

St. Ignatius Church

A Jesuit Parish
San Francisco, California

Worship Commission

Meeting Notes – August 13 2003
Xavier Hall – 6:30 p.m.

In attendance:

Committee Members:

Nick Rocchio – *Acting Chairperson*

Howard Case – *Secretary*

Kevin Boden

Gerry Cole

Wil Krekel

Victoria Siu

Stephen St. Marie

Staff Supporting the Committee:

Don Crean – Director of Liturgy

Fr. Charles Gagan, S.J. – Pastor

Ray Frost – Parish Sacristan

Acting Chairperson Rocchio called the meeting to order at 6:30pm.

Vicki Siu offered a prayer for guidance on our proceedings.

The Order of Business

The published agenda was distributed:

1. Approve draft minutes from July meeting
2. Review transition of 4 to 5:00pm Sunday mass
3. Update from Carpet Committee
4. Update from Sound System Committee
5. Update from Exterior Sign Sub-committee
6. Update from SI pamphlet sub-committee

New Business

1. Role of Ushers - Ray Frost & Vanita Louie (invited by Don Crean)
2. Advent- beginning to look forward
3. Other items

Approval of Last Meeting's Minutes

The minutes for the July meeting were approved by unanimous vote.

Review transition of 4 to 5:00pm Sunday mass

- **Update - Don Crean**

It appears that the changeover is going smoothly. There were a very few negative comments. The turnout has been light, but perhaps because of the summer schedule. The students are returning on the 24th and we should see a number of them integrated into this congregation.

Don Crean and Tim Murphy are working on the liturgy direction and flavor. It is intentionally moving slowly.

Update from the Sub-Committees

Carpet Replacement Committee – Nick Rocchio, Chairman

- **Nick Rocchio Reporting**

Nick reported that the committee had received one additional quotation, and had met with Ed Panasci of Panasci Associates, an architectural and engineering firm. Ed is a parishioner and has done work for the parish before, most notably the restoration of the dome. Ed's recommendation was to refinish the sub-floor, century old close-grain Douglass fir and install custom designed runners in the aisles. This solution was very attractive to the committee.

- **Alternatives Summarized**

Howard Case presented a document summarizing the various alternatives for replacing the carpet, from all carpet, Marmolium, combination and floor hardwood refinishing. It is an addendum to these minutes. The Commission discussed the various solutions and resolved that the sub-committee should look into more carefully the strategy to refinish the floors with the runner carpets in a hope to adopt this solution.

- **Schedule**

The sub-committee believes it is on schedule to make a final recommendation at next month's meeting.

Sound System Committee – John Bitterman, Chairman

Kevin Boden and Howard Case reporting in John Bitterman's absence.

- **Functional Requirements Document**

Howard Case presented a Functional Requirements document that the committee prepared outlining the shortcomings of the existing system and needs for the goals for the new system. It is an addendum to these minutes.

- **Existing System Emphasized**

The sub-committee felt that there was much to recommend the existing system, at least behind the scenes – the electronic components, save the speaker systems. Ray Frost made a short presentation on the history of this system (installed in 1989) and its functionality. The sub-committee recommended, and the commission approved a strategy to try to build on what we currently have and that the best way to do that would be to engage with the current vendor, with whom a meeting has already been established for August 29th.

- **Schedule**

The sub-committee does not believe that it has accumulated sufficient information to yet determine a schedule.

Exterior Sign Subcommittee - Rachel Chaoyont Chairperson

No report was made from this subcommittee, as both Rachel and Father Jim Blaettler were not present at the meeting.

Church Pamphlet Committee – Victoria Siu

Vicki reported that the committee had gathered a lot of the needed material to compose the pamphlet and that the work was continuing nicely.

**** New Business ****

Report on Music Books for the Church – Don Crean

Don reported that the liturgical staff is investigating alternatives to the current music books and the use of printed programs. Printed programs are a budget concern, costing \$2,500 - \$3,000 per year plus \$600 per month for labor to design.

