PASTORAL
Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

MARCH 2013

Forming a Pastoral Choir


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From the President

Dear Members:

The Gospels offer us two strikingly different ways of relating to the future. On the one hand, Jesus teaches his followers: "Do not worry about tomorrow; tomorrow will take care of itself" (Matthew 6:34). Rather than storing up treasures on earth, we should seek only the reign of God, "for where your treasure is, there also will your heart be" (Matthew 6:21, Luke 12:34).

On the other hand, Jesus warns his disciples that they should remain watchful and expect the unexpected: "You also must be prepared, for at an hour you do not expect, the Son of Man will come" (Luke 12:40). Letting go of worry does not translate into a lack of concern for the future or neglect of the need for preparation.

As they face the future of our ministry and our association, members of the NPM Board of Directors and the NPM Council take these teachings seriously. As an organization, we give priority not to storing up treasures but to seeking and promoting the reign of God. At the same time we are called to be wise servants, prepared for the unexpected and ready to give an account of our stewardship.

The leaders of NPM understand our mission—fostering the art of musical liturgy—as the unique way that we have been called to advance the coming of God's reign in our communities and in the world. The mission is our priority, a mission that is lived out through educational programs, publications, service to members, and outreach to others.

The Association is not an end in itself but exists to serve God's people as together we embrace the mission of Christ. The leaders of NPM are called to be wise stewards, seeking the resources we need and allocating those resources to carry out our work effectively.

Last summer the forty-member NPM Council gathered for a two-day meeting to consider the future of our Association and to set "strategic goals" for the next three years. These goals are intended to focus our efforts in areas that are most important for carrying our mission into the future. After two days together, the Council suggested concrete goals for the Board of Directors to consider.

Based on the work and advice of the NPM Council, the Board adopted the following four strategic goals for NPM to pursue between now and the end of 2015:

- Evaluate existing educational programs and provide new educational opportunities for NPM's membership that includes a mentoring program.
- Strengthen and expand the network of NPM members, including a three percent increase in overall membership.
- Actively engage underserved populations (e.g., ethnic and cultural communities, youth, rural parishes, etc.) through increased personal interaction and commitment of resources.
- Strengthen NPM's financial stability and establish reserves that enable NPM to carry out its mission into the future.

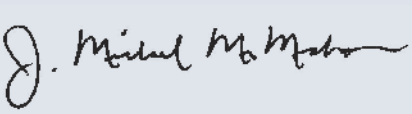
These goals are challenging, yet they are based on values that have guided NPM from the beginning, such as:

- belief in our mission to foster the art of musical liturgy;
- desire to welcome as many of our colleagues in ministry as possible to join us in promoting our mission;
- openness to hearing voices of music ministers and pastoral leaders in underserved communities;
- commitment to competent service of God's people;
- and a sense of responsibility to support one another in developing our gifts for music ministry and pastoral leadership.

The mission of NPM belongs not just to the Board, Council, and staff but also to all of its members and to everyone who shares our commitment to serving God's people at prayer. I invite every member to take an active role in working to achieve the goals we have set for the Association over the next three years. Please feel free to contact us to let us know how you might be able to help or to offer suggestions on steps we might take to accomplish them more effectively.

Blessings to you and the people you serve during this season of renewal, these great ninety days of Lent and Easter.

Sincerely,



J. Michael McMahon
President

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

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PASTORAL Music

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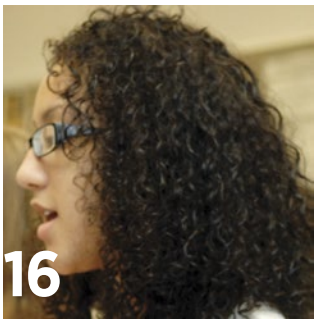

FORMING A PASTORAL CHOIR

Photos in this issue courtesy of the National Catholic Youth Choir, St. John's University, Collegeville, Minnesota; Summer Arts Institute, Stuyvesant High School, New York City; Allan Harris, York, UK; and NPM file photos.

Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

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Rev. Anthony Ruff, OSB	(1/2015)
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Mr. Lowell A. Davis, *Chant*	(1/2016)
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Mr. Jeremy Helmes, *Pastoral Liturgy*	(1/2016)
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Ms. Rachelle Kramer, *Youth*	(2/2016)
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Ms. Margaret Matuska, *Choir Directors*	(1/2014)
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Mixed Meters and Peacemaking

As we awaited the coming of the Lord during Advent we took note of the sad passing of Dave Brubeck and Bishop Sullivan in December. Our world is better for riffing in mixed meters and more knowledgeable about peacemaking thanks to these great men!

Recently I was pleased to read that you would be publishing a retrospective on Brubeck [see *Pastoral Music* 37:2 (January 2013), 7]. Please know that St. Edward Music Ministry was overjoyed to give the "world preview" of Brubeck's "Tongues of Fire: Voice of the Holy Spirit" (which was commissioned by NPM) in May 1985 at St. Edward Church in Richmond with the Richmond Symphony. The world preview in Richmond was important to Brubeck because he had never heard the piece performed. He tweaked some of the choral voicing before we went to give the piece its world première at the June 1985 NPM Convention in Cincinnati. In 2005, St. Edward Church brought Brubeck back for the twentieth anniversary of "Tongues of Fire."

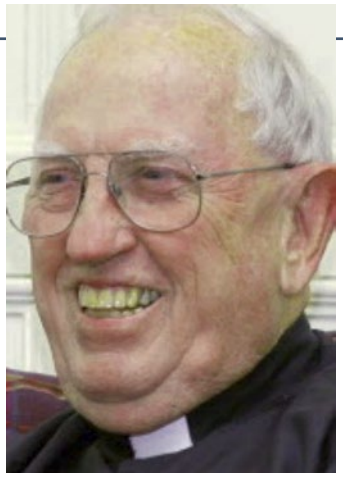
Bishop Sullivan was in attendance at the 1985 and 2005 Richmond performances. He was also very supportive and hosted the 1986 NPM Richmond Regional Convention.

Richard Barnett
Director of Music
Saints Peter and Paul Church
Hopkinsville, Kentucky

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, *Pastoral Music*, at one of the following addresses. By e-mail: npmedit@npm.org. By postal service: NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001.

Bishop Walter F. Sullivan (1928–2012)



Walter F. Sullivan was a canon lawyer who enthusiastically embraced being a bishop of the Vatican II Church but discovered his true self through visitations to the good people of the Diocese of Richmond and beyond. Walter F. Sullivan was known in the secular press as "the most powerful voice for ecumenism, peace, and forgiveness."

On Sunday, December 9, 2012—two days before he died of cancer—I spoke to Bishop Sullivan by phone. He was in great spirits with a remarkably clear voice: "How are you, Virgil? Glad to hear from you!" His opening words showed that he was thinking, as usual, of someone other than himself. Walter was not only my bishop; he was indeed a true friend and companion on the journey of life. I was able to speak to him about Advent being a time of preparation to meet the Lord. And so it was for him.

