“Come, let us sing joyfully to the LORD; cry out to the rock of our salvation. Let us come before him with a song of praise, joyfully sing out our psalms.”

(Psalms 95:1-2)
Prayer for Church Musicians & Choirs

Lord of Life, I pause in prayer before the beginning of this service.
Fill my voice with love for You
May the notes that will sound find their harmony as they pass through my heart.
May the song of my mouth be a hymn of praise to You.
May I seek by my voice to give glory to You rather than to bring attention to myself.
May I seek humble service to the parish community by the sharing of this gift with which You, my Lord, have blessed me.
Use me, Lord of Rhythm and Harmony, as You would play upon a hollow reed so that those whom I am called to serve may be attuned to Your Spirit and moved to prayer.
May my gift of service truly be my prayer to you this day.

Amen.
Pastor’s Message of Appreciation

I am profoundly grateful to Carol our parish Director of Music and our other music leaders, Deacon Tyrone and Wilma. You will never get rich playing for a church but please know that our Lord will reward you with many blessings and much grace for your sacrifices and the sharing your talents. Turning to the adults and youths that sing in our choirs and/or who play instruments, please know that you render an invaluable service in both leading the congregation in song and in bringing the beauty of song to our services at Holy Family Parish.

If I can ask one more thing of you, please never hesitate to invite others into your number. We need cantors who will lead the community in singing God’s praises. We need children whose voices remind us of the need for innocence and to become child-like as we approach the Lord.

While I may not verbally thank you each week at Mass, know that in prayer I never fail to thank the Lord for the good people who collaborate with me in making this Parish a spiritual home where true worship is rendered to almighty God. God bless you all!—Father Joe

During my ten years as Pastor we have switched to the Ignatius Pew Missal and updated to the current Gather Hymnal from GIA. We may add a more traditional hymnal (organ pieces) in the near future.
THE CATECHISM: The Importance of Sacred Music

“The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as a combination of sacred music and words, it forms a necessary or integral part of solemn liturgy” (Sacrosanctum Concilium, no. 112). The composition and singing of inspired psalms, often accompanied by musical instruments, were already closely linked to the liturgical celebrations of the Old Covenant. The Church continues and develops this tradition: “Address . . . one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart.” “He who sings prays twice” (Eph 5:19; St. Augustine, En. in Ps. 72,1:PL 36,914; cf. Col 3:16).– Catechism of the Catholic Church, no. 1156.
Music Ministry at Holy Family Parish

**Dr. Carol Wolfe – Director of Music**

Carol Wolfe-Ralph, pianist, organist and choir director, has over twenty years church experience, working with children, collegiates and adults. She has directed both vocal and handbell choirs. She holds a Doctor of Musical Arts Degree in Piano Performance from the University of Maryland.

In addition to her duties at Holy Family, Carol serves as President of Maryland State Music Teachers Association. She also runs the Strathmore Mansion Recital Series for the Friday Morning Music Club. She has served as the Treasurer for Mu Phi Epsilon Music Fraternity, and as the Adjunct Professor for both Goucher College and the Washington Bible College. In addition, she teaches approximately thirty private piano students out of her home. For a quarter of a century, Carol has been involved in musical theatre at Glen Echo. She has directed countless shows, both as stage director and musical director. Carol performs several times a year (on piano) in various venues. One of her dreams came true with holy Famil’s acquisition of our real live organ!

Carol regularly directs and plays music at the Saturday 5:30 PM Mass and at the 9:30 AM and 12 Noon Mass on Sundays. They rehearse immediately after the 9:30 AM Mass. Those interested in singing at her Masses or with
the 9:30 AM choir can call Carol at 301-385-4796. Cantors are also needed.

**Deacon Tyrone Johnson** is our Music Minister for the 7:30 AM Sunday Mass. He formerly led the Gospel Choir at weekly Masses at St. Mary of the Assumption in Upper Marlboro, MD. He is a proficient singer and expert at the keyboard.

**Mrs. Wilma Bandong** is our Music Minister for the 2:00 PM Filipino Mass held on the Fourth Sunday of the month. Wilma leads the Filipino-American Heritage Choir They rehearse from 1 to 2 PM prior to the monthly Mass. In addition to the monthly Mass, this choir also does special Masses and the annual Simbang Gabi novena liturgies prior to Christmas. She conducts a youth choir at this event as well and helps with one of the Christmas eve liturgies. Wilma also has her own music studio and has assisted Prince George’s Community Resources with music therapy classes. If interested in being a part of her choir, please call the director at 240-929-4468.