The existing *Worship* books are not under consideration for replacement. They are the primary source for the readings, the 11:00 o'clock liturgy and they are current.

The alternatives are focused on the *Gather* books, which are missing much of the contemporary repertoire. One of the considerations is *Breaking Bread*, a paperbound book that comes as a yearly subscription for \$3,000.

The discussion of the commission seemed to emphasize:

- Printed programs are highly desirable and add substantially to the liturgy.
- The *Breaking Bread* books seem very “cheap” and flimsy.

No final recommendations were made, and there will be continued study of this issue.

Report on Music Director Jonathan Dimmock – Don Crean

Don reported that Jonathan had tendered his resignation from his duties as director of the Motet Choir. He has accepted a position at St. John's Episcopal Church in Ross, Marin County. His last mass will be August 25th. Jonathan will remain at St. Ignatius for funerals, weddings and the 5:00pm liturgy, with the proviso that if the newly hired Motet Choir director/organist wishes to assume these duties, he/she will have first-rights to them.

- **New director.** The search will commence immediately for a new Motet Choir Director and Organist. This combined requirement is a necessary budget complication that will undoubtedly make it a difficult search. Advertisements will be placed in a variety of publications for the new position.
- The **immediate solution** until we hire a new director will be for Rebecca Seeman from the University staff to direct the choir along with a hired organist. Rebecca

- will be an excellent choice because she is a familiar face to this congregation, having head the choir earlier.
- **Paid quartet.** Jonathan will proceed and hire the paid leads for the choir so that it can start to build under Rebecca and continue under the new director.
 - **Thanks to Jonathan.** The Worship Commission resolved a formal and heartfelt thanks to Jonathan for the contribution he made to the parish's music program and wished him good luck and God's speed in his new position at St. John's.

Role of Ushers

Ray Frost gave the commission a report on the ushers, how they are organized and their current duties. Taking the collection and being familiar with emergency procedures are the two most prominent duties. A discussion centered on greeters and the appropriateness of ushers assuming the roll of greeters.

Don said that greeters might more appropriately be discussed under the general topic of hospitality.

There were no specific recommendations made.

Next Meeting: September 10, 6:30 p.m. Xavier Hall

Summary of Action Items:

<i>What</i>	<i>Who</i>	<i>When</i>
Form search committee for new Motet Choir director and organist	Don Crean	ASAP
Open Items From Previous Meetings		
Carpet Replacement subcommittee present its recommendations	Nick Rocchio	September 10th
Sound System subcommittee present its recommendation date	John Bitterman	October 8
Committee produce pamphlet or laminated sheet for the church describing the side chapels.	Rachel Chaiyont, Fr. Blaettler	not specified
Present the existing work on a Church Sign at the next meeting	Rachel Chaiyont	August 13
Do research and assemble information on Worship Commission membership and Chairperson rotation.	John Bitterman	not specified

Addendums:

1. Summary of Carpet Replacement Options
2. Sound System Upgrade Functional Requirements

Meeting notes produced by Howard Case: Please send comments, suggestions and corrections to hcase@casesf.com

