



VOL. XXXII, No. I & II

THE ASSOCIATION OF CHURCH MUSICIANS IN PHILADELPHIA

A Chapter of the National Association of Pastoral Musicians (NPM)

WWW.ACMPMUSIC.COM

WINTER-SPRING 2015



DON'T FORGET! MARK YOUR CALENDAR...

CLOSING EVENT & STUDENT AWARDS — TUESDAY, MAY 12TH AT 7PM
SAINT CHRISTOPHER'S CHURCH, SOMERTON (PHILADELPHIA)

2015 PASTOR MUSICIANS' BANQUET — FRIDAY, OCTOBER 2, 2015
AT THE LAMB TAVERN, SPRINGFIELD (DELAWARE COUNTY)

FROM THE PRESIDENT

Dear ACMP Member,

As I complete my fourth and final term as ACMP President, and as I write this, my last president's message, I would like to thank all of you for your support of ACMP and all that we have to offer. For me, one of the most important aspects of our Association is the building of relationships — relationships that connect member-to-member at both the local and the archdiocesan level. A vital force in accomplishing this, in the last three-and-a-half years, has been the establishment of deanery representatives — persons within each of the twelve deaneries who do their best to identify, contact, inform, and get to know their fellow musicians. Chew 'n Chats — gatherings at a local eatery — have been held regularly to encourage musicians within a deanery to come out and meet each other and to find out what is going on with ACMP and the programs sponsored by the Office for Liturgical Music. Many stories, calories, and events have been shared!

Our annual Pastor/Musician Banquet is another way to help build relationships. We now have three locations for the banquet and will alternate locations each year — **Williamsons Restaurant**, in the northern suburbs (Horsham), **Swan Caterers** in South Philadelphia, and our newest location, **The Lamb Tavern**, in Delaware County (Friday, October 2, 2015). Our annual retreats — summer and Lent—have been very successful in the past few years and provide a wonderful spiritual dimension for our membership. If you have never participated in one of our retreats, consider doing so and inviting members of your parish music ministry. The retreat locations encourage contemplation and are situated in beautiful surroundings.

In addition to the social and spiritual relationship-building, we have the educational component. This year's educational offerings have been well-received and well-

attended. Next year's programming is equally exciting!

We have noticed that, in recent years, more ACMP members are attending ACMP events than has been the case in the past. This is a good trend—a trend that needs to be nurtured and celebrated. We have much for which to be thankful!

We are fortunate that we have such a wonderful working relationship with the Office for Divine Worship and the Office for Liturgical Music. Working together in such a collaborative way enables all of us to be the beneficiaries of a unified effort and approach.

I hope to see you at our Closing Event and Student Awards on Tuesday, May 12 at St. Christopher Church in the Somerton area of Philadelphia. We have had a wonderful response to student award nominations — 25 students — and look forward to encouraging them to continue their participation in their parish music ministry. Participation is the key to keeping our Association vital, relevant, and attractive to our members and prospective members. Our membership numbers are strong — 300 plus. It is certainly possible to add another 150 to that number.

Please accept my heartfelt thanks for all the support you have given me during these four years. In particular, I thank the officers and Board of Directors for the many hours they have volunteered in meetings, discussion, brainstorming, and prayer in an effort to address the needs of our membership and to change and adapt to those needs. In closing, it is good for us to keep the words attributed to Charles Darwin in mind: *It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is most adaptable to change.*

Ralph Purri

THE OFFICERS AND BOARD OF DIRECTORS

WWW.ACMPMUSIC.COM

Mr. Ralph Purri, *President (2015)*

President@acmpmusic.com

Mrs. Patricia Gallo-Terrenzio, *Vice-President (2017)*

Mrs. Helen Jauregui, *Secretary (2017)*

Secretary@acmpmusic.com

Mr. David Kimock, *Treasurer (2015)*

Treasurer@acmpmusic.com

THE BOARD OF DIRECTORS

Mrs. Melanie Capoferri (2016)

Mr. Ronald Chancler (2017)

Ms. Megan French (2015)

Dr. Frank Klose (2017)

Mr. Frank K.J. Orman (2016)

Mrs. Linda Pfefferle (2016)

Ms. Denise Rose (2015)

Mr. Richard West (2016)

Mrs. Cally Proios Welsh, Co-Op

DIOCESAN LIAISON: OFFICE FOR DIVINE WORSHIP

Reverend G. Dennis Gill, *Director*

DIOCESAN LIAISON: OFFICE FOR LITURGICAL MUSIC

Dr. John Romeri, *Director*

ADMINISTRATIVE SUPPORT

Editorial Staff

Cally Proios Welsh

Patricia Gallo-Terrenzio

Frank K.J. Orman

Membership Administrator

Richard West

The ACMP Newsletter is published quarterly, with Spring, Summer, Autumn and Winter issues. Material for inclusion in the newsletter should be e-mailed to: newsletter@acmpmusic.com

VISIT OUR WEBSITE at ACMPMUSIC.COM

Find lots of useful news and information!

