

Music Committee Minutes 21st January 2020

1. Welcome, Opening Prayer – Fr. Paul.
2. Attendance: Fr Paul, Andrew Dumas, Jennifer Bannon, Peter Bowron
3. Apologies: Fr. Stephen.
4. Set date for next meeting
 - 4.1. Suggestion to fix monthly meeting with Fr Paul: Paul said the third Tuesday of the month fitted his calendar the best. This suited the rest of the committee. It was noted that this allowed the committee a dedicated date that people could put into their calendar, and once the business of the committee was a bit more settled, meeting dates could be dropped while still maintaining certainty as to date.
5. Action Table from previous meeting

Item	Who	What	When
3	Fr. Paul	Arrange meeting Dates for next year	Settled.
8.1	Fr. Paul, Andrew, Peter	Arrange video and posting to website	ASAP
5.2	Malcolm	Arrange lock replacement & keys for lockers	ASAP
5.3	Malcolm	Meet re organ service	Complete
9	Peter	Continue common hymn repertoire list	ASAP
9	Peter	List of known masses & season suggestions	ASAP
9	Peter	Check instrument pickup	ASAP

6. New business:
 - 6.1. Communication with musicians:
 - 6.1.1. Timely discussion of music for special seasons – when do we start discussions.
It was noted that musicians need as much time to prepare as possible. The following meetings have been designated to discuss music for the special seasons of the church:
3rd Tuesday of July; Advent and Christmas
3rd Tuesday of October: Lent
3rd Tuesday of January: Easter (note: Feb in 2020)
 - 6.1.2. Communication with musicians and other ministers if changes or special needs required after decisions made.
A number of musicians and readers had commented on changes to the expected readings over Christmas. Fr. Paul explained that he had been extremely busy in the runup to Christmas and made the decision to run with just two sets of readings to decrease work on extra homilies. He apologized for any inconvenience caused and noted that the priest would try to communicate such changes earlier to help the other ministers involved.
 - 6.1.3. Peter provided a handout sourced from Elaine Rendler’s “This Is the Day”, talking about the Christmas readings, the Penitential Rite in Lent, and Discovering our Symbols In Lent, for discussion.
 - 6.2. Needs for Lent
 - 6.2.1. Peter provided copies of the Music to David Haas’ “Dust and Ashes”, which he and Juliet have played for many years. He played through the hymn on guitar as an illustration. It was agreed that we would ask all musicians to learn and play this music for Lent this year. Peter volunteered to check with musicians and purchase licenses for sufficient copies for those who replied. Each music group leader would be given a copy to keep, the remainder would be placed in the music room so there would be adequate copies for choirs, etc. Peter would send the licensed copies to Kerri for printing, as he was going on holidays at the end of the week.

- 6.2.2. Mass for Moderns would be recommended as the preferred mass for the season for all groups
- 6.2.3. Some merit was seen in highlighting the penitential rite in a manner similar to that suggested by Rendler. For further thought and elaboration.
- 6.2.4. The Gloria is not used in Lent. The Gospel Acclamation differs from the usual and does not contain the word “Alleluia,” nor should hymns which use it be used during Lent. (Some hymns might be used if the word only appears in verses which can be left out.)
- 6.2.5. As per the article on Symbols, the committee recalled previous visual cues used in the past. Noting the still present threat of bushfire and drought, and the choice of “Dust and Ashes,” the following was agreed to:
 - Ash Wednesday & 1st Sunday: The scene of A bare log (possibly charred,) Dry stones, possibly sand in front of the altar.
 - 3rd Sunday – add a large vase/ewer or bucket of water to the scene to reflect the gospel
 - 4th Sunday – add candles or some other symbol of light
 - 5th Sunday – add some green vines or similar to the log as a symbol of Lazarus raised.
 - For Easter – add flowers to cover the scene.

6.3. Advance thoughts for Easter? Cover at next meeting.

6.4.

6.5. Defining who we are? Thoughts for the website?

6.5.1. Types of music by groups.

6.5.2. Possible articles on the main body of the website (or heading and link to page) for educating congregation. Examples: Why is singing needed anyway? Why do we sing the Psalm? Why are the mass settings so important? Etc.

7. Previous business for attention:

7.1. Musicians who have applied to join the roster; need for additional musicians? (post meeting) Jean Voon (Obern) has been welcomed back and agreed to do 10:30 am roster she performed prior to maternity leave. Andrew and Peter have both said they are willing to swap some masses if the timing becomes inconvenient for her because of the new baby.

7.2. Some goals: Use overheads more.

7.3. Lucy (?Roh) is playing at 7:0 am (mass parts, minimal hymns.) we need to have her on the contacts list. It would be useful if she played Mass for Moderns and Dust and Ashes, but currently we have no contact details

8. Ongoing:

8.1. vision for sacred music in the parish: a plan for the music ministry in the parish

8.2. Music resources and books

8.3. Sound equipment

8.4. Use of the monitors

Attachments on next page

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Mass During the Day

Did you ever wonder why there are three different Masses and readings (midnight, dawn, and during the day) for Christmas? I always thought it was for the priests, so they wouldn't get bored as they said their three Masses on Christmas. NOT!

The origin of three different Masses is historical. At first, Rome celebrated only one liturgy at Saint Peter's, at about nine in the morning, presided over by the Pope. Apparently, they then added a Mass at midnight in imitation of and in communion with the Christians of Jerusalem who would gather to celebrate a midnight Mass in the church built by Constantine above the place where Jesus was born. After Mass they would journey home . . . and celebrate again at dawn in their local churches.

The Penitential Rite

The amount of time spent on any moment during the liturgy determines its relative importance. The more time spent, the more important the moment. In Lent, for example, it is seasonally appropriate to intensify the penitential rite. This can be done by using the longer form of the rite, which includes the Confiteor.

After the processional, ask the assembly to kneel in God's presence and ask for forgiveness. As a symbolic gesture of our communal sinfulness, presider and altar servers (or any ministers in the area) might kneel and also join hands. Following a period of silence (wait until the children settle down), everyone recites the Confiteor. The Lord, Have Mercy can then be sung, or it may be sung after the absolution.

Discovering Our Symbols

The two great themes of Lent are preparation for baptism and the call to conversion. With the implementation of the Rite of Christian Initiation of Adults, we are becoming more aware of the baptismal nature of the season for us all. Unfortunately, until the assembly is attuned to what's happening to *them* through these lenten rites of initiation, they will not be compelled to be a part of the great Easter Vigil.

Let's face it. Our assemblies need catechesis about the Easter Vigil. At the heart of the Vigil are our symbols — cross, the laying on of hands, breaking bread and sharing a cup in Jesus' name, word, table, fire, water, oil, and the assembly (never forget the importance of *people* as symbols). Part of the difficulty in understanding the power of our rites is that our sense of symbol has been sorely neglected. The lenten readings contain the major themes and symbols of our faith — WATER, LIGHT, LIFE. Why not take one or two symbols for each Sunday of Lent and talk about them with a focus toward the Easter Vigil, the central celebration of the liturgical year? By linking these symbols to their place within the Vigil, we might help the assembly reconnect with the power of our symbol system and enter into the Paschal Mystery more deeply.