His public accomplishments as the bishop of Richmond, Virginia, for twenty-nine years (1974–2003) were well documented in the secular press: "Bishop Sullivan was one of the most progressive leaders in the Catholic Church. He caused controversy by opening his churches to gay men and lesbians, condemning wars in Vietnam and the Middle East, and speaking out against the death penalty—under Bishop Sullivan women found a great role in the Church . . ." (*The Washington Post*, December 12, 2012).

Walter Sullivan was a member of the founding Board of Directors of the National Association of Pastoral Musicians but, even more important for NPM, Walter Sullivan gave permission in 1974 for me to serve the national Church, first through The Liturgical Conference and then in founding and providing twenty-five years of service to the association as its president and executive director. Without Walter Sullivan, there probably wouldn't have been an NPM—he stood behind my decision at every step of the way with no hesitation or doubt, no matter what the situation was.

So it is only fitting that he should be given extraordinary tribute by the members of the NPM, and it is also fitting that I do the writing of this article.

As one of those wonderful canon lawyers, Walter Sullivan understood in his bones that law provides a means for establishing a level playing field for everyone to participate: Inclusion and equality were guiding principles in his life. Minorities were important to him—all minorities, even those who wanted to celebrate the Latin liturgy using the 1962 Missale Romanum (which he didn't).

After ordination as auxiliary bishop of Richmond in 1970, he struggled with inflated attention paid to the hierarchy of the Church and resisted it where he could by wearing casual clothes, seeking informal moments, revealing his own humanity. He knew the power of his office and used it with gentleness for those were under him while challenging those who were over him. When confronted in Rome about his use of the communal celebration of the sacrament of penance, he retorted as a lawyer: "It's in the book; you put it there!" When the National Conference of Catholic Bishops (now the U.S. Conference of Catholic Bishops) were discussing the pros and cons of the nuances of their peace pastoral, he made a motion simply to quote Pope Paul VI—"No war, ever again"—and leave it at that.

But the soul of Walter Sullivan was to be found in his desire to be present. He regularly visited the far corners of his diocese (Virginia is 470 miles, east to west) and knew and loved the people of the diocese and beyond. Love, in fact, has been defined as "being present," as showing up, deliberately placing yourself in another's presence fully and without reservation. Walter learned to love by being present. Walter wanted to be with people, it mattered not where, in parishes, prisons, or protests.

On the Sunday before he died, on the afternoon I called him, a group of parishioners from the nearby parish came to his home. Just a few months before, he had been at that parish and heard for the first time the song "Sweet, Sweet Spirit." He asked that they sing it for him, and they did.

Walter Sullivan served the Church faithfully as a bishop, a priest, and most of all as a baptized member of the community. Let every NPM member pray that the sweet spirit of Walter Sullivan will live on in NPM and indeed in the whole Catholic Church he loved.

Rev. Virgil C. Funk
NPM President Emeritus

Convention 2013 Update

New Plenum Presenter: Coming Soon

The late Anscar Chupungco, OSB, who died suddenly from a heart attack on January 9 in Malaybalay, Bukidnon, Philippines, was to be our plenum speaker at the convention on Wednesday, July 31. While we continue to mourn his loss, we are in contact with several outstanding speakers to address the topic of inculturation, and we expect to announce a new plenum presenter soon.

In Depth

This year's Hovda Lectures will take an in-depth look at the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*. Robert W. Hovda (1920–1992), a presbyter of the Diocese of Fargo, North Dakota, was a leader in the liturgical movement in the United States both before and after the Second Vatican Council. The National Association of Pastoral Musicians has chosen to honor the memory and work of Father Hovda through a series of "Hovda Lectures" presented biennially at our convention. This year's lectures, the sixth in the series, offer a study of *Sacrosanctum Concilium* and pastoral music during the convention breakout sessions.

Father Paul Turner (A-03) begins with a look at what the Constitution says about liturgical music and the call to active participation. Sister Kathleen Harmon, SND DE N, examines what the document has to say about the renewal of musical ministries (B-03). Father J. Michael Joncas's presentation (C-03) is on *Sacrosanctum Concilium* and the relationship of sacred music and culture. Deacon Edward Schaefer (D-03) explores the Constitution, Gregorian chant, and the Church's treasure of sacred music. And on Friday (E-03), these four presenters gather for a panel discussion on the liturgical and musical heritage of the Constitution on the Sacred Liturgy.

Applied Learning

The workshops at an NPM convention offer practical application of the convention's major themes as well as ways to improve participants' skills as pastoral musicians, clergy, pastoral liturgists, music educators, and other pastoral specialists. This year's workshops, offered in five breakout sessions, are no exception. Here are some highlights for those serving in various ministries.

Cantor and Psalmist. Offerings for cantors and psalmists include a look at NPM's Basic Cantor Certification process (A-15), spirituality (A-16), the ministry of cantor (B-16), the basics of psalm singing (C-17) and vocal techniques (C-18), how to teach

the assembly (D-16), psalms as prayer (D-17), how to animate the assembly (E-16), and psalm study (E-17).

Choir. The choir and its director are particular focuses this year, and there is a range of options to choose among. Skilled conductors are encouraged to join members of the Director of Music Ministries Division (DMMD) in the DMMD Institute with Dr. Ann Howard Jones (A-01, B-01, C-01), concluding in a performance on Thursday evening. (Note: there is an extra charge for non-DMMD members to participate.) Directors with a choir with "intermediate" skills might look at B-07. Spanish choirs receive special attention (D-15). Don't miss the sessions on the Lectionary Anthem Project (D-01 and E-01), with suggestions for choral anthems for Year A. All conductors are also invited to explore workshops A-06, A-07, B-08, C-07, C-08, D-07, D-08, E-07, and E-08. (Note that some of these are marked for the "beginning" or "advanced" choir director. You'll have to decide which you are.)

Clergy. Everything you need to know about presiding: That, at least, is what workshop D-18 promises. Come and find out. Also learn about upcoming changes in the rite of marriage (E-18). Take part in the Hovda Lectures or explore topics of particular interest in your community.

Composer. Take up your keyboard and computer and compose for multiethnic and multi-generational communities (A-13, B-13) or, in general, for worship (C-13). Explore texts and what they reveal (C-14). Come to the Composers' Forum (D-13 and E-13) to experience new compositions and listen as their composers are given invaluable advice.

Ecumenical. Taizé is, in many ways, the prime example of what ecumenism can accomplish in life, worship, and evangelization. Learn about Taizé prayer (B-20). Consider the impact of ecumenical and interreligious issues in celebrating the liturgy (E-19).

A popular workshop at the 2012 NPM Convention.