NEWSLETTER ADVERTISING RATES

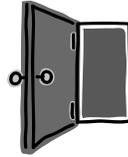
Those interested may now place ads in future newsletters: members or non-members; musicians or non-musicians; individuals or businesses. All ads are subject to approval by the editorial staff.

Business Card Size Ads: *(to be submitted electronically)*

1 issue — \$30 2 issues — \$55

3 issues — \$80 4 issues — \$105

Contact Cally Welsh at
callywelsh@msn.com



POSITIONS AVAILABLE

Musicians... *Looking for a job?* **Churches...** *Looking for a musician?* All "Positions Available" listings (church seeking musician) will be printed in one issue of the ACMP Newsletter, and included for approximately three months on the website. This is a free service. Please contact newsletter@acmpmusic.com to submit your advertisement.

Director of Music Ministry, Saint Basil the Great Church, Kimberton

Year round position; responsible for planning, coordination, execution, and oversight of all music associated with worship, religious education, social ministry, and evangelization; includes weekend Masses, weddings, funerals, and all other liturgies; direct and accompany parish choirs, recruit and train cantors; attend liturgical committee meetings.

We seek a practicing Catholic, knowledgeable in Roman Catholic liturgical practices, competent with diverse musical styles, and proficient in organ, piano, and choral conducting. The Director of Music Ministry must undergo background checks and maintain compliance with Archdiocesan Safe Environment Requirements. A bachelor's degree or higher in music and previous music ministry experience are preferred.

Applicants should send their resume, cover letter, and salary requirements to: Deacon Patrick Stokely, St. Basil the Great Church, 2300 Kimberton Road, Kimberton, PA 19442; Email: patrickstokely@gmail.com; Fax: (610) 993-7590

Part-time Organist, Saint Thomas Aquinas, Croyden. Interested candidates should contact Fr. David Fernandes: 215-788-2989, ext. 15.

Organist/Choir Accompanist, St. John's Lutheran Church, Phoenixville

Plays for all worship services except Saturday evening and accompanies adult choir rehearsals. Working with the music director and pastors, the organist prepares worship music that fits the style of the congregation and the liturgical year. The organ is a 51 rank Aeolian-Skinner enlarged by 35 ranks of electronics. This is a part-time position (12-15 hours per week); we require a Bachelor's degree in music and 7 to 10 years church organ experience. Candidates should send a cover letter, resume, and contact information for three professional references to Tom Snyder, Director of Music, at ftsiii@gmail.com or at 355 St. John's Circle, Phoenixville, PA 19460. Applications will be received through May 15, 2015.

Choral Program Director and Organist, Notre Dame University. This person directs the Basilica Community Choir and the Notre Dame Chant Scholae. This person also serves as the Assistant Director of the 65 member Notre Dame Liturgical Choir and as associate of the Basilica Schola Cantorum. As organist, will play for the 10:00 am televised Solemn Mass, weddings, funerals, daily Mass, Vespers and other liturgies at the Basilica of the Sacred Heart on campus. The successful candidate will also be in charge of scheduling practice time for all Basilica organists. Other responsibilities include coordinating Finale music engraving, and assisting in the overall production of posters and programs for the Basilica. Will serve as a music resource for residence hall staff and students in conjunction with the entire Campus Ministry music staff. Master's Degree in Organ. Experience in Roman Catholic Church music. \$32,900 - \$50,000.

FROM THE OFFICE FOR DIVINE WORSHIP



Dear Friends,

The Office of Worship is offering two workshops devoted to the celebration of liturgy when children are in attendance. These presentations will prove beneficial to you in your music ministry, I am certain.

Please see the flyer below describing these topics and endeavor to promote participation among those who serve with you in liturgical ministries involving children.

