

CuthbertPraise! Hymn-of-the-Month Newsletter

Still Here and Still Growing!

It's been a busy and blessed summer full of music, worship, fun and time with my beautiful family. I spent the month of June performing in Germany, Austria and Northern Italy (tough summer job, but someone has to do it) with my daughter joining me to perform the last two weeks of the tour. In July my wife Barbara...

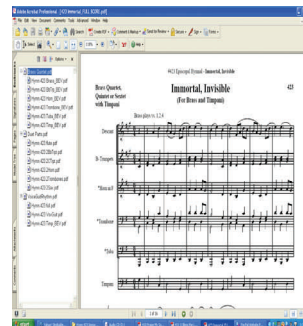
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A Touch of Brass for your Liturgy (Part 2)

Last issue we began talking about using brass to supplement your choir and organ/piano in worship. Before we get into musical specifics, I'd like to talk about a few personal issues you may want to consider. Before I committed to serving at my home church every Sunday instead of ministering at other churches, I experienced many different approaches to...

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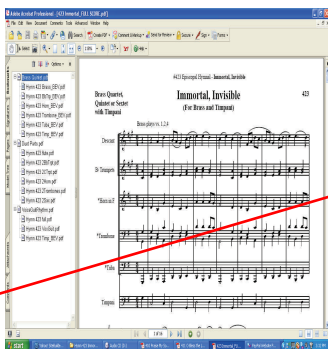


Hymn 423 "Immortal, Invisible" This Month's Free Download

Getting the Word Out!

If you like what you see, please help us spread the word. Tell your friends and colleagues what we're up to here at CuthbertPraise.com. We think they'll be glad you did!

This Issue's Free Hymn-of-the-Month: Hymn 423 "Immortal, Invisible"



Hymn 423 Immortal, Invisible this month's free download.

Well, here it is—our August offering to you. To open your hymn simply click on the "Attachments" tab on the lower left or the AcrobatReader screen. Double click on the file "Hymn 423 IMMORTAL_FULL SCORE.pdf" and you're there! This download of "Immortal, Invisible" is the complete arrangement including guitar, bass, timpani, brass ensemble (duet, trio, quartet, quintet, sextet or more!), and various woodwind and string instruments (such as clarinet, oboe, violin and even saxophone). Please tell your friends about this free download! I'd like to give it to as many churches as possible! Let's get more of our church members involved in making a joyful noise unto the LORD!

Questions or Comments? E-Mail us at RandyAdams@CuthbertPraise.com

CuthbertPraise! Hymn-of-the-Month Newsletter, Page Two

Still Here and Still Growing! (cont'd from Page One)

In July my wife Barbara and I attended the WorshipLeader Magazine National Worship Leader Conference in Austin, Texas and got to listen to and worship with some of the biggest names in Contemporary Christian Music along with about 1,500 other music ministers from all over the USA. If you're interested, check it out at www.nationalworshipleaderconference.com. It was a fantastic event!

I must admit, though, there weren't very many Episcopalians at the conference, but I did meet a few, and I even met a small group of Catholics! One very notable clinician/performer was Matt Maher who is a very popular Catholic youth leader from Phoenix, Arizona. If you keep up with the Contemporary Christian music scene at all you have certainly heard his music. Matt wrote the song "Your Grace is Enough" sung by the extremely popular Christian artist Chris Tomlin. (Matt also has a recording out of this great song with his own band—a terrific group and a wonderful singer/songwriter!—in its original version). Matt has done some work incorporating contemporary sounds into the Mass in an effort to reach out to youth and those on the peripheries of the Church while remaining faithful to the rich heritage of liturgical and historical Church traditions in worship. This has been a passion of mine for many years as well. If you'd like to check out Matt Maher's work, please visit www.spiritandsong.com/artists/mattmaher. I was very impressed with him as a musician, songwriter, worship leader, and brother in the Lord. I wish you could all meet him!

Another artist at the National Worship Leader Conference you may be interested in is Fernando Ortega, who I've admired for many years. Fernando has a new CD called "The Shadow of Your Wings" featuring songs inspired by the Morning Mass in the Book of Common Prayer. The CD is available with a songbook if you order it through Fernando's website. His music is very meditative and worshipful, and I know it will bless you! Fernando is also just a beautiful person who glows with the love and humility of Jesus Christ. You can hear his music and learn about his CD's on his website www.fernandoortega.com.