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**The Worker Needs His or Her Tools**

The Parish in 2015 bought a state-of-the art Rodgers Organ Artist Series 599 for $72,000. We also have a piano keyboard in the choir loft and a simple one near the baptistry (used largely for the Filipino Mass).
USCCB: Sing to the Lord: Music in Divine Worship

One of God's greatest gifts to us, his creation, was the gift of song. In words and music, our ancestors in faith—Moses, David, Deborah, Paul, St. Gregory—have taught us how to revel in God’s infinite love, proclaim his glory, give thanks for his abounding generosity, and plead for mercy and forgiveness. *Sing to the Lord: Music in Divine Worship*, guidelines approved by the bishops of the United States in 2007, recalls this vast, rich musical tradition as it provides basic guidelines for understanding the role and ministry of music in the liturgy. Standing on the foundational work of the Council fathers, *Sing to the Lord* echoes the call to full, active, and conscious participation in the Liturgy through its sung elements. It addresses the practical concerns of pastoral leaders: appropriate ministers, cultural diversity, instrumentation, formation, acoustics, and copyrights. It also outlines considerations for preparing and judging music for worship with an in-depth review of the musical structure of Liturgy.

*Why We Sing*

God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its source. Indeed, God, the giver of song, is present whenever his people sing his praises (1 Cor. 3:16-17).

Within the gathered assembly, the role of the congregation is especially important. “The full and active
participation by all the people is the aim to be considered before all else, for it is the primary and indispensable source from which the faithful are to derive the true Christian spirit” (SC, no. 14). Participation in the Sacred Liturgy must be “internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace” (Sacred Congregation for Rites, Musicam Sacram (Instruction on Music in the Liturgy) (MS), no. 15, in Flannery, Vatican Council II; see SC, no. 11). Even when listening to the various prayers and readings of the Liturgy or to the singing of the choir, the assembly continues to participate actively as they “unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God” (MS, no. 15). “In a culture which neither favors nor fosters meditative quiet, the art of interior listening is learned only with difficulty. Here we see how the liturgy, though it must always be properly inculturated, must also be counter-cultural” (Pope John Paul II, (Address to Bishops of the Northwest Provinces of the USCCB), in Ad Limina Addresses: The Addresses of His Holiness Pope John Paul II to the Bishops of the United States, February 1998–October 1998 [Washington, DC: USCCB, 1998], no. 3). Participation must also be external, so that internal participation can be expressed and reinforced by actions, gestures, and bodily attitudes, and by the acclamations, responses, and singing (See SC, no. 30). The quality of our participation in such sung praise comes less from our vocal ability than from the desire of our hearts to sing together
of our love for God. Participation in the Sacred Liturgy both expresses and strengthens the faith that is in us.

**The Priest & the Church at Prayer**

The Church is always at prayer in her ministers and her people, and that prayer takes various forms in her life. Authentic sacred music supports the Church’s prayer by enriching its elements. No other single factor affects the Liturgy as much as the attitude, style, and bearing of the priest celebrant, who “prays in the name of the Church and of the assembled community” (GIRM, no. 33). “When he celebrates the Eucharist, . . . [the priest] must serve God and the people with dignity and humility, and by his bearing and by the way he says the divine words he must convey to the faithful the living presence of Christ” (GIRM, no. 93). The importance of the priest’s participation in the Liturgy, especially by singing, cannot be overemphasized. The priest sings the presidential prayers and dialogues of the Liturgy according to his capabilities, and he encourages sung participation in the Liturgy by his own example, joining in the congregational song.

**The Congregation**

“In the celebration of Mass the faithful form a holy people, a people whom God has made his own, a royal priesthood, so that they may give thanks to God and offer the spotless Victim not only through the hands of the priest but also together with him, and so that they may learn to offer themselves” (GIRM, no. 95). This is the basis
for the “full, conscious and active participation” of the faithful demanded by the very nature of the Liturgy (See SC, no. 14). Because the gathered liturgical assembly forms one body, each of its members must shun “any appearance of individualism or division, keeping before their eyes that they have only one Father in heaven and accordingly are all brothers and sisters to each other” (GIRM, no. 95). Singing is one of the primary ways that the assembly of the faithful participates actively in the Liturgy. The people are encouraged “to take part by means of acclamations, responses, psalms, antiphons [and] hymns. . .” (SC, no. 30). The musical formation of the assembly must be a continuing concern in order to foster full, conscious, and active participation. So that the holy people may sing with one voice, the music must be within its members’ capability. Some congregations are able to learn more quickly and will desire more variety. Others will be more comfortable with a stable number of songs so that they can be at ease when they sing. Familiarity with a stable repertoire of liturgical songs rich in theological content can deepen the faith of the community through repetition and memorization. A pastoral judgment must be made in all cases.

