick Catholic Church is located in the midst of the Chancellorsville Battlefield.

* Sunday morning Masses are at 9:00 am, 10:30 am and 12 noon.

** The anticipated (vigil) Mass is at 6:00 pm each Saturday.

Interested organists may apply to play for all 4 Masses on the scheduled weekend. <http://saintpatrickparish.org/organist>

WITH HANDS LIFTED UP: A JOURNEY THROUGH AFRICAN AMERICAN SACRED MUSIC



SATURDAY, FEBRUARY 13, 2016
9:00 AM - 12:30 PM



SAINT MATTHIAS CHURCH
9475 ANNAPOLIS ROAD, LANHAM, MD

PRESENTER: LYNNÉ GRAY

- + *Explore the history of African American Sacred Music*
- + *Understand that, while its origins are from another time and place, it speaks to all today*
- + *Discover ways to incorporate the genre into our parish repertoires*
- + *Sing, sing, sing*

Lynné Gray, Music Director at St. Anthony of Padua Parish in Washington and Faculty Member (Piano Theory & Music History) of Duke Ellington School of the Arts.

With Hands Lifted Up
A Journey Through African American Sacred Music
February 13, 2016

NAME _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

PHONE _____

E-MAIL _____

PARISH _____

NPM/DC CHAPTER MEMBER? YES NO

**Fee: Chapter members pay \$10; non-Chapter members pay \$15.
The registration deadline is February 8.**

Return this form with your payment to:

NPM/DC, 10406 Barrie Avenue, Silver Spring, MD 20902
(Please make checks payable to: NPM/DC)

Perspectives on Sung Liturgical Prayer

Musings on hymn texts, imagery, and pastoral care

by Mary Ann Evan

Hymn Texts and Imagery

Which hymns did your assembly sing on All Saints Day? Our entrance song was “Christ Is the World’s Redeemer,” not one that is familiar to everyone, so I’m including the text of two of the verses here:

*Christ is the world’s Redeemer, the lover of the pure,
The fount of heav’nly wisdom, our trust and hope secure;
The armor of his soldiers, the Lord of earth and sky;
Our health while we are living, our life when we shall die.*

*Christ has our host surrounded with clouds of saints so bright,
Who wave their palms in triumph, and fire us for the fight.
For Christ the cross ascended to save a world undone,
End suffering for the sinful, our full redemption won.*

The hymn tune was MOVILLE, Irish traditional, which turns out to be, at least in the setting we used, quite a martial tune, and the references to soldiers and the fight certainly called to mind the Church Militant. Then, at the end of Mass we sang “For All the Saints.” Of course you know this one, but I’m including the four verses that caught me up short:

*O may Thy soldiers, faithful, true and bold, fight as the saints
who nobly fought of old, and win with them the victor’s
crown of gold. Alleluia!*

*And when the strife is fierce, the warfare long, steals on the ear
the distant triumph song,
and hearts are brave, again, and arms are strong. Alleluia!*

*The golden evening brightens in the west; soon, soon to faithful
warriors comes their rest;
sweet is the calm of paradise the blessed. Alleluia!*

*But lo! There breaks a yet more glorious day; the saints triumphant
rise in bright array;
the King of glory passes on His way. Alleluia!*



How often have I sung those words! Yet for the first time I really saw the image that they represent. Think back to the history books, the novels, the films, and perhaps you will see the same image: the ancient armies arrayed for battle, the sun glinting off of their armor, advancing in ranks, led by their generals or princes on noble steeds, colorful banners flying, trumpets and drums

sounding, moving toward the enemy lines. For me, this is encapsulated in the Battle of Vienna - the Polish hussars, heavy cavalry led by King Jan Sobieski in 1683, thundering



down the hill around Vienna, the wind rushing through their winged armor, to defeat the forces of the Ottoman Empire and save Europe for Christianity.

Stirring and inspiring – but if we ever believed that this was what war was like, surely we can believe it no longer. Modern communication has brought us close to the battlefield, to the field hospital, to bombed homes and maimed children, to the desperate flight of refugees, to the men and women returning from war injured in body and mind.

So it struck me: is this imagery valid or even appropriate for our liturgies? When we apply the musical, liturgical, and pastoral criteria to music in the liturgy, is this a case where an extraordinary hymn tune and vivid poetic language tip the scales and justify glorification of war, and of an inaccurate picture of war at that?

Or, I thought, maybe people don’t really pay all that much attention to the texts they are singing. I held on to that thought and put aside my concerns. And then I read the article, “Liturgy in the Context of Joy and Sorrow” by Dr. John D. Witvliet, in the November issue of *Pastoral Music*.