The [CuthbertPraise!](http://www.cuthbertpraise.com) website is growing and adding more and more hymn arrangements to its list of music for download. Please come by for a visit if you haven't been there in a while. Hymns, descants and guitar parts are now available individually direct from our website. With just a couple of clicks you can have an entire arrangement with score and parts on your desktop ready to print out for your worship team. It's quick and easy! I'm also working on adding guitar TABs of some favorite hymns for solo playing (I play them during communion at St. Cuthbert's every week), and you can tell your Methodist friends I've begun working on putting arrangements from their hymnal on the [CuthbertPraise!](http://www.cuthbertpraise.com) website too.

Please help me get the word out, and thanks so much for your prayers and support!

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CuthbertPraise! Hymn-of-the-Month Newsletter, Page Two

A Touch of Brass for your Liturgy Part 2— (cont'd from page1)

...approaches to dealing with “guest soloists” and “hired hands” and I’ve played alongside many very fine and dedicated amateur musicians offering their gifts to God and their congregations. I hope you’ll allow me to be a bit candid here as I flip the music stand around to view things from the other side for a minute or two. One of the first things to consider when you are using extra instruments is that there are often nervous, apprehensive and perhaps slightly insecure souls behind those noisy brass and woodwind instruments blaring in your face. These people may be members of your parish, youth, visiting guests or even hired professionals, but there will always be a little tension on their part because they don’t do this every week in your church, and also when a brass or woodwind instrument makes a mistake, cracked note or squawk EVERYONE hears it (or at least that’s what your instrumentalists are thinking). Therefore there will always be a bit of hesitancy on their part as they try to follow along with the service and remember what comes next and the specifics of how the director wants them to play the music and how they are going to play their part in tune with the soprano section without playing too loud on that high G they’re looking at on a quickly hand-written, fifth-generation copy of a vocal part in the wrong key. (Ugh! And this is no exaggeration!) Often we ask our soloists and small ensemble musicians to decipher their individual parts from a full piano/vocal score with many page turns (it takes two hands to play most instruments) or from an SATB hymn or anthem. Your French horn player, who normally reads a transposed part in F on the treble clef will be in the awkward position of having to transpose a tenor line from the bass clef. That’s difficult for many players as it is, but when you throw nerves and confusion about the liturgy and the distractions of playing with singers, organists and pianists (and choir directors) all of a sudden this task of transposing becomes exponentially more difficult! It’s like my little computer here – The more open programs I have working on the desktop, the slower the thing performs, and there’s a good chance that it could crash at any time! You don’t want this on a Sunday morning! And neither does your instrumentalist. The best thing we can do for our guest instrumentalists is to give them easy-to-read, transposed parts with their own notes on them (not a score with everybody else’s notes all mixed in). It is also a tremendous help if we can be well organized in advance of the rehearsal and have the music laid out in order on their stands along with an order of service highlighted with the specific places in the service the musicians are to play. But don’t assume this is enough. You’ll still need to communicate with them during the service to let them know when their time to play is coming up. Instruments may need to be warmed up or tuned or (this is gross) emptied of condensation (AKA “spit” – I warned you it was gross!). Cold brass instruments with water in them sound flat and gurgley, and this is generally a sound that is not conducive to effective worship music (to say the least!). Help your musicians get ready to play and you’re helping your parish to worship. And remember, your guest musicians will have a lot of “open programs” running on their bio-computers – programs like nervousness and uncertainty – that may slow down their performance. Help them and reassure them any way you can. I’ve found that positive comments and a pleasant countenance can go a long way towards shutting down those destructive “I’m-nervous-I-hope-I-don’t-mess-up” programs that are often running in musicians’ brains. The old Indian saying, “Walk a mile in his moccasins” is a good simple rule to follow. Jesus said it this way: “Do unto others as you would have them do unto you.” What would you need, if you were in their position, to do your job well and with confidence? “Go and do thou likewise.”

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