Father Dennis Gill

Director of the Office for Divine Worship, Archdiocese of Philadelphia

*The Sacred Liturgy and Children
Archdiocesan Workshops
Sponsored by the Office for Divine Worship*

Presenters: Reverend Gerald Dennis Gill and Miss Jean Madden

Children's Liturgy of the Word
Wednesday, May 13, 2015
Archdiocesan Pastoral Center
Thirteenth Floor
4:30 to 6:30 PM

This workshop will provide answers for:

- What is it?
- Why do we offer it?
- When should it be celebrated?
- How should it be celebrated?
- Where should it be celebrated?
- Who should participate in it?

The Celebration of the Liturgy and Children
Wednesday, May 20, 2015
Archdiocesan Pastoral Center
Thirteenth Floor
4:30 to 6:30 PM

Topics covered in this workshop include:

- Catechesis and preparation
- Participation - sacramental and liturgical
- Liturgical Rites
- Liturgical Music
- Guidance for the Universal Prayer
- Liturgical Celebrations apart from Mass
- Devotions

These workshops are open to all priests, deacons, principals, directors/coordinators of religious education, teachers, catechists, youth ministers and liturgical music directors.

TO REGISTER VISIT WWW.ODWPHILADELPIA.ORG.
Office for Divine Worship, Archdiocese of Philadelphia
Contact us at worship@archphila.org or 215.587.3537.



FROM THE OFFICE FOR LITURGICAL MUSIC



Dear Friends,

PARISH MUSICIANS: Our Rights and Responsibilities

Since Lent/Easter is a time for us all to take another look into our spiritual practices, I thought it might also be a time to look into our professional lives. I started with the NPM and AGO websites. There I found wonderful guidelines for my inward journey. Even just a quick read through these lists can provide an “examination of conscious” of sorts to help refocus our efforts and guide our ministry.

John

FIRST from NPM (The National Association of Pastoral Musicians):

Specialized Competencies for the Director of Music Ministries

- 4.10 DMM Promote and develop the art of music as an integral or necessary part of the sacred liturgy and as a constitutive element of the Catholic faith experience.
- 4.11 DMM Have knowledge of and competency in the historical treasury and contemporary body of church music and demonstrate the skills to use them effectively within the worship life of the parish community.
- 4.12 DMM Have a firm grasp of liturgical history, legislation, documentation, and current pastoral practice in order to prepare liturgical rites and celebrations.
- 4.13 DMM Demonstrate knowledge of the rites of the church and their theological underpinnings for preparing and planning parish prayer and liturgical celebrations.
- 5.10 DMM Demonstrate professional level understanding of music theory and music history and an ability to apply this knowledge appropriately.
- 5.11 DMM Demonstrate proficiency in leading congregational song, choral conducting and at least one other musical specialty (organ, piano, guitar, voice).
- 5.12 DMM Develop parish liturgical and music guidelines and policies in accord with universal and diocesan norms.
- 5.13 DMM Develop a comprehensive and long-range vision for parish liturgical life based on church documents and directives.
- 5.14 DMM Exercise effective supervision of musical employees and volunteers
- 5.15 DMM Recognize, motivate, and empower musical talents and skills from the parish community
- 5.16 DMM Collaborate and communicate closely with pastoral staff and volunteers to develop and implement a unified approach to liturgical, catechetical, and apostolic work in the parish.

For the COMPLETE list visit: <http://www.npm.org/Sections/DMMD/standards.htm>

Now from AGO (The American Guild of Organists):

AGO Code of Professional Standards

- i. Members develop and maintain skills in performance, improvisation, service playing, conducting, arranging, and composing commensurate with their duties.
- ii. Members stay abreast of current developments in liturgy, hymnody, performance practice, and musicology through continuing education.
- iii. Members become knowledgeable in the liturgy and worship traditions of the institutions they serve.
- iv. Members acquire business, administrative and interpersonal skills to perform their duties.

AGO Code of Ethics

RULE 3. Members shall obtain the approval of the incumbent musician before accepting an engagement for a wedding, funeral, or other service requested by a third party. In such cases, the incumbent should receive his/her customary fee, and the third party is expected to provide it. It is the responsibility of the guest member to inform the third party of this rule. Members are advised to protect themselves as incumbents in this regard by negotiating employment contracts which secure these fees and which provide some responsibility, oversight, and control as to choice of music, etc.

For a more complete listing of AGO Codes: <https://www.agohq.org/careers/codes-procedures/>



Join us!

**ACMP ANNUAL
MEMBERSHIP MEETING
STUDENT AWARDS & CLOSING EVENT**

Tuesday, May 12, 2015

Annual Membership Meeting at 7:00 p.m.

