

National Catholic Band Association

Established 1953

www.catholicbands.org

NCBA Newsletter | February 2021

The priests in their vestments came forward with trumpets,
and the Levites, the sons of Asaph, with cymbals, to praise the LORD.

(Ezra 3:10)

NCBA Board

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PRESIDENT'S MESSAGE: "Winter 2021"

Greetings and Happy New Year.

As a young teacher I had a principal who mentored me. His name was Ken Bernabe and one of the many things that he would tell me over and over was to "accentuate the positive."

In these difficult COVID times it is sometimes hard to find anything positive to accentuate. But if we look, and we have to look hard, it's there. We are given a set of conditions and we must figure out how to live under those conditions. Take the good and run with it. No, it's not business as usual. Everything is different. But we each have within us the ability to figure it out. To make it happen. Yes, to accentuate the positive.

I, like all of us, am tiring of all that is COVID. Activities at the university have been extremely curtailed leaving me with time on my hands. The positive in all this is that I have been able to work my way down my long list of "Things I would do if only I had more time," to explore new opportunities, and even to renew some old friendships that I had neglected.

St. Francis de Sales instructs us to be patient, not only with the great and heavy trials that may come our way but also with the minor annoyances that he sends or permits. With all the hardships that we have been presented with, that patience is in order now.

If you have not participated in our Honors Band, this year would be an excellent time to begin or to renew. In a time when positive recognition is hard to find, it's a convenient and easy opportunity to recognize your students. Consider nominating today.

I'd like to give a shout out to Larry Stoffel, our newsletter editor for his continued excellent work. Thanks, Larry.

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NCBA NEWS: NCBA HONORS ENSEMBLES

The NCBA recognizes our most talented, dedicated, and creative students by nomination to our four Honors Ensembles. Directors can submit nominations for **Elementary Honor Band**, **High School Honor Band**, **Honor Jazz Band**, and **Honors Orchestra**. Each student will receive a digital award certificate and NCBA Honors Band membership roster.

Nominations for the 2021 Honors Ensembles are now being accepted! To nominate your best students, please complete the enclosed Nomination Form and send it to:

Mike Madonia
4328 N. Harding Ave.
Chicago, IL 60618

Submissions can be E-mailed to:
ncbahonorsensembles@gmail.com

Or you may submit the online nomination found at:
www.catholicbands.org

Deadline is March 15, 2021.

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As always, we thank you for what you do in your dedication to Catholic education. If no one has thanked you recently, well then, let me do so now.

With warm regards,

George Pinchock | President, NCBA

NCBA NEWS:

Commissioning Consortium Project

Due to the COVID-19 pandemic, we regret that there will be no NCBA Commissioning Project this year. But we expect to resume this special project next school year. Be on the look out in the months to come for information regarding the 2021–2022 project!

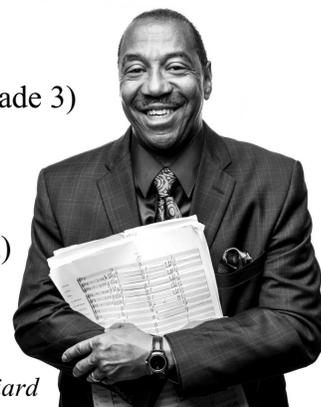
The National Catholic Band Association Commissioning Consortium has been established to expand the availability of repertoire that may be used at the liturgy or concerts and to allow Catholic Schools from around the country the opportunity to participate in the premiere of a new work. By creating a commissioning consortium it is possible to make such a project financially feasible for many Catholic school music programs.