Ensemble. Workshops labeled "contemporary" and "ensemble" are for you. They include B-10, B-14, C-10, D-10, and E-10. Chant and guitar? Together? Come to E-06.

Liturgy. How's the liturgy of the hours coming along in your community (A-18)? How about formation of the community for liturgical prayer (A-20)? Explore music for marriage rites (B-12), adult initiation (C-06), and funerals (E-14). Learn more about the liturgical year (D-14), and explore the principles of ritual music for sacramental celebrations (E-21).

Music Director. Many parish music directors are also choir directors or directors of ensembles. But these workshops cover the spectrum as they examine copyright and licensing (A-09), caring for volunteers (A-19), the bishops' document *Sing to the Lord* (B-06), clergy-musician relations (B-18), basic chant (B-19), a holistic spirituality (C-20), the Scriptures of the Easter Season (D-02), and the ministry of the music director (E-02).

Organist. Organists come is all shapes and forms of experience. There is an organist master class with Lynn Trapp (B-11), which requires an extra fee. Beginning organists should look into workshops A-10 and D-11. Advanced organists might consider workshops A-11 and E-12. Problems with pedals? Go to workshop C-11. Other organist workshops include C-12, D-12, and E-11.

Pianist. Style (A-08), having to play the organ (B-09), serving as a liturgical musician and not just an accompanist (C-09), playing in Hispanic rhythms and styles (D-09), and technology that can help (E-09): These are the workshops indicated for pianists.

Youth and Adults Working with Youth. This year our youth-oriented sessions are aimed primarily at adults working with youth, who are invited to workshops A-05, C-05, D-21, and E-05. Youth participants will benefit from workshop B-05, but you are invited especially to explore topics that interest you among the various workshops, enriching your skills or learning new things to enrich your ministry.

And there are workshops on African

American music and worship, Hispanic repertoire, technology, *The Roman Missal*, intercultural/multicultural communities at worship, inculturation, Gregorian chant, liturgy with children, certification for lay ecclesial ministers, liturgy in religious communities, and much, much more.

Festivals

This year's convention begins with a bang (or a tintinnabulation). On Saturday, July 27, those who register for it will start work on the **National Catholic Handbell Festival**, which concludes with a convention performance on Monday evening. Handbell choirs, choir directors, and individual ringers will be led by Donna Kinsey and Jean McLaughlin. Each time we've offered it, this festival gathering has drawn a hundred or more ringers! For more information and a registration form, contact the NPM National Office, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. Toll-free phone: 1 (855) 207-0293. Or check the NPM website: www.npm.org.

The other festival takes place on Sunday night at historic Saint Augustine Church, founded by freed African American slaves in 1858. **Lift Every Voice and Sing: An African American Festival of Sung Praise** will be led by Monsignor Ray East and will feature a massed choir of singers from African American parishes in the Washington area, led by local directors and guest conductor M. Roger Holland II. If you plan to attend this festival event, please circle "Lift Every Voice and Sing" as your Sunday choice among Events on the lower part of the convention registration form. This information will help us order the proper number of buses to take people to Saint Augustine and return to the hotel. There is no additional fee for this performance.

Early Birds Are Taking Wing

Early Bird registration for the 2013 NPM Convention **has been extended to March 15**, so depending on when you receive this issue, you may be able to join the early birds. If not, you can still register in advance at a substantial saving. The Advance Registration Discount applies to any convention registration received between March 2 and June 28; it offers a savings of $60.00 off the regular/on-site fee. The clergy-

The NPM convention internship program began in 2010 at the Annual Convention in Detroit, Michigan, in order to offer college students currently involved in music and liturgy the opportunity to participate in conventions at a low cost while assisting the local convention volunteers in various tasks and responsibilities throughout the convention week. Interns work closely under the supervision of the Program Director, Facilities Coordinator, and Youth Room Coordinator. The goal of this program is primarily formation and learning achieved through their work throughout the week as well as their participation in the overall convention experience. Interns typically work four hours each day and are allotted the rest of the time to experience breakout sessions, events, and performances, and other opportunities. NPM seeks to offer a space and experience that encourages discernment of pastoral music ministry as a vocation in addition to welcoming these young adults into the NPM community.

Intern positions include *technical interns* who set up and attend to technical needs for breakout sessions and presenters; *roving reporters* who take videos and photographs throughout the week; and *chaperones and assistants* for the Youth Room. The number of positions varies, depending on the quantity needed any given year; numbers have ranged between eight and eleven interns.

These positions include complimentary convention registration and hotel accommodations; interns are responsible for their own travel and meals throughout the week.

Application for intern positions typically opens in mid-February and closes in early May. See the NPM webpage and Facebook page and the Section for Youth Facebook page for more details during these months. Application information and forms are posted on the NPM website and require a letter of recommendation on behalf of the applicant.

For more information, contact Rachelle Kramer, chair of the Steering Committee for Youth, at rmkramer79@gmail.com.

musician duo discount is also available at even greater savings. There is a discounted youth registration fee available during this same time. And the group discounts—for NPM chapters and member parishes—are available until June 15. Check the brochure or the NPM website for information about these discounts.

Guitar and Ensemble Institute

This year's Guitar and Ensemble Institute is scheduled for July 8–12 at the Jesuit Spiritual Center in Milford, Ohio. This popular summer institute fills up quickly, so be sure to register soon to reserve your space. For more information, check the ad on page forty-eight in this issue, or go to the NPM website—www.npm.org—for information and to register.

Members Update

New on the Council

Several new members are beginning four-year terms on the NPM Council, a forty-member body that meets annually to advise the President and Board of Directors on the direction and goals of the Association. Last summer the Council held a two-day meeting in Pittsburgh and proposed four strategic goals for the next three years (see page two). At next summer's convention in Washington, DC, the Council will elect two new members to the NPM Board of Directors.

New at-large representatives to the Council include Mr. Christopher Ferraro, director of liturgy and music at Christ the King Church in Commack, New York; and Dr. Ezequiel Menendez, director of music at St. Joseph Cathedral in Hartford, Connecticut. Ms. Mary Beaudoin and Fr. Ste-

phen Bird were each re-elected to a second four-year term as at-large representatives.

The Council will include two new chairs of NPM National Committees: Ms. Sandra Dooley (Publications), director of liturgy at St. Margaret Mary Parish in Winter Park, Florida; and Dr. Dolly Sokol (Finance), director of development for the Archdiocese of Santa Fe, New Mexico.