**Ministers of Liturgical Music & the Choir**

The Second Vatican Council stated emphatically that choirs must be diligently promoted while ensuring that “the whole body of the faithful may be able to contribute that active participation which is rightly theirs. . .” (SC, no.
The choir must not minimize the musical participation of the faithful. The congregation commonly sings unison melodies, which are more suitable for generally unrehearsed community singing. This is the primary song of the Liturgy. Choirs and ensembles, on the other hand, comprise persons drawn from the community who possess the requisite musical skills and a commitment to the established schedule of rehearsals and Liturgies. Thus, they are able to enrich the celebration by adding musical elements beyond the capabilities of the congregation alone.

Choirs of singers and instrumentalists exercise their ministry in various ways. An important ministerial role of the choir or ensemble is to sing various parts of the Mass in dialogue or alternation with the congregation. Some parts of the Mass that have the character of a litany, such as the Kyrie and the Agnus Dei, are clearly intended to be sung in this manner. Other Mass parts may also be sung in dialogue or alternation, especially the Gloria, the Creed, and the three processional songs: the Entrance, the Preparation of the Gifts, and Communion. This approach often takes the form of a congregational refrain with verses sung by the choir. Choirs may also enrich congregational singing by adding harmonies and descants. At times, the choir performs its ministry by singing alone. The choir may draw on the treasury of sacred music, singing compositions by composers of various periods and in various musical styles, as well as music that expresses the faith of the various cultures that enrich the Church.
Appropriate times where the choir might commonly sing alone include a prelude before Mass, the Entrance chant, the Preparation of the Gifts, during the Communion procession or after the reception of Communion, and the recessional.

Choir members, like all liturgical ministers, should exercise their ministry with evident faith and should participate in the entire liturgical celebration, recognizing that they are servants of the Liturgy and members of the gathered assembly. Choir and ensemble members may dress in albs or choir robes, but always in clean, presentable, and modest clothing. Cassock and surplice, being clerical attire, are not recommended as choir vesture.

**The Psalmist**

The psalmist, or “cantor of the psalm,” proclaims the Psalm after the first reading and leads the gathered assembly in singing the refrain (LFM, no. 56). The psalmist may also, when necessary, intone the Gospel Acclamation and verse (See LFM, no. 56). Although this ministry is distinct from the role of the cantor, the two ministries are often entrusted to the same person. Persons designated for the ministry of psalmist should possess “the ability for singing and a facility in correct pronunciation and diction” (GIRM, no. 102. See LFM, no. 56). As one who proclaims the Word, the psalmist should be able to proclaim the text of the Psalm with clarity, conviction, and sensitivity to the text, the musical setting, and those who are listening. The psalmist sings the verses of the Responsorial Psalm from
the ambo or another suitable place (See GIRM, no. 61). The psalmist may dress in an alb or choir robe, but always wears clean, presentable, and modest clothing.

**The Cantor**

The cantor is both a singer and a leader of congregational song. Especially when no choir is present, the cantor may sing in alternation or dialogue with the assembly. For example, the cantor may sing the invocations of the Kyrie, intone the Gloria, lead the short acclamations at the end of the Scripture readings, intone and sing the verse of the Gospel Acclamation, sing the invocations of the Prayer of the Faithful, and lead the singing of the Agnus Dei. The cantor may also sing the verses of the psalm or song that accompany the Entrance, Preparation of the Gifts, and Communion. Finally, the cantor may serve as psalmist, leading and proclaiming the verses of the Responsorial Psalm.

**The Organist & Other Instrumentalists**

The primary role of the organist, other instrumentalists, or instrumental ensemble is to lead and sustain the singing of the assembly and of the choir, cantor, and psalmist, without dominating or overpowering them. The many voices of the organ and of instrumental ensembles, with their great range of expression, add varied and colorful dimensions to the song of the assembly, especially with the addition of harmonization. Those with the requisite talent and training should be encouraged to continue the
musical tradition of improvisation. The liturgical action may call for improvisation, for example, when a congregational hymn or choral piece concludes before the ritual action is completed. The art of improvisation requires its own special talent and training. More than mere background sound is called for. When worthy improvisation is not possible, it is recommended that musicians play quality published literature, which is available at all levels of difficulty. There are also times when the organ or other instruments may be played alone, such as a prelude before the Mass, an instrumental piece during the Preparation of the Gifts, a recessional if there is no closing song, or a postlude following a closing song.