Past commissions include:

- 2011 *Two Hymns* by Jerry Nowak (Grade 2)
- 2012 *Ye Sons and Daughter & Lift High The Cross* by Randy Navarre (Grade 3)
- 2013 *Hail Holy Queen* by Gerald Sebesky (Grade 1½)
- 2015 *African Marching Song “Siyhamba”* by Ken Dye (Grade 1½)
- 2016 *Two Carols For Christmas* by Roger Cichy (Grade 2)
- 2018 *Sing!* “How Can I Keep From Singing” by Quincy Hilliard (Grade 1½)

(all published by Northeastern Music Publications, www.nemusicpub.com)

composer Quincy Hilliard



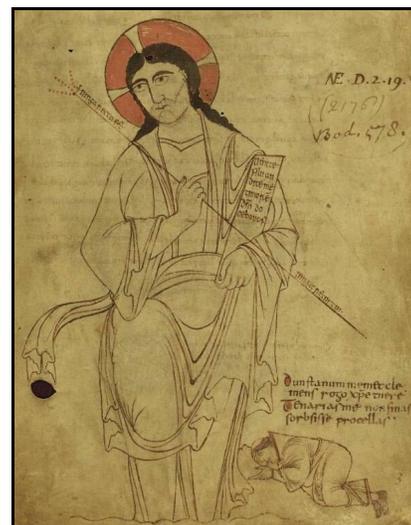
CATHOLIC IDENTITY

Our Musical Saints: St. Dunstan

St. Dunstan (c. 909–May 19, 988), Archbishop of Canterbury, England, and Benedictine monk; venerated by the Roman Catholic and Eastern Orthodox Churches, and the Anglican Communion. Served several kings of England and led Benedictine monastic renewal and reform. Patron of blacksmiths, goldsmiths, silversmiths, locksmiths, jewelers; armorers; musicians and bell ringers. His feast day: May 19.

As a musician, his compositions in Latin and English and his skill as a harpist moved hearers to experience “meditations of celestial harmony.” One Sunday, while postponing Mass until the king returned from hunting, Dunstan fell asleep and found himself with the heavenly chorus, singing “Lord, have mercy, Christ have mercy...” Dunstan taught his companions this heavenly Mass, the *Kyrie Rex splendens*. It continues to be sung for special feast days.

contributed by Katherine Ramos Baker, Oblate, O.S.B.
Professor of Music, California State University, Northridge



Purported self-portrait of St. Dunstan
bowing down before Christ
(Wikimedia Commons)

Music in Our Liturgical Worship

The United States Conference of Catholic Bishops has produced a new report entitled, “**Catholic Hymnody at the Service of the Church: An Aid for Evaluating Hymn Lyrics**,” dated September 2020. This 10-page document is intended to assist in evaluating hymn lyrics and their appropriateness in the Holy Mass. The Bishops provide us with “two general guidelines for determining whether a hymn is doctrinally suitable for liturgical use”:

1. Is the hymn in conformity with Catholic doctrine?
2. Is the hymn expressed in image and vocabulary appropriately reflective of the usage of Scripture and the public liturgical prayer of the Church?

Six categories are identified and explained:

1. Hymns with Deficiencies in the Presentation of Eucharistic Doctrine
2. Hymns with Deficiencies in the Presentation of Trinitarian Doctrine
3. Hymns with Deficiencies in the Doctrine of God and His Relation to Humans
4. Hymns with a View of the Church That Sees Her as Essentially a Human Construction
5. Hymns with Doctrinally Incorrect Views of the Jewish People
6. Hymns with Incorrect Christian Anthropology

The Bishops conclude, “In this document we have endeavored to identify and to reflect on the role that these words — the lyrics — have in music intended for use in the liturgy. It is our hope that this guidance will help insure that all the sacred music employed in liturgical celebrations will achieve its purpose, ‘which is the glory of God and the sanctification of the faithful’.”

The document is available online from the USCCB website:
[www.usccb.org/resources/Catholic Hymnody at the Service of the Church_0.pdf](http://www.usccb.org/resources/Catholic_Hymnody_at_the_Service_of_the_Church_0.pdf)

From the Chaplain: “Our Lenten Journey 2021”

Psalm 137 begins with the following verse.

*By the rivers of Babylon
we sat weeping,
remembering Zion.
There on the willows
we hung our harps.*

As much as some of us have thought about, or were forced to, “hang up” our own harps, or trumpets, or clarinets during these most difficult times for music education, we are given the upcoming Lenten period to reflect on God’s great love for us. That in itself, especially now, can lead us to a comforting place of acceptance and courage to make those decisions that are best for us and our students, whether they be in school or learning remotely.