A number of new Interest Section Chairs have joined the Council, including Mr. Preston Dibble (Organists), music director at the Church of the Immaculate Conception, Montclair, New Jersey; Mr. Jeremy Helmes (Pastoral Liturgy), pastoral associate for liturgy and music at St. Maximilian Kolbe Parish, Liberty Township, Ohio; Mr. Kevin Keil (Ensemble Musicians), director of liturgy and music, Holy Cross Church, The Colony, Texas; Ms. Valerie Lee-Jeter (African American Musicians), director of music, St. Vincent Church, Philadelphia, Pennsylvania; and Ms. Angela Stramaglia (Campus Ministers), director of music and liturgy, Sheil Catholic Center, Northwestern University, Evanston, Illinois.

Several Interest Section Chairs have been re-appointed and are beginning a second term on the Council: Ms. Rachelle Kramer (Youth), Sr. Nylas Moser, ASC (Musicians Serving Religious Communities), and Ms. Mary Lynn Pleczkowski (Cantors).

Certifiable

NPM is a member of the Alliance for Certification of Lay Ecclesial Ministers. During 2011, after a years-long process, the Alliance presented to the USCCB Commission on Certification and Accreditation revised standards and procedures to be used in the certification of lay ecclesial ministers represented by the various member organizations. These standards and procedures were approved by the Commission, and NPM is working to bring its certification process for directors of music ministry into line with the approved standards and procedures.

Go to the Alliance website for additional information, You may view this site at www.lemcertification.org.

Hotline Online

Hotline is an online service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad and to indicate whether that range accords with NPM salary guidelines (http://www.npm.org/Sections/DMMD/salaryguidelines.htm). Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted on the web page—www.npm.org—for a period of sixty days ($65 for members/$90 for non-members). Ads will be posted as soon as possible.

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The Choir that Prays Together

By David Anderson

Music is the compelling Christian art, matched only by the visual glory of icons and architecture. Just as an icon can be a doorway to the sacred, music can be a pathway to prayer. The power of music to convey prayer to those who listen can also inspire a deeper experience of prayer in those who sing. Calling singers to prayer is often as simple as reminding them that the act of music making can be prayer.

Though it is a hunger often unrecognized and unnamed, people are hungry for a spiritual life. Prayer can take many forms. It can open up spiritual pathways, and those prayers that employ music can allow for the experience to go deeper into the heart of the believer.

Intentionality is very important in both life and prayer. It is perhaps the primary way that Christians stay and grow in their relationship with God. Prayer involves the use of words, actions, and the delicate art of being present. All three of these are essential in a relationship. Our current frenetic culture can often dupe us into thinking that we are more connected to people than perhaps we are. Being present to God and people requires the practice of presence.

Our singers and instrumentalists are looking to us, their directors, for leadership in prayer. This requires us to attend to our own spiritual practice. By sharing the fruits of our practice of prayer, we can foster and strengthen the spiritual life of the people who gather each week to make music in

This musical ensemble led sung worship in Pittsburgh on the evening before the 2012 NPM National Convention.

praise of God and to animate the assembly in sung prayer.

Praying as Part of the Weekly Rehearsal

As a means of connecting music with prayer and a way to bring the group to focus on a practice of prayer that is distinct from rehearsing, develop a repertoire of short, memorable songs that may become or may encircle the prayer experience. They could be as simple as a Taizé chant or a song that celebrates God through music. For example:

"Take, O Take Me As I Am" (Iona)
"In the Lord, I'll Be Ever Thankful" (Taizé)
"These Alone Are Enough"—Schutte (OCP)
"Hold Me in Life"—Oosterhuis (OCP)
"All Will Be Well"—Warner (WLP)
"Over My Head"—spiritual arranged by John Bell
"Jubilate Deo"—canon by Praetorius
Seasonal psalms (perhaps chanted antiphonally) and psalm refrains.

Some directors find it a good practice to welcome everyone, begin with a simple prayer or seasonal song that the choir knows well, and then move into the vocal warm-ups.

I prefer to pray at the end of rehearsal for five to ten minutes. If my adult groups prayed at the

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beginning, a number of folks would miss it! At rehearsals with children, though, I like to begin with a brief prayer to help them settle into the rehearsal time. With children, I often work to introduce them to brief periods of silence. (No easy task!)

Intercessory prayer is probably the most familiar form of prayer for your musicians. Consider using the general intercessions from the previous Sunday that were prepared for the parish liturgy. These prayers can be followed by spontaneous prayers from the group.

An important task for us is to help enable our choristers to become comfortable voicing the prayers of their hearts. Consider using phrases to help open up the prayer, such as "For what else do we pray on this night?" or "At the end of this rehearsal, let us bring to God our prayers of praise and thanksgiving." Be prepared to start this time of spontaneous prayer with your own intercession or prayer of gratitude. In this way, you can model and teach this way of prayer.

When I open up the prayer for intercessions from the group, I like to include a prayer for the sick. We might begin: "For all of our sick and those in great need, especially for those whom we name this night/day . . . ." Allow choir members to mention names with no need for a response. After you sense that all have had time to offer names for prayers, say: "For these and for those whose names are held in our hearts, we pray to the Lord."

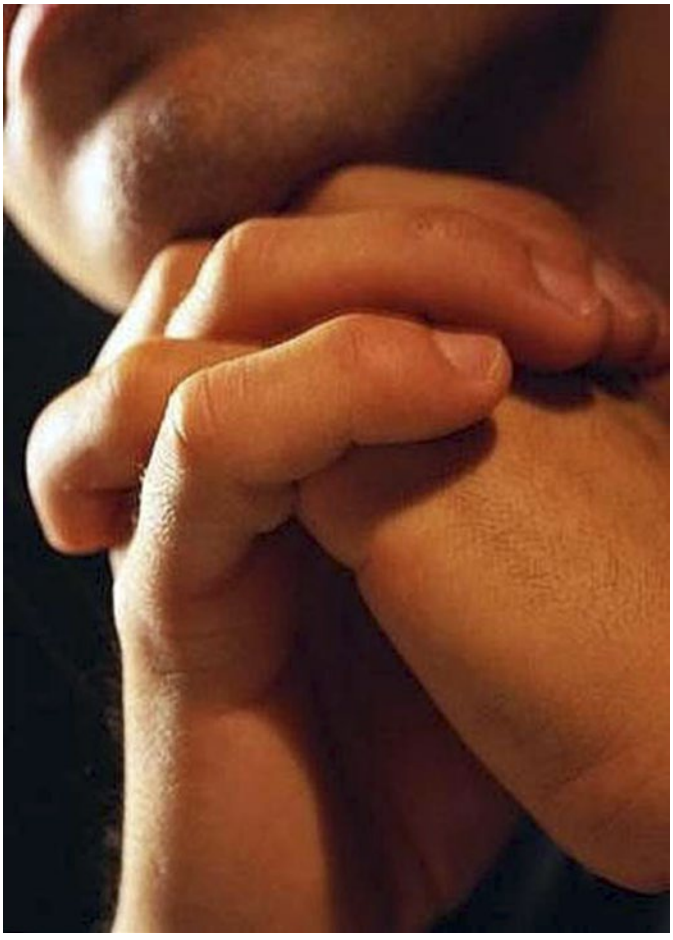
From time to time, you may need to develop a simple ritual to pray with and for choir members who are living through a time of serious illness. When appropriate, you can have several members of the choir lay hands on the choir member in need of prayer as you sing a song of healing and hope. Human touch can be very powerful.