Presentation of annual report by Board of Directors

Results of elections to the Board of Directors

**Solemn Evening Prayer and
Student Awards Ceremony**

at 7:15 p.m.

with the Music Ministry of Saint Christopher Parish

Donald Holdren, Choir Director

Patricia Gallo-Terrenzio, Parish Music Director & Organist

To be held at

Saint Christopher Church

13301 Proctor Road

Philadelphia (Northeast — Somerton)

A reception will follow! All are welcome!



THE SIREN CALL OF THE PIPE ORGAN

We have asked Paul Marchesano to write a series of articles on the history and importance of the pipe organ. Paul is a devoted scholar of this subject and has presented programs and written articles on this topic.

When we are children, we absorb sights and sounds like a sponge. It is a part of development and training of the senses and sensibility. My earliest memory of the organ, or anything with a keyboard for that matter, was a toy. The Magnus Chord Organ was popular for a period and I saw one at my cousin's house when I was about four or five years old. Plastic construction with air blown reeds inside (an echo of a greater age of reed organs and harmoniums in so many homes), the keys were numbered with plus signs for black keys. In the most basic model, accompanying was possible with the choice of six basic major chords with a set of buttons, oddly named with the proper letter of the chord. How suited this was to the untrained five-year old ear. When I started elementary school and saw a pipe fence and large console in the loft of my parish, I thought I had struck gold! It turned out that fence of silent pipes hid a set of speakers on a three manual Rogers instrument of the late 1960s. But I gained the privilege of practicing on that instrument after school, albeit no nun thought with such display of interest that lessons would be in order for this young, inquisitive mind.



I continued as an autodidact as we moved during fourth grade, a move that at the time required a change in parishes and schools because my family had moved across town to another Roman Catholic parish. The house we moved into had a 1917 W.P. Haines baby grand piano and our new church had a 21-rank Casavant pipe organ built in 1960. My youthful ears immediately realized how different this new organ sounded. Drawn immediately to the organ loft, I sat in the pews next the console for weeks before gaining the courage to speak to the organist. I gained the privilege of sitting on the bench and pulling stops and then negotiated my way into lessons, albeit not without some effort. Our parish organist, Margaret Devereaux Kelly, was well trained and certified with both AAGO and ChM certificates from the American Guild of Organists. She encouraged me to study piano for a couple of years before taking on the organ. I needed to get some technique under my belt. In any event, I convinced her to teach me, since I didn't like the piano, I liked the organ!

So many years later, having served as a church musician for most of my adult life, I often remember that simple, uninformed childhood fascination. I assume that is what drove me to become such an active participant in preservation causes like Penn's Curtis Sesquicentennial organ in Irvine Auditorium built by Austin Organs, Altoona's Cathedral of the Blessed Sacrament's famous Steinmeyer organ that inspired G. Donald Harrison, the Tannenberg organs in Lititz, Pennsylvania, and more broadly by sitting on the National Council of the Organ Historical Society for two terms. Most recently this love of the pipe organ has culminated in the formation of the Fans of the Curtis Organ to promote the huge Austin at the University of Pennsylvania.

I believe that we live and grow through experience, and all experience is good. Hopefully our knowledge and sophistication grows with the years as well. Let us remember how important the influences of childhood can be. You never know what spark you may kindle. In the coming months, I will share stories of various special pipe organs in our area and beyond.

Paul R. Marchesano



THOMAS J. HOEY
Trumpet
www.thomasjhoey.com
thomas@thomasjhoey.com
 610-623-2072

FREE! Adoremus Hymnbooks
 Approximately 200 pew edition; hard covers;
 excellent condition; also 2 Choir Edition.
 If interested, please contact Cally Welsh at
 610-525-7745 or callywelsh@msn.com.
 These items are free to anyone who can use them.

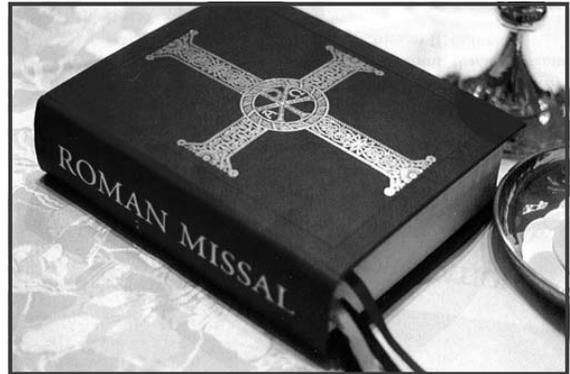
THEOLOGY AND SELECTING MUSIC FOR THE LITURGY

Where does the music director begin in selecting music?