**St. Ignatius Church – Carpet Replacement Committee
Solution Options under Consideration**

<i>Solution</i>	<i>Advantages / Disadvantages</i>	<i>Pricing</i>
<p>Carpet Replace the existing carpet with carpeting covering the entire interior.</p>	<p><i>Positives:</i></p> <ul style="list-style-type: none"> ▪ Economical ▪ Quick Install. 1-2 weeks ▪ Easy to maintain ▪ Most secure under-foot <p><i>Negatives</i></p> <ul style="list-style-type: none"> ▪ Less expensive options have poor aesthetic appeal ▪ Will not improve natural acoustical quality of the church ▪ Can stain ▪ Requires special care to use cherry-picker 	<p>The least expensive alternative, but varies widely with quality of carpeting.</p> <p>\$40-80k</p> <p>Highest quality is <i>Axmister</i> wool woven. Lowest is synthetic solid color or pattern. In between are printed synthetic (nylon) or computer woven synthetic with computer generated “woven” design. In order to get a good aesthetic look, it is necessary to spend near the higher end.</p>
<p>Marmoleum or similar hard surface product to produce a marble-like look and feel.</p>	<p><i>Positives:</i></p> <ul style="list-style-type: none"> ▪ Has the look of a cathedral stone floor ▪ Extremely durable for longevity ▪ Eco Positive ▪ Can do designs to compliment the architecture: borders, medallions ▪ Positive acoustical quality <p><i>Negatives</i></p> <ul style="list-style-type: none"> ▪ Requires higher maintenance – regular application of product ▪ Might not give the look we expect ▪ Might have more ambient noise during services from people entering/leaving ▪ Longer install – at least 1 month ▪ Requires (one contractor’s opinion) 2 layers of plywood underlayment. Will raise the aisle floors ½ inch. ▪ Wet feet could make surface slippery, especially the 2 side ramp areas 	<p>A more expensive solution than carpeting.</p> <p>\$48-120k</p> <p>Simple option of sheet product with no boarding (aesthetically undesirable) to tile product with extensive bordering and medallion design for the center</p>

**St. Ignatius Church – Carpet Replacement Committee
Solution Options under Consideration**

<i>Solution</i>	<i>Advantages / Disadvantages</i>	<i>Pricing</i>
<p>Combination Marmoleum with carpet runners in the aisles</p> <p>A Marmoleum surface over the entire church with the aisles carpeted for the look of runners. The carpeting would cover the entire aisle.</p>	<p><i>Positives:</i></p> <ul style="list-style-type: none"> ▪ Combines the good features of all-carpet and all-Marmoleum producing a sure-underfoot surface in the aisles ▪ Less expensive than all Marmoleum ▪ Could be an elegant look with proper attention to design and material selection ▪ A better natural acoustical solution than all carpet <p><i>Negatives</i></p> <ul style="list-style-type: none"> ▪ Combination surface more difficult to maintain. ▪ Staining and cherry-picker concerns remain. 	<p>Somewhere between all-carpet and all-Marmoleum.</p> <p>Again, quality of the carpet will affect price greatly.</p>
<p>Refinish existing sub-floors with carpet runners in the aisles.</p> <p>Sand and finish the sub-floor with a natural look (no stain) to enhance the aged beauty of the wood. Use carpet runners in all the aisles, but true runners with the refinished wood showing on the borders. Use carpet in other areas (the side ramps, portions of the cross aisle, others as dictated by design.) Do not sand under the pews, but possibly use the same finish on this surface. Refinish a sample area (rearmost-right side altar – confessional) to evaluate the look.</p>	<p><i>Positives:</i></p> <ul style="list-style-type: none"> ▪ The sub-floors are century old close-grain Douglas fir, a beautiful wood, that would be impossible to purchase today. ▪ Maximizes and enhances an existing asset of the church. ▪ A very elegant look, as with the combination Marmoleum-carpet runner, a similar over-all look but more refined with true runners & natural wood. ▪ Sure-underfoot, surface on the high traffic areas. ▪ About the same acoustical solution as combination Marmoleum-carpet. <p><i>Negatives</i></p> <ul style="list-style-type: none"> ▪ A longer install, with a rather messy construction phase. ▪ Same other combination Marmoleum-carpet considerations. 	<p>Unknown, but contractor believes it can be achieved within the high-end budget for Marmoleum. Carpet quality will affect pricing.</p>

St. Ignatius Church

Worship Commission Sound System Upgrade Subcommittee

Sound System Selection Criteria

"...faith comes from hearing..." (Romans 10:17)

"... they should hear with their ears and understand with their heart, ..." (Matthew 13:15)