You may also have a member of your music ministry who is a good leader of prayer. Consider having a rotation of several members who can lead with ease. Choir members can be excellent leaders of prayer.

When in doubt, have a moment of silence and then invite all to recite or chant the Lord's Prayer.

Praying before the Liturgy Begins

Prayer with your choir or ensemble on Sunday morning before the liturgy begins can be a moment of silence, a general prayer offering all that we do in the liturgy, a prayer inspired by the Lectionary, or a few phrases from one of the



hymns or songs or anthems for the day. Sometimes I recite part of Psalm 150: "Let everything that breathes praise the Lord!" The normal practice of a colleague of mine before the liturgy is to invite the choir to join hands. Then she says: "Let us remember that we are temples of the Holy Spirit, and that God dwells within each human soul." After a full minute of silence she simply says, "Amen." This practice with minimal words helps to focus the choir for their ministry.

Special Times and Places

Pray with the seasons of the liturgical year. In November, you may want to have prayers that recall the faithful departed each week. Consider allowing the choir to call out the names of the faithful departed and sing a familiar song of farewell or the lovely *"In paradisum"* chant in Latin or English. In my parish, we gather at the St. Joseph shrine area where photos of the deceased are placed for the month of November. Each year, almost a hundred photos are displayed in this area for

prayer and remembering.

Moving to a different place for prayer can also distinguish this activity from the routine of rehearsal and guide our thinking into a physical and spiritual place for spiritual practice. During Advent, you may want to have the choir gather around or under the Advent wreath and conclude your time of prayer with a familiar Advent carol, Taizé chant, or even the South African song "Freedom Is Coming." You may also experiment with several minutes of shared silence.

Through the Easter Season, you may wish to gather around your baptismal font or near the paschal candle. Perhaps make it a simple service of light, passing the light of the Paschal candle and singing a familiar Easter carol or evening hymn.

The Liturgy of the Hours

Consider praying part of the liturgy of the hours (for example, vespers or compline) at the beginning or end of rehearsal. You may initially wish to teach your choir members to sing well-known settings of the Gospel canticles that are included in the liturgy of the hours. Concluding evening rehearsals with a *Magnificat* or *Nunc dimittis* can be a lovely way to pray in song at the end of a long day. The choir or ensemble could also learn to chant compline (night prayer) and sing it at the end of rehearsal once or twice each month. At various times of the year, the choir could be instrumental in leading seasonal evening prayer for the parish before the start of rehearsal. If choir practice begins at 7:30 PM, perhaps parish evening prayer could be celebrated at 7:00 or 7:15 with musical leadership provided by the choir or ensemble. Our parish hymnal has simple settings for morning and evening prayer and compline.

Another way to intensify the ways of prayer with your choir or music ministry members is to have an annual music ministry retreat, which can allow for the praying of the liturgy of the hours, small group sharing and reflection, and other community-building activities.

Small Group Sharing

Praying with your music ministers can also take the form of shared small group reflection. This can be a wonderful way to build community in your choir. It allows people to come to know other choir members on a deeper level. Consider breaking your choir or ensemble into small groups for fifteen to twenty minutes on a regular rehearsal night. You could use a portion of Scripture for the past or upcoming Sunday Eucharist and ask them to share their thoughts about a word or phrase that is meaningful to them, that is a source of challenge, or that offers comfort to them. During Lent, this small-group sharing could be focused on a topic such as Lenten practices and how each individual is being called to deepen the life of discipleship and mission. From time to time, you may even want the group to reflect on the artistic aspect of pastoral music making and have them think about and share those artistic expressions that nurture and feed their souls and spirits.

Special Outreach

Consider a special outreach for the choir that makes our prayers of intercession, action, and mission more tangible. During the Christmas Season, the choir can contribute financially to a special parish- or community-wide outreach. Lenten fasting can lead to feasting for others if a special group is chosen to assist during the Lenten spring. We often sing of justice, and we hope that our singing can inspire us to action for the poor and underserved. Making our prayers more concrete can be as simple and challenging as caring for sick choir members, providing meals and rides to the hospital, and other ways of linking our prayers to practice.

Prayer can take many forms, expanding our pathway to the holy. Regular prayer is a support to your music ministry, reminding choirs and ensembles that they are part of a praying community. Communal prayer can transform choirs and ensembles into small Christian communities, which can be a blessing for folks who can sometimes be lost in a parish of almost any size. St. Paul reminds us: "Have no anxiety, but in everything, by prayer and petition, with thanksgiving, make your requests known to God" (Philippians 4:6).

Believe It, Sing It

By Mary Clare McAlee

If you believe it, you can sing it . . . and you *will* sing it. A friend recently shared a great illustration of this very statement. An audition was being held for choir members who might want to sing a solo at an upcoming concert. My friend worked very hard with her voice teacher and by herself to be technically prepared for the audition. As the audition approached, she kept telling herself that she just knew she would tighten her throat at the "high note." As might be expected, at the audition she not only tightened her throat at the "high note" but even before she reached that note, in anticipation. In hindsight, she was quick to realize that she had actually created a situation opposite to what she had worked toward. Although she had done the technical work in preparation, she had not put in the time to prepare her mind and spirit, which are essential parts of the singing instrument.

The functional voice is a holistic integration of body, mind, and spirit. Like a three-legged stool that needs all legs in order to stand, the functional voice needs all three parts to be healthy and functioning well. Muscular patterns link to psychological patterns and emotional response. In other words, the body parts that make up the vocal tract need the brain to activate and monitor the vocal processes, while both mind and body need the spirit to motivate and guide.

Belief Systems Affect Singing

Belief systems seriously affect one's ability to produce functional singing. We all have belief systems about singing in general, about particular sounds, about what may be "allowed" or "not allowed" regarding dynamics or diction, and these have a profound influence on how we sing. For example, when I was in high school, I had a choir director who abhorred bright sounds in women's voices. She often stated that women who made those kinds of sounds were insipid and weak. As a young woman, I took her leadership seriously and worked hard to eradicate those kinds of sounds from my voice. It took many years of vocal study and self-exploration to discover that many of my vocal problems stemmed from my unwillingness to allow the full pallet of my natural sound to resonate based on the belief that certain sounds were "bad." No matter how many times teachers tried to help me create a balanced sound from a technical standpoint, it was not until I discovered the belief behind the technical problem that I was able to address the issue and ask

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my brain to direct my body to a different choice.