**Director of Music**

A professional director of music ministries, or music director, provides a major service by working with the pastor to oversee the planning, coordination, and ministries of the parish or diocesan liturgical music program. The director of music ministries fosters the active participation of the liturgical assembly in singing; coordinates the preparation of music to be sung at various liturgical celebrations; and promotes the ministries of choirs, psalmists, cantors, organists, and all who play instruments that serve the Liturgy. In the present day, many potential directors of music are not of our faith tradition. It is significant as we go forward that directors of music are properly trained to express our faith traditions
effectively and with pastoral sensitivity. Since every ministry is rooted in the Sacraments of Initiation, which form the People of God into “a community of disciples formed by and for the mission of Christ,” (USCCB, Co-Workers in the Vineyard of the Lord: A Resource for Guiding the Development of Lay Ecclesial Ministry [CVL] [Washington, DC: USCCB, 2005], 21) the director of music ministries has a role that “finds its place within the communion of the Church and serves the mission of Christ in the Spirit” (CVL, 17). Directors of music ministries and other lay ecclesial ministers exercise their role in relation both to the ordained and to the community of the faithful.

**Diverse Cultures and Languages**

Even as the liturgical music of the Western European tradition is to be remembered, cherished, and used, the rich cultural and ethnic heritage of the many peoples of our country must also be recognized, fostered, and celebrated. Cultural pluralism has been the common heritage of all Americans, and “the Catholic community is rapidly re-encountering itself as an immigrant Church” (USCCB, Welcoming the Stranger: Unity in Diversity [Washington, DC: USCCB, 2000], 7). “The cultural gifts of the new immigrants” are “taking their place alongside those of older generations of immigrants,” (Welcoming the Stranger, 16) and this calls for interaction and collaboration between peoples who speak various languages and celebrate their faith in the songs and musical styles of their cultural, ethnic, and racial roots.
Liturgical music must always be chosen and sung “with due consideration for the culture of the people and abilities of each liturgical assembly” (GIRM, no. 40). Immigrants should be welcomed and should be provided with the resources they need to worship in their own language. “Religious singing by the faithful is to be intelligently fostered so that in devotions and sacred exercises as well as in liturgical services, the voices of the faithful may be heard, in conformity with the norms and requirements of the rubrics” (SC, no. 118). However, as the second generation of an immigrant group comes to maturity in the worshiping assembly, bilingual (native language and English) resources and songs are needed to promote participation of the multicultural and multigenerational assembly. As dioceses, parishes, and neighborhoods become increasingly diverse, the different cultural groups strive for some expression of unity. In a spirit of hospitality, local worshiping communities are encouraged to develop bicultural or multicultural celebrations from time to time that reflect the changing face of the Church in America. When prepared with an attitude of mutual reciprocity, local communities might eventually expand from those celebrations that merely highlight their multicultural differences to celebrations that better reflect the intercultural relationships of the assembly and the unity that is shared in Christ. Likewise, the valuable musical gifts of the diverse cultural and ethnic communities should enrich the whole Church in the United States by contributing to the repertory of liturgical song and to the growing richness of Christian faith.
Latin in the Liturgy

The use of the vernacular is the norm in most liturgical celebrations in the dioceses of the United States “for the sake of a better comprehension of the mystery being celebrated” (GIRM, no. 12). However, care should be taken to foster the role of Latin in the Liturgy, particularly in liturgical song. Pastors should ensure “that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them” (SC, no. 54; see MS, no. 47).

They should be able to sing these parts of the Mass proper to them, at least according to the simpler melodies. To facilitate the singing of texts in Latin, the singers should be trained in its correct pronunciation and understand its meaning. To the greatest extent possible and applicable, singers and choir directors are encouraged to deepen
their familiarity with the Latin language. Whenever the Latin language poses an obstacle to singers, even after sufficient training has been provided—for example, in pronunciation, understanding of the text, or confident rendition of a piece—it would be more prudent to employ a vernacular language in the Liturgy.
This booklet is prepared as an aid to assist those who volunteer and worship at Holy Family Catholic Parish, Mitchellville, MD. May it make possible a more active lay participation in our faith community.

12010 Woodmore Road
Mitchellville, MD 20721

301-249-2266