Hymn Texts as Pastoral Care

Dr. Witvliet began with the distinction between expressive and formative prayer, the former described as “the experience of correspondence between what you are feeling and what you are singing or saying,” and the latter as “the act of learning to express something by aligning our mind, heart, and will with something given to us from outside of ourselves, all with the promise that this may form new or deeper dispositions within us.” He went on to explain that ritual in the Catholic tradition encourages formative sung prayer, as the structure of the rites and designated the readings and psalms frame the music we sing. In describing the Protestant tradition, he writes that he comes from “a part of the Church that often emphasizes expressive prayer at the

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expense of formative prayer – where sincerity often trumps ritual and relevance often trumps formation.”

The article continues with an expansive treatment of these differences and of the interdependence of these forms of prayer, and their interplay to express the joy and sorrow, gratitude and anxiety, of the assembly, and it is well worth reading. But I was struck by this paragraph:

Sometimes the gift of music in Liturgy offers pastoral care because it so profoundly expresses what we already feel. Sometimes the gift of music in Liturgy offers pastoral care by inviting us into a realm of experience that we have never experienced before or could not express on our own.

I was drawn to re-examine the texts with which I began this article. Are the words we sing in those militant verses of “For All the Saints” expressing the feelings and attitudes of the assembly? Or are they forming the assembly toward new inner dispositions of mind, heart, and will? And in either case, are these the attitudes and disposition that pastoral care calls us to cultivate?

Coda

It should be clear by now that I am not finding these verses appropriate as sung liturgical prayer. Perhaps we need a different way to rouse ourselves, the Church Militant, to battle. Or perhaps we need a new image for those of us in

the Communion of Saints who are still earthbound. I should note, though, that many feel otherwise. When looking for the text of “For All the Saints” online to avoid having to type the words, I came across a posting in the blog of the Archdiocese of Washington that described this text as “a great hymn of the church” and went on to a positive commentary on each verse. So, I’m interested in opening a dialog about military imagery in particular or about liturgical music as pastoral care.

If you have a question or comment about this article, please write to the editor (tlewicki@saintagnes.org). We welcome your responses.

Mary Ann Evan, a native of Cleveland, retired in 2002 from Pepco after a 25-year career in Information Technology and is now working as a consultant on a project to protect the electric grid from cyber terrorism. She has been involved in pastoral music since her seventh grade teacher found out that she was taking piano lessons, took her to the church, gave her a tutorial on the differences between piano and organ, and assigned her to play for the children’s Masses. Since then Mary Ann has continued as a volunteer for the institutions and small parishes where she found herself - singing in and directing small choirs, planning liturgies, and playing the organ. After retiring from an unofficial position as the music director at the Polish parish in Silver Spring, she did occasional substituting at the organ and now directs a Schola Cantorum of Benedictine Oblates and monks who sing at St. Anselm’s Abbey once a month. Mary Ann has been a member of NPM for many years, was one of the founding members of the local chapter, and currently is on the Board of the DC Chapter.

Upcoming Concerts



Wednesday, February 17, 2016 7:00 PM
Saint Joseph Church
 750 Peachtree St., Herndon, VA 20170

Sarah Hart, an acclaimed Christian songwriter, singer, and retreat leader will give a Lenten recital. All are welcome.

Friday, March 11, 2016 8:00 PM
Advance Always: A Celebration of Frank Battisti and Garwood Whaley
 The Kennedy Center, Washington, DC

Parish choirs are invited to join Bishop Ireton and the Baldwin Wallace Conservatory of Music in this special music event. For more information contact Brandi Vasquez vasquezb@bishopireton.org or 703-212-5176.

..... NPM 40TH ANNIVERSARY

YOU'RE INVITED **BẠN ĐƯỢC MỜI**

..... **ESTÁS INVITADO**



THE CHURCH SINGS

LA IGLESIA CANTA

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

39TH ANNUAL CONVENTION
HOUSTON, TEXAS

JULY 11-16, 2016



Watch for your January issue of Pastoral Music and information from the National Office about the 2016 National Convention in Houston, Texas. Future editions of this newsletter will include information about group discounts and our Arlington/DC Chapter Dinner in Houston. We hope to see many of you in Texas this summer!

Hats Off!

The following choirs have provided music for the TV Mass for Shut-ins recently. Mass is celebrated in the Crypt Church of the Basilica of the Shrine of the Immaculate Conception in Washington, DC, and broadcast on WDCW-TV (DCW50) each Sunday at 10:30 AM. Check your local cable or satellite providers' listings.



- St. Bernard of Clairvaux English Choir**, Riverdale, MD
- St. Francis de Sales Parish Choir**, Purcellville, VA
- Mount St. Mary's University Chapel Choir**, Emmitsburg, MD



Remember us, O God;
 from age to age be our comforter.
 You have given us the wonder of time,
 blessings in days and nights, seasons and years.
 Bless your children at the turning of the year
 and fill the months ahead with the bright hope
 that is ours in the coming of Christ.
 You are our God, living and reigning, forever and ever.
 Amen.

- Prayer for the New Year; *Catholic Household Blessings and Prayers*

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