What kinds of messages have you been holding onto regarding dynamics, diction, and other issues that don't necessarily serve you well?

In my own teaching, I have discovered many times that students who struggle with being able fully to release their abdominal muscles to allow for an effective inhalation are, in fact, struggling with a belief that tells them these muscles must always be pulled in so as to appear slim. Until this belief is addressed directly, the brain simply cannot release the muscles; it is being sent a dual message. But when the student is made aware of the belief guiding the issue, he or she can then make a more conscious effort toward the desired change.

I have also experienced students struggling to make a good "oo" sound because of a fear that their lips will look too large. Often, when the students are able to make the correct sound in front of a mirror, they are surprised to discover that they don't look at all as they thought, and they are then able consistently to make a correct "oo." Many times, unlocking a certain issue is a simple matter of discovering what kinds of things the singer has decided are or aren't "allowed." Sometimes, just giving oneself permission is all it takes to begin to find solutions.

And what about our feelings about singing in general? In workshops and classes, cantors and choir members often tell stories about how important their experience(s) with singing are to them. Sometimes, much is sacrificed for the opportunity to sing and sing well. Children are left with babysitters, money is spent on voice teachers, jobs are left early in order to attend rehearsals. Likewise, they mention the emotional investment: the desire to be worthwhile, to be recognized, to serve, to praise God, to be loved, and to honor a loved one who has passed. There is, on the other hand, the fear of not being "good enough," the constant need to prove oneself, or the need to be worthy to lead the congregation. All of these are things I have heard people express as reasons why they sing. Those kinds of emotional investments will inevitably influence how sound is produced. When certain outcomes are expected of our singing beyond those over which we have direct control, those expectations often create unnecessary tensions. Realizing that singing is just what it is, and whatever has been invested is done without expectation of return. can help release those tensions. Becoming more conscious about our motivations in general

Rob Strusinski helps participants explore their vocal mechanisms during an NPM convention.

helps us to be clearer in our minds when giving direction to the body.

This is especially helpful when considering our perceptions of how our sounds are received by listeners. Here is another area over which we really have no control. Our job as singers is to craft and release the sound as best we can. Once the sound has left our bodies, we no longer have control over the perceptions of the listener. Usually, a singer's effort to control how the sound is received results in general tension in the vocal tract. Singers often try to contain and control the sound at whatever point they perceive it creating tongue tension, jaw tension, or laryngeal tension, which manifest as wobbly sounds, sounds which are too bright or too dark, inaccurate vowels, and the like. Addressing these issues from a standpoint of understanding motivations is the beginning.

How the Mind Drives the Body

Out of this understanding, we can now look at how the mind part of our singing instrument sends signals to the

body to create ideal, functional sound. The brain is the hard drive of the body. Nothing in the body happens on its own; it is all under the direct control and monitoring of the brain. The miracle of our neuromuscular system makes possible all of our movement. The brain simply sends signals, and the body responds. But remember what was stated above. When we are frenzied or unclear due to different emotional influences, our signals can get crossed, so to speak. A desperate mind wants to activate every muscle possible, trying to control the voice, which is where all of those tensions come from.

The good news is that the mind can learn to allow the correct and specific muscles to be activated and release others. Our breath control, our pitch and tuning, and our diction are controlled very specifically through neuromuscular activity. In the *prephonatory* tuning stage, our bodies are prepared to sing. Our vocal folds are actually put into the correct position for whatever pitch we are thinking about or hearing in our inner ear even before we activate them and ready the breathing mechanisms. Once the singing begins, our brain monitors and makes certain unconscious adjustments to maintain the sound, called *intraphonatory* reflex modulation. As the sound passes through, the inner ear continues to make adjustments, known as *post-phonatory* acoustic auto monitoring. The brain knows and will send just the right signals to the breathing mechanism to give correct breath pressure for any given pitch. It will send signals to take in and give out the right amount of air for any given phrase.

Photo courtesy of Summer Arts Institute, Stuyvesant High School, New York, New York.

"The eyes are always a dead giveaway to what is going on with the brain."

The mind will do this unless it experiences our interference.

Understanding God's miracle of our vocal mechanism comes with letting it operate as God intended. Does this mean that we passively just open our mouths and hope for the best? Of course not, but we also need to learn where we have control and where we don't. Since the control system is in the brain, learning about how the brain works is the next step in learning about our whole instrument. The left and right brains are responsible for different parts of the vocal process and must be able to work together in order to produce the desired sound. Generally, the left brain is known for handling mathematical-type things. It uses linear logic, solves problem, and deals in all time frames. It controls our verbal speech and, from a neuromuscular standpoint, is responsible for the motor control of the tongue and for forming consonants. Conversely, the right brain is known for handling artistic-type things. It is intuitive, poses problems, and operates only in the present. It controls our singing and, from a neuromuscular standpoint, is responsible for the motor control of our vocal folds and lips and for forming vowels. It is very easy to get stuck on one side of the brain without fully integrating the other. But it is also fairly simple to get things back on track.

The eyes are always a dead giveaway to what is going on with the brain. Teachers and students would do well to notice consistently where the singer's eyes are focused. Looking to either side exclusively can give a clue that one side of the brain is being favored. Likewise, if the eyes are directed up or down, it may be a sign that the singer is not using both sides fully. When the eyes are focused outward, it is a good sign that both sides of the brain are present and active and working together. Sometimes, even when the eyes are focused correctly, the brain can still get stuck because of old patterns.

When this happens, it's time to mess with your head. Do something unexpected and accept the response. For example, when a student keeps repeating the same vocal error over and over, despite a demonstrated understanding of what needs to happen, I know it is a brain issue. I often ask the student to walk or jog or move one or the other side of the body, or arms or hands in a particular gesture to try to get the brain to move in a different direction. The brain has to change its signal pattern in order to make the additional movement, and this can result in a shift in vocal action as well.

Sometimes I will notice that when I mix it up like this and invite a shift in the integration of the brain, I will suddenly forget words that I've known forever or sing wrong pitches during a practice session. It's always temporary and a good sign for me that a shift has taken place. Once the coordination is solid, everything comes back together, and I am singing better than ever.

A Solid Foundation

Of course, none of the concepts presented in this article will be of any help without a solid foundation and understanding of how the body works to produce sung sound. The best way to learn about how the body works for singing is through experiencing guided actions. Private voice lessons, group singing classes, workshops, and occasional sessions with a choir director or other professional are invaluable. Reading about how to sing technically can help, but without active experimentation, practice, and—most importantly—feedback, things are not likely to progress very far. An external ear and a caring guide are invaluable. Applying understanding about your belief systems and staying aware of how your mind is functioning with your body can lead you to a true enjoyment of learning about your whole instrument. Your instrument is all of you: body, mind, and Spirit, integrated and working together to the glory of God.