Dr. Frank Klose

Director of Music, Saint Katherine of Siena Parish, Philadelphia

First and foremost pastoral musicians must remember the central purpose of our gathering together: the Paschal Mystery - the life, death, and resurrection of Jesus Christ. Thus music in the liturgy should be ordered to this purpose. *Sing to the Lord* states, "The Paschal hymn, of course, does not cease when a liturgical celebration ends. Christ, whose praises we have sung, remains with us and leads us through church doors to the whole world, with its joys and hopes, griefs and anxieties". Since the song does not end, musical selections should have a lasting effect.



While it may be tempting to plan music that might be a favorite of the director, or a favorite hymn of the congregation, there is an important theological role that the music minister has: to contribute to the message that people will take with them when they exit the church and go into the world. The theological messages of the day's scriptures in the context of the liturgical season should be the primary consideration. The scriptures of the day are chosen carefully with a purpose in mind: there is a specific message the readings hope to communicate to the faithful. So, the pastoral musician should spend time engaged with the scriptures of the day to determine what message they can help worshippers carry with them.

Pastoral musicians are lucky to have many liturgical planning guides to help bring about ideas for how to do this. One word of caution: do not use them as a substitute for reading the day's scriptures. While there undoubtedly may be some suggestions that will immediately get the attention of a pastoral musician, there are other considerations. What part of the day's readings are these pieces? If all of the hymns tend to follow the first reading and do not address the Gospel, then something is missing. So simply picking items out of a liturgy planner is not enough; the pastoral musician must read the scriptures.

Afraid to try out new music? More and more music publishers are using familiar tunes with varied texts to help congregations proclaim the intended messages of the liturgy in a comfortable context. Did you struggle to find a hymn that speaks to the Gospel of Mark and Jesus' actions of curing disease and driving out demons during this year B? Hope Publishing released *Praise the One Who Breaks the Darkness* that uses the familiar "Nettleton" tune (*God, We Praise You*). Looking at other themes: *Go to the World*, a good hymn for Ascension Thursday, uses "Sine Nomine" (*For All the Saints*). *From Ashes to the Living Font*, which captures specific Lenten Gospel readings for each year of the three-year lectionary cycle, uses "St. Flavian" (*Lord, Who Throughout These Forty Days*). Look through your hymnal; you may be surprised of what you may already know as there are many other examples.

Finally, pastoral musicians must not forget the church's mission to justice and charity. At the close of the liturgy, we often hear, "Go in peace, glorifying the Lord with your lives". *Sing to the Lord* states, "Charity, justice, and evangelization are thus the normal consequences of liturgical celebration. Particularly inspired by sung participation, the body of the Word Incarnate goes forth to spread the Gospel with full force and compassion." Has the music that the congregation has sung assisted in allowing those gathered together to fully glorify their lives in the name of an authentic Christianity in the world?

With so much for the pastoral musician to do: preparing music, assuring parts for the voices and instruments, scheduling, professional development, etc., one must not forget the purpose of the liturgy. With such an important role in sharing the Word with the gathered assembly, the pastoral musician must be careful in selecting music. The Word does not end with the culmination of the closing hymn. Pastoral musicians can help a congregation continue singing the Paschal Mystery after they depart.



HYMN FOR THE PAPAL VISIT AND WORLD MEETING OF FAMILIES 2015

Sound the Bell of Holy Freedom



From among 20 major Liturgical Composers, a winner was chosen in the competition for the Hymn for the World Meeting of Families, 2015. The hymn tune (PHILADELPHIA) was written by composer Normand Gouin, former music director at Old Saint Joseph Church (currently at Holy Cross College in Massachusetts). The text was penned by Father Andrew Ciferni, O.Praem (native of South Philadelphia), nationally-known liturgist, teacher, and scholar.

Father Andrew Ciferni wrote the text of the hymn called *Sound the Bell of Holy Freedom* inside of his office at St. Norbert College during Labor Day. He says the creative process for the hymn started while he was alone in his office. "I cherished the quiet and then I began to think about what this was for this international gathering of families and the first thing that came to me was how do I incorporate the Liberty Bell, and so that was *Sound the Bell of Holy Freedom*, Ciferni said. He adds, "What I hope that (people) hear is the sense of God working through families. That families are a very special place where God is present."

Father Ciferni, a native of South Philadelphia, is a 1964 graduate of St. Norbert College and a member of the Norbertines for more than 50 years. Ciferni is also a founding member of the North American Academy of Liturgy and the Catholic Academy of Liturgy.