Introduction

The requirements for church acoustics systems are the most complex of any buildings because of the varying needs of the facilities and their architectural vastness. Speech and music are central to the purpose of the space and the acoustical requirements for these can be in opposition to each other. The acoustical needs for the music alone provide a wide breadth of requirements: traditional liturgy, lead by the organ and the unamplified voice, greatly values high reverberation while contemporary music, where amplified live or recorded sound is used, prefers a very short reverberation. The architectural character of old, large, ornate churches present huge challenges. The immense open space with mostly hard finishes provides extremely long reverberation times and the ornate architecture with many overhangs, varying ceiling height, alcoves, and balconies provide extremes in acoustical response for different zones in the church. St. Ignatius is archetypical of these church styles.

The Problem

St. Ignatius has magnificent natural acoustical qualities for traditional liturgical music performed without amplification. Some say it is the very best in Northern California, occasioning the frequent use of the church for recording sessions and concerts such as Chanticleer. The acoustical problems are with the spoken word and with amplified contemporary music. The spoken Word as delivered from the ambo, lectern, and altar is of varying quality in different parts of the nave, even within the central section. Some places have adequate speech intelligibility, but most do not. Speech often sounds muffled, weak, distorted or like in a drum (highly echoed), sometimes a combination of these.

The current system also has inadequate support for amplified music. The cantor suffers from some of the same problems as those for speech, most often resulting in an indefinable unintelligibility. Amplified music ensembles sound confused and muddy, with sound seeming to come from different directions. Instruments are hard to distinguish and the voices are not crisp sounding, making understanding what is being sung difficult.

The result of this poor amplification performance is *fatigue and stress* where many in the congregation spend their time trying to *hear* rather than *understanding* what was said or sung. Two things central to good liturgy are, therefore, very deficient: delivering the spoken Word and intelligibly leading the congregation in group singing.

The Goal

We expect this selection criteria will lay the requirements for a system that will correct the current deficiencies of speech reinforcement and contemporary music support. We also expect it to define a system that is modern and flexible to satisfy our needs for many years with functions for recording programs, integrating analogue and digital recordings, supplying direct broadcasting feeds, and more. We do not expect that these criteria will define technical requirements, but rather will be a function and feature guideline for selected technical experts to implement.

Methodology

Acoustical Engineer: Designing acoustical amplification systems for spaces like St. Ignatius is something that must be left to the experts. This is highly technical work, replete with its own knowledge of things like, RT values, Q source, directivity, long and short throws, and on and on. Selection of components, placement positions, installation and integration must be designed and, most significantly, tuned to the individual space. Casual selection decisions or improper or hasty installation can render a very costly investments wasted. For this reason we believe that the utilization of an acoustical engineer (either independent or integral to the selected vendor) is essential.

Existing System: From preliminary assessments, the currently installed amplification system is of sufficient strength and sophistication to continue to serve as the heart of any new system that will meet our needs. The preliminary indications are that the deficiencies of our system are focused on the delivery mechanism: the speakers. In order to protect our investment, we intend to focus the solutions on retaining and building upon the existing

St. Ignatius Church Sound System Selection Criteria

system with modification/additions to the speaker systems and any other needed components. Swansen Sound, the current vendor, will be given primary consideration to meet our requirements for a new system.

The Functional Requirements

Speech Intelligibility. First and primary the church must be a place where one can hear the spoken word clearly and intelligibly. To this end, the church should perform like a lecture hall.

- The speech should sound **perfectly natural**, not bright, boomy or brassy. It must have a natural sounding volume across multiple speakers with different voices. It must not be muffled or weak. It must not be distorted, and it must not have a high echo.
- The speech should have a natural **directional feel**. If someone in any location closes his or her eyes, it should appear as if the sound is coming from the chancel.
- The speech intelligibility must meet these requirements for listeners in **all locations in the church**, and the gain should be uniform throughout the church.
- These requirements should be met for generation **from microphones in all areas** of the chancel, but most stringently from the pulpit in the ambo, the celebrant(s) with lavalier wireless microphones, and lectors or other speakers at the lector, and from wireless microphones within the nave.