The Lectionary Anthem Project: What We're Looking For

By Tim Dyksinski

Last summer at the NPM Convention in Pittsburgh, a participant asked a question at the end of one of the workshops on the Lectionary Anthem Project. Her question was both surprising and enlightening to me. She asked: "What is the Lectionary Anthem Project, and is there a list of this music published some place?" I hope that this article will help answer that question for anyone not familiar with the project. If you are familiar with this resource and, I hope, use it, you may still find interesting this information about where the project came from and where it's headed.

How the "Lectionary Project" Came to Be[1]

In 1993–1994, the members of the Education Committee of the NPM Director of Music Ministries Division (DMMD), chaired by Sister Sheila Browne, RSM, initiated what was to become known as the "Lectionary Project." The vision of the Education Committee was simply to compile a list of choral anthems that would be related to any of the four main Scriptures of any Sunday liturgy (i.e., the three "readings" and the responsorial psalm). What at first seemed a simple task soon turned into a dauntingly complicated one. The size of the project as well as the fact that new music appears regularly while older compositions are taken out of print on a regular basis posed many problems. For example, the original intention of the committee was to publish a book listing all of the material. However, since music is taken out of print on a regular basis, it was felt that the collection would be out of date before it was actually published. So another but more malleable vehicle for publishing this information was sought. In 1999 the committee

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"The music has been suggested . . . because in the judgment of the committee it has established its validity through use to be good music and appropriate ritually and/or liturgically for worship."

decided to have the material posted on the NPM website (www.npm.org).

The project's purpose was—and is—to list repertory suggestions for parish choir directors, independent of publishing industry interests, so that those responsible for selecting and preparing choral anthems may choose from a rich store of selections of high quality choral music related to the Sunday Scriptures. The selection of compositions to list was guided by these criteria:

- Anthems must be directly related to the Old Testament reading, responsorial psalm, New Testament reading, or Gospel selection of the day in the *Lectionary for Mass* or the entrance or Communion antiphon from *The Roman Missal*. The antiphon must quote the Scripture directly, paraphrase it, or support the thematic content of the Scripture.
- Music for choirs of all sizes, voicing, and levels of ability should be included (unison through SSAATTBB, children's ensembles through adult).
- Anthems are recommended because of the quality of the compositional craft and the relationship of its text to Scripture and must be considered meritorious (or demonstrate the potential of such a judgment) through use over time.

The music has been suggested, in other words, because in the judgment of the committee it has established its validity through use to be good music and appropriate ritually and/or liturgically for worship.

How the Project Has Developed

It has been twenty years since the DMMD established the Lectionary Anthem Project. Over the years, several DMMD members have taken on the task of caring for the "Project." John Romeri and John Miller launched the work in September 1982 with anthems for Cycle A. Priority was given to anthems appropriate to the Lectionary readings and the entrance and Communion antiphons. In addition to choosing music relating to the day, the music selected was to be of high quality, and a wide range of publishers was to be represented. In the 1990s, Greg Labus (now Father Greg Labus) carried on the work for a time, with Tim Dyksinski assisting him. For many years Bennett Porchiran chaired of the Project and was instrumental in continuing, compiling, and formatting the listings for the NPM website. We are indebted to Bennett for his many years of leadership and service to this effort!

In addition to the "overseers" posting the listings on the website, the NPM website manager, Lisette Christensen, has incorporated the suggestions into the Planning Guide that appears on the website. Further, in recent years, two breakout sessions have been offered at each convention. The first session always features music for Advent/Christmas and Ordinary Time; the second session is a presentation of anthems for Lent/Easter with a bit more music for Ordinary

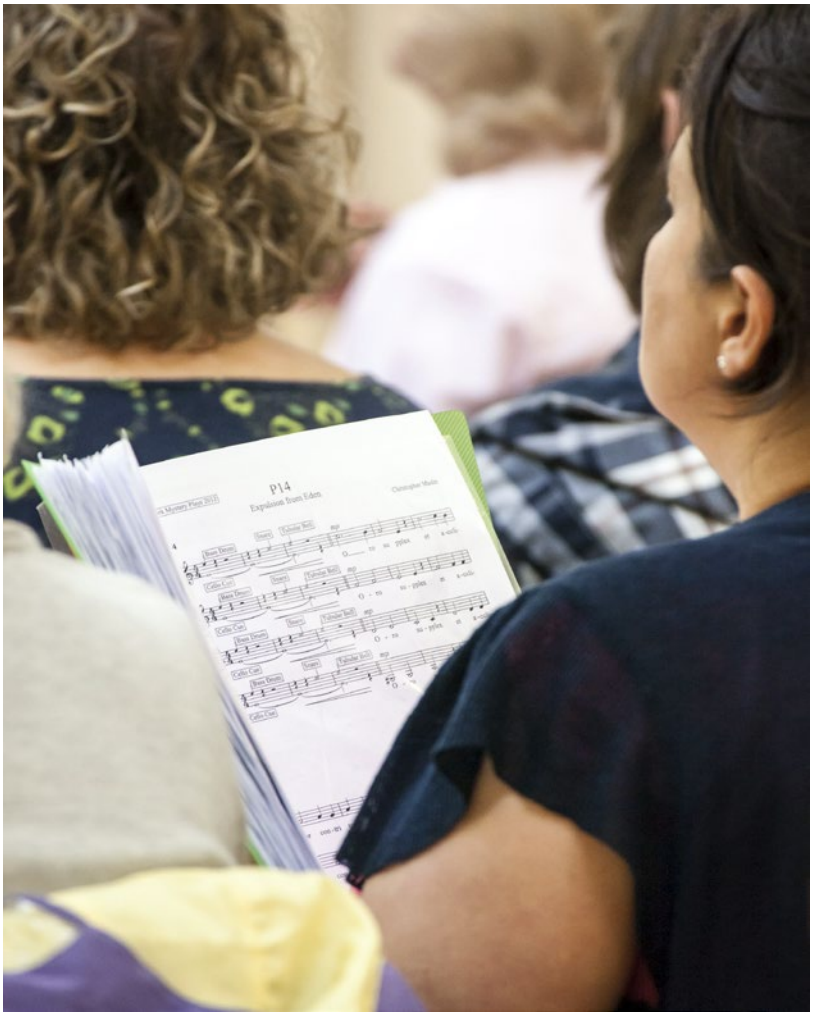

Photo courtesy of Allan Harris

Time. Normally, we sing through approximately twenty-five anthems and motets at each session. The music showcased is always for the upcoming liturgical cycle. Since 2005, Tim Dyksinski has led the Project as well as the convention breakout sessions.

What Choirs Want, Look for, and Need

During the twenty years of the Project, we have learned some things that guide our selection. Choirs and their directors want beautiful repertoire: music that is well crafted and wedded to a gorgeous text. Directors ask for and look for the best music they can find. They are asking for quality music of varying styles and levels of difficulty. Musicians want to find music from a variety of composers and publishers. There is a need to have music for choirs of modest resources as well as music that will challenge the larger more experienced choirs.