Music for *Sound the Bell of Holy Freedom* is now available in several formats and able to be used with your congregations in preparation for the September events. There are links to several versions of *Sound the Bell of Holy Freedom* on the website of the Office for Liturgical Music.

While it is a long hymn with six verses for this major event, it is also quite usable in our parishes by selecting verses for specific Sundays and Feasts. Here are a few examples:

Sundays of the Christmas Season: verses 1, 2, 3, 6, especially Holy Family Sunday;

The Baptism of the Lord and first few Sundays in Ordinary time 1, 4, 6;

Feasts and Memorials of the Blessed Mother: verses 1, 2, 5, 6;

The Feast of St. Joseph: verses 1, 3, 6 (and other St. Joseph observances);

General use: verses 1, 6

It would also be appropriate for Civic Observances: Memorial Day, Independence Day and Labor Day

Other Music for the WMOF and Papal Visit Another composer whose music was chosen from the Hymn Competition was Peter Latona from the National Shrine of the Immaculate Conception in Washington, DC. His hymn, *Look up and Count the Stars*, will also be available soon and will be used during the September celebrations. As the music is chosen and commissioned for these events, it will be made available to you so you might introduce it to your congregations. Later this year, we will produce a pew card with the music for the Papal Mass. This will perhaps be another chance to introduce new music to your congregations to help them better prepare for these very special liturgical celebrations coming to our city.

Copies of the hymn (both electronic and printed) are available from Morningstar Music at www.morningstarmusic.com



Find us on:
facebook.

**THE ASSOCIATION OF CHURCH
MUSICIANS IN PHILADELPHIA**

WWW.FACEBOOK.COM/ACMP2014

LITURGICAL MUSIC MINISTERS INVITED TO NOTRE DAME

The University of Notre Dame will present a special program July 13-17, 2015, entitled **Notre Dame Vision: Liturgical Music Ministers**. Guided by the theme *The Call to Discipleship: Continuing Our Journey of Discernment*, this retreat-like week will feature presenters such as Fr. J. Michael Joncas, Steve Warner, and Timothy O'Malley, among others. The ads for the program provide this description: "**Notre Dame Vision LMM** seeks to provide new insights regarding the unique path of discipleship of the liturgical musician in which musical excellence, knowledge of the liturgy, and pastoral sensitivity complement one another in ways that are fruitful for the individual performer and the life of the Church."

Accommodations will be on the Notre Dame campus, with its rich heritage and liturgical life. As a participant in the Summersong program a few years ago, I jumped at the opportunity to experience the spirit of Notre Dame again in the context of reflection on my vocation. I hope perhaps some of my colleagues from ACMP will join me!

The program will be held the week after the NPM convention in Grand Rapids. I would love to find someone else to go with and share my car.

For more information on the week, visit:
<http://liturgy.nd.edu/events/liturgical-music/>
and click on "Themes and Speakers".

Helen Jauregui, Director of Music
Christ the King Parish, Philadelphia



*Watch for these
Upcoming Events!*

**Summer Retreat at
Cranaleith Retreat Center**
(Northeast Philadelphia)

Fall Skills Day
(Late October 2015)
Saint Monica Church, Berwyn

Jacobs Music Proudly Supports

The Association of Church Musicians in Philadelphia



At Jacobs Music, we understand that a piano is far more than just a beautiful musical instrument to grace your church or home.

Playing the piano can bring joy to life in unexpected ways.

It can be the key to a healthier life and a better education for children. Since 1900, by providing outstanding piano products, services and music education offerings, Jacobs Music has helped bring the joy and power of music to countless Houses of Worship and families in Philadelphia and the Mid-Atlantic region.



Jacobs Music Company

House of Worship Department - Sonja Lynne, manager
2800 Concord Pike Wilmington, DE 19803 Tel: 267.479.4696
Email: slynne@jacobsmusic.com

Connect with us on Facebook! www.facebook.com/jacobsmusicdel

HYMNODY:

BE THOU MY VISION

Tune: Tune: Slane, Traditional Irish Folk Melody

Text: Ancient Irish 'Rop tú mo Baile'

Mary Elizabeth Campbell, MAMT-BC, CAGO

I couldn't help but turn to this hymn with the closeness of Saint Patrick's Day, and my final day as music director at St. Basil the Great being March 15 - the beautiful stained glass image of St. Patrick has looked down on me there for many years, and the text is central to how I'm feeling!