During my childhood, the traditional Lenten practice for the young was usually denying ourselves of our favorite sweets. As we matured, a deeper understanding of our Lenten sacrifice would lead us to realize that this is truly a season to contemplate and nourish our relationship with God. Our personal kinship with God comes through prayer, however, it cannot exist apart from how we live out our lives intimately with others, whether it be family, colleagues, or those entrusted to our care in the classroom or on the computer screen in front of us

May our ministry in music, in whatever form it may be during this time of pandemic, give praise and thanks to God for those young people we serve and those who labor alongside of us. When we are faithful to our calling in both justice and humility, God will bless the work of our hands.

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*Father, through our observance of Lent,
help us to understand the meaning
of your Son's death and resurrection,
and teach us to reflect it in our lives.
Grant this through our Lord Jesus Christ, your Son
who lives and reigns with you and the Holy Spirit,
one God, for ever and ever. Amen.*

— Philip Desrosiers | NCBA Chaplain

NCBA HISTORY

reproduced from *The School Musician* magazine (March 1986, page 33) — Pam Potter | NCBA Historian

National Catholic Bandmasters' Association



Edited by
Cheryl Y. Boga

Will the Real NCBA Please Stand Up?

by
Pam Potter
President, NCBA

In August of 1983, shortly after I was elected to my first term as president of the National Catholic Bandmasters Association (NCBA), my good friend, John S. (Buddy) Burroughs, U.S. Marine Band Retired, called to congratulate me as the first Madame President in NCBA history. Then in jest, he inquired which NCBA I was heading. Following that unexpected question, I hastily replied that I didn't realize there was more than one major music association with those same initials!

Needless to say, what followed was a very interesting conversation. In my mail box a few days later appeared quite a bit of literature, programs, and photos introducing me to the National Concert Band of America (NCBA).

In my subsequent communications with Buddy, I refer to the National Concert Band of America as NCBA #2, since it has only been in existence since 1974. The National Catholic Bandmasters Association was born in 1953 on the campus of the University of Notre Dame; hence NCBA #1.

I am sure that this distinction (NCBA #1 & #2) has helped Buddy keep these organizations straight as he is an active member of both. As a member of the National Catholic Bandmasters Association, Buddy serves as co-chairman of the Sousa Memorial Committee. In the National Concert Band of America, he is a euphonium soloist, playing beside renowned euphonium soloists Arthur Lehman and the late Harold Brasch.

When a musician such as Buddy retires after 20 or more years in a major service band, where does he go if he wishes to continue playing good band music? For many musicians in the Washington, D.C. area, the answer to this question is the National Concert Band of America.

In the spring of 1974, several former members of the major bands of the Army, Navy, Marines and Air Force expressed interest in organizing a symphonic band comprising alumni from these prestigious groups. Thus the National Concert Band of America was formed.

The many fine musicians in the band



The Disabled American Veterans (DAV) Chapter in Holly Hill, Florida, has presented to all school bands in Volusia County, a copy of the VIETNAM VETERANS MARCH. The Chapter also awards performance prizes at school concerts. The march, published by Columbia Pictures, is a composition of Charles Gabriele, emeritus member of the National Catholic Bandmasters' Association.

have given well over 1,000 combined years of service to the Armed Forces of the United States. Many were soloists in their military years, and continue to share their talents and their love of good band music. May they continue to entertain audiences for many years to come!



John Burroughs was born and educated in Washington, D.C. After his graduation from Eastern High School he became a member of the U.S. Marine Band. He spent 31 years in the band as a member of the euphonium section and 10 years as Assistant Drum Major. He was involved with Marine Band Public Relations—worked through a series of trips to foreign countries including Australia, New Zealand, Haiti, Solomon Islands, Taiwan and Great Britain. He is a charter member of the National Concert Band.

Cheryl Y. Boga, Conductor of Bands & Choirs,
University of Scranton, Scranton, PA 18510