Amplified Music Support for soloists, choirs, cantors, music ensembles and recorded media. To this end, the church should perform like the stage of a great symphony hall delivering a uniform wall of sound over the congregation.

- The amplified sung voice of the cantor (and the choir) leading and supporting the congregational singing must be **clear and crisp with a very high degree of intelligibility** approaching that of the spoken voice.
- Music ensembles must have a **natural sound** with as little echo as possible. The sound should not be confused and muddy, and individual instruments easy to distinguish.
- The system should equally accommodate a **variety of musical instruments** and configurations, including piano, electric keyboards, brass, and guitars.
- The system should equally support a **variety of music styles**.
- The system should have the capability of **integrating recorded analogue and digital media**.
- The music should have a **natural directional feel**, sounding like it is coming from the chancel.
- The system should support generation of music from a **variety of locations within the chancel**, significantly at the cantor's station and choir/ensemble location with multiple microphones.

Aesthetic Considerations. The speaker system(s) must not be blight on the architectural splendor of the church.

- Where possible the speakers should **blend with the architecture**.
- The speakers should not become a visual point in themselves (for instance, hanging from the central arch over the chancel would not be acceptable).

Hearing Impaired Support. The system should have the ability to provide assisted listening devices for the hearing impaired. These devices should function without a long delay of the spoke or sung source to make them natural sounding.

Concert/Lecture Support. As a *secondary* requirement, the system should be suitable for lectures and amplified music used in concerts.

Chancel Monitors: The system should provide the capability for audio monitoring within the chancel area so that the speakers/performers can hear themselves as broadcast without generating feedback. To the extent possible, this should be completely automatic without the intervention of a technician to adjust microphone inputs or monitor outputs.

Desired Features

A List in Progress

This list is a mix of features acquired from presentations by vendors and our own research.

These features were acquired from vendor presentations:

- ❖ Automatic gain leveling
 - Compensation for variations at the microphones/speakers
 - Compensation for variations in the congregation ambient noise
- ❖ Automatic mike mixing (only the microphone being talked/sung into is “active,” greatly reducing the possibility for feedback.)
- ❖ Feedback eliminator
- ❖ Pre-set tuning for various congregations and venues
- ❖ Nave located console for setting the pre-sets and for full control when necessary for elaborate events
- ❖ **Stereo vs. Mono system.** It is currently felt that stereo support is not required, but this point should be further explored with the acoustic engineer and the vendor regarding the functional requirements on the previous page.

The features below were acquired from research of recommended church audio system minimum capabilities. Many of these capabilities are present in our existing system. Many of the other features are not currently understood well enough by the committee to say definitively they are required. They are simply assembled here as a starting list to discuss with vendors.

- ❖ Operation console located in the sacristy for full control and setting
- ❖ Multi-channel automatic mixer
- ❖ Provide an amplifier that has sufficient power to handle new speaker load.
- ❖ Provide a tape player and CD player for playback.
- ❖ Provide a separate tape recorder for recording of services
- ❖ Provide the option for floor monitors without replacing the mixer.
- ❖ Provide the option for choir monitors without replacing the mixer.
- ❖ Provide the option for separate signals from the mixer for Tape Recording, Distributed System (Nursery, offices, washrooms...)
- ❖ Broadcast output for TV, cable or video, and Hearing Impaired Systems.
- ❖ Pre Fade Listening PFL is a **must on all** church sound system mixers.
- ❖ Mixer must provide 48 volt phantom power for condenser microphones which use an electric current to increase the performance of the microphone.
- ❖ Mixer, Amplifier and Equalizer should always be separate units. - No Exceptions.
- ❖ All components shall have electronically or transformer balanced inputs and main output - No Exceptions.
- ❖ All Mixers shall have separate Left and Right (Live and Record) master output faders.