The text has been attributed to 6th Century Saint Dalán Forgaill and was apparently used as part of the monastic tradition in Ireland for centuries. The words are said to be written as a tribute to St. Patrick, and the tune takes its name from Slane Hill where St. Patrick lit the Easter Vigil fires in defiance of the king in the 5th Century. The text was originally translated by linguist Mary Elizabeth Byrne, MA (1880-1931) who was educated at the Dominican Convent in Dublin and the National University of Ireland. (Her accomplishments for a woman of her time are VERY impressive!) The translation that we now know as the 'familiar' one was done by another remarkable woman scholar Eleanor Hull (1860-1935) of England who, after education at Alexandra College in Dublin, went on to found the 'Irish Texts Society' to publish early manuscripts.

Like so many beloved hymns, this was paired with a tune that had a former life as a folk song, a 1909 version being "With My Love on the Road." Many generations are familiar with its pairing with the hymn text 'Lord of All Hopefulness' by Jan Struther, a beautiful text about life's journey. This English author, actually Joyce Anstruther (married Placzek) 1901-1953, was the creator of Mrs. Miniver, which began as a regular newspaper column in England, was published in book form in 1939, and became an Oscar winning movie from 1942. And much more recently, Irish music phenomenon Van Morrison recorded the tune in the album 'Hymns to the Silence' in 1991.

**Be thou my vision, O Lord of my heart, Be all else but naught to me, save that thou art;
Thou my best thought in the day and the night, Both waking and sleeping, thy presence my light.**

**Be Thou my Wisdom, and Thou my true Word; I ever with Thee and Thou with me, Lord;
Thou my great Father, I Thy true son; Thou in me dwelling, and I with Thee one.**



THE CONCERT SERIES OF THE
CHURCH OF SAINT MONICA, BERWYN

All are welcome!

Mark your calendar...

ACCLAIMED SOPRANO MELINDA WHITTINGTON

Sunday, 18 October 2015 at 3 p.m.

PHILADELPHIA ORCHESTRA CONCERT MASTER DAVID KIM

Sunday, 17 January 2016 at 3 p.m.

THE REVEREND CHARLES ZLOCK, PASTOR

FRANK K.J. ORMAN, DIRECTOR OF WORSHIP & MUSIC

THE CHURCH OF SAINT MONICA, BERWYN • WWW.SAINTMONICACHURCH.ORG

CONCERTS

at the



Cathedral Basilica
OF SAINTS PETER & PAUL

PHILADELPHIA

cathedralphilaconcerts.org

THE ETYMOLOGY OF EASTER

by Rev. Larry Rice, CSP

The following was downloaded from the website of the United States Conference of Catholic Bishops (USCCB). It is printed with permission of the USCCB.

The origin of the English name for the Christian feast of Easter is kind of difficult to trace. People that are etymologists, who study word origins, have a number of different theories. The most commonly cited account of why the feast of Christ's Resurrection is called Easter comes from the seventh-century English monk, the Venerable Bede. In his book explaining calendars and the reckoning of time, *De Temporum Ratione*, Bede wrote that the month of Eostremonat, now known as April, was named after the goddess Eostre. The problem is that other than the writings of the Venerable Bede, there is virtually no other evidence of a goddess with this name.

In 1835, Jakob Grimm, of *Grimm's Fairy Tales*, published a collection of German myths and folk tales that mentions a goddess called Ostara, which he connect to the similar-named Eostre. It's from the German Ostara festivals that we get the Osterhasen, or Easter bunny, and traditions involving eggs and sunrise services on hilltops. But how does this connect to Easter, the feast of Christ's Resurrection? Venerable Bede's other famous work, the *Historia Ecclesiastica Gentis Anglorum*, or *Ecclesiastical History of the English People*, contains a letter from Pope Gregory I to St. Mellitus, a missionary sent to the Anglo-Saxons of England. In it, Pope Gregory encouraged Mellitus to use and adapt the pagan festivals and reorient them toward Christianity. Perhaps this is the reason that Easter is called Easter.

The fact is, in nearly every other language in the world, Easter's name is derived from the Hebrew word Pesach. In Greek, that becomes Paskha, in Italian, Pasqua, in Scots Gaelic, An Casca. Even in English, the holiday wasn't called Easter until probably the eighth century. Tracing these linguistic clues is very convoluted, because we don't always have good documentation. So, when it comes to the name of Easter, we owe it to the Venerable Bede and his writings, but before him, it's very tough to document. But no matter how we got the English name of Easter, the mystery it celebrates remains the same—Jesus Christ was raised from the dead, and the world will never be the same.

Father Rice is Vocations Director for the Paulist Fathers.