In keeping with the purpose of the Lectionary Anthem Project, choirs are looking for texts that will reflect upon the Scripture and the proper antiphons for the day. A well-chosen anthem or motet text serves as another way to preach the Word and break open its meaning. In this way the choral music offered at a liturgy is more than something lovely used to fill time; rather, the music and text of the choral anthem help to shed light on the scriptural message of the day.

Several directors have expressed a need for anthems on a greater variety of texts found in the liturgy, especially psalms that are used in the liturgy but are rarely set as choral anthems. They also express a need for texts based on the entrance and Communion antiphons—especially for use during the great seasons of Advent/Christmas, Lent/Easter, and for solemnities celebrated at other times in the church year. These texts could be in Latin or English and could be music from the past or by recent composers. The use of the proper entrance and Communion antiphon is becoming of greater interest and use in many parishes; consequently, pastoral musicians are looking for music that employs these texts in both choral and assembly settings.

There seems to be renewed interest in chant, and choirs are once again turning to the Latin chants or English adaptations of the antiphons as choral offerings.

In general, today more than ever, we can say that musicians are interested in well-crafted texts that are theologically, scripturally, and liturgically correct. They also want texts written by wordsmiths who write beautifully. The type of music used in different parish settings is, of course, influenced by a number of factors. There may be an expectation that a cathedral parish will lean more toward "traditional" choral music, whether it be music from the past or classical-style compositions of the twentieth or twenty-first centuries. Latin motets and music from past centuries are heard with greater frequency than they were twenty years ago, not only in cathedrals but in other churches. It is encouraging to hear of this music's integration into the repertoire of parish choirs. But Catholic choir directors and their choirs seem to be looking for new compositions as well as music from the past.

The size and the talent of the choir will certainly dictate what music will be appropriate, as will the type of building, its acoustic, and other factors.

Here Today, Gone Tomorrow

Directors are constantly surprised that wonderful, accessible music with excellent texts comes into and goes out of print so quickly. Music that has enjoyed wide popularity regularly goes out of print and becomes unavailable; this is a source of great frustration for many directors, and it has been an ongoing concern for the Lectionary Anthem Project. Because there is so much advertising of and emphasis on new music, some of the gems that have been around for a while are often overlooked. Directors new to the field often know only of the latest music being advertised and promoted, so many tried and true selections by some of our longstanding and leading composers are ignored or unknown. (It seems to be part of our consumer culture to be constantly on the lookout for what is new rather than returning to established music, no matter the quality.) I have found that many of these older pieces have excellent texts perfectly wedded to the Scriptures; the music is of high quality and accessible for parish choirs. It is very discouraging to see these fine works that could be so useful unavailable.

In the Lectionary Anthem Project, how do we keep up with what octavos go out of print? Should we drop the out-of-print titles from the listing? We have decided not to delete out-of-print items but instead indicate their out-of-print status by tagging them with an asterisk (*). We try to search the catalogues of various publishers in order to identify out-of-print octavos, but not all publishers have web

Photo courtesy of Allan Harris

sites and catalogues; that makes it difficult to trace what is and is not in print.

One place to find an out-of-print item is the choral library of neighboring churches; it may be possible to borrow copies.

Directors may wish to contact the publisher and check to see what the policy is for reprinting music that has gone out of print. Some publishers have begun to republish some of their "classics" and to include a few of them in their reading sessions. That is a very helpful development that needs to be encouraged. Some publishers (like WLP, for example) have republished some of the fine music in their archives.

Still, the problem of out-of-print music is certainly one that publishers and pastoral musicians need to examine. One answer to the problem might be for the publishing industry to go paperless. Some publishers already have "reprint on demand," making copies of a composition available on request. Publishers might also consider selling a pdf that would allow buyers to make copies. We have begun to see this in practice with the advent of St. James Music Press (http://www.sjmp.com/). A parish purchases a yearly license and is then free to make copies of any music in the catalogue. Handlo works the same way; their repertoire is mostly early music. Some other publishers, such as OCP, WLP, Augsburg, and GIA, among others, now offer downloads of their catalogue items. This might be an approach that would help keep worthy choral music available to directors and their choirs.

Some Texts May Be Sung Frequently

Looking over the listings for Years A, B, and C in our anthem lists, I have become aware that a number of texts recur frequently. Directors may find it helpful, when looking at their choral libraries, to see if some of these texts are represented. Here is a list of those recurring texts without composer information or publishers:

- *Cantate Domino, Jubilate Deo, Jesu Dulcis Memoria, O Sacrum Convivium, Ubi Caritas*, and their English translations;

- Day by Day (The Prayer of Richard of Chichester), King of Glory, King of Peace, The Call (Come My Way, My Truth, My Life), Prayer of St. Francis, There's a Wideness in God's Mercy;

- There is a Balm in Gilead, I Heard the Voice of Jesus Say, Be Thou My Vision, God So Loved the World, The Eyes of All Wait upon Thee, Lord for Thy Tender Mercy Sake;

- Psalm 22/23 (The Lord Is My Shepherd), Psalm 24/25 (Lord Make Me Know Your Ways / Teach Me Your Ways), Psalm 33/34 (Taste and See), Psalm 41/42 (As the Deer Longs), and Psalm 102/103 (Bless the Lord, O My Soul), Psalm 129/130 (Out of the Depths).

Updating the Project

The past six months have seen a good number of revisions and additions to the Anthem Project website. I have searched the site for errors and for information that was missing. We have added asterisks (*) for out-of-print items. A large number of anthems and motets have been added, which has greatly enriched the suggestions found for each Sunday and feast. In addition, a section of choral music for the Triduum has been added for the first time.

Following the suggestions of several DMMD members, we have removed any listing of music that was not technically an anthem or motet but rather a choir-and-assembly piece. Year A has been updated and revised. Those looking for suggestions for this cycle will find a great improvement. At this time we are beginning to work on Year B. Since this is a large and ongoing project, I will no doubt need to recheck the site for errors and will constantly be on the lookout for a wide range of anthems and motets from many sources that can be added.

Lisette Christensen, manager of the NPM website, has been invaluable in posting the many additions, corrections, and deletions since the beginning of the Project. Her idea for the new format which allows both the assembly selections found under Planning Calendar and the choral anthems to be accessed together has proved to be very helpful to those using the site.

Those who are using the site are asked to send suggestions for pieces they consider worthy to add to the list. Please send the following information when making a suggestion:

1) Title, Voicing, Composer, Publisher, Edition number;
2) The Year of the Lectionary (A, B, C), the day of the liturgical year, and the Scripture or antiphon the selection relates to;
3) An attached pdf of the selection