DEANERY REPRESENTATIVES

Deanery 1: Eastern Delaware County

Loretta Hartnett

Deanery 2: Western Delaware County

Paula Frattarola

Deanery 3: Western Chester County and Oxford Region

Margie Melchoire

Deanery 4: Northern Chester County

Rick West

Deanery 5: Western Montgomery County

Mary Anne Dunbar

Deanery 6: Main Line, Bridgeport, Roxborough

Sr. Regina Dougherty, SSJ

DEANERY REPRESENTATIVES

Deanery 7: Eastern Montgomery County, Northwest Philadelphia

Jean Martin

Deanery 8: South Philadelphia, Northern Liberties

Debbie Scairato

Deanery 9: West Philadelphia, Center City

Debbie Scairato

Deanery 10: Central and Upper Bucks County

Pat Gallo-Terrenzio

Deanery 11: Upper Northeast Philadelphia, Lower Bucks County

Sr. Paula Napoli, SSJ

Deanery 12: Lower Northeast Philadelphia

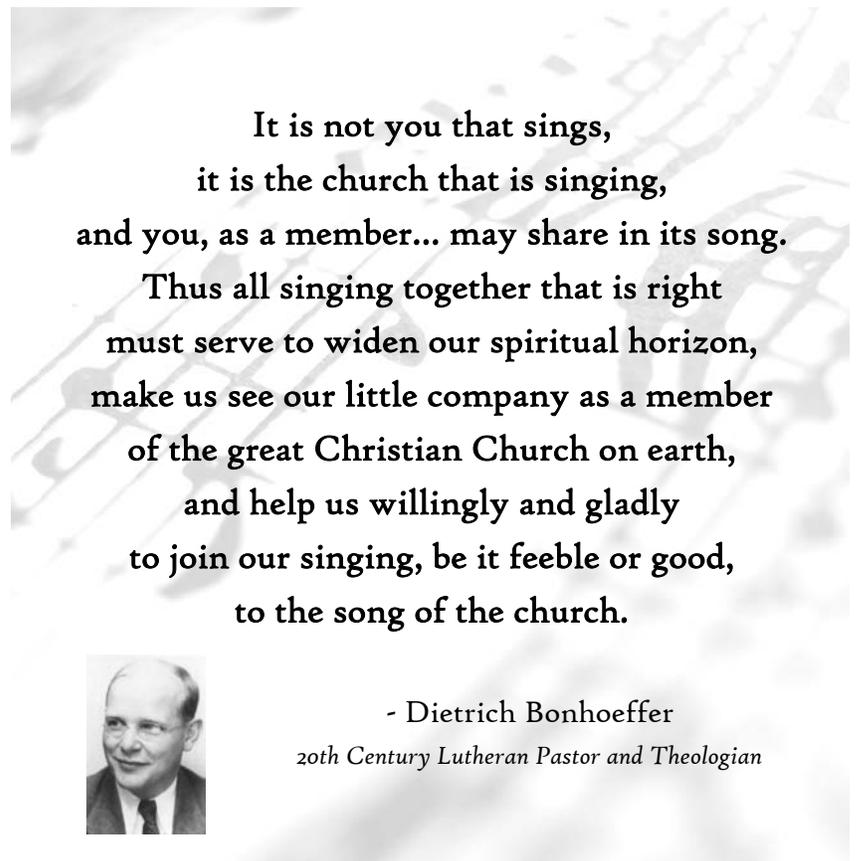
Melanie Capoferri





Have You Encouraged Membership?

The ACMP Officers and Board Members, in cooperation with the Archdiocesan Office for Divine Worship, encourages every musician of **EVERY Parish and Educational Institution in the Archdiocese of Philadelphia** to be represented among our 'ranks.' If you know of a colleague or friend serving a neighboring community, encourage them to get involved and become a member!
All are welcome!



It is not you that sings,
it is the church that is singing,
and you, as a member... may share in its song.
Thus all singing together that is right
must serve to widen our spiritual horizon,
make us see our little company as a member
of the great Christian Church on earth,
and help us willingly and gladly
to join our singing, be it feeble or good,
to the song of the church.



- Dietrich Bonhoeffer
20th Century Lutheran Pastor and Theologian

Join us for our closing
Event on May 12th!

THE ASSOCIATION OF
CHURCH MUSICIANS
IN PHILADELPHIA
A chapter of NPM

THE CHURCH OF SAINT MONICA
635 FIRST AVENUE
BERWYN, PENNSYLVANIA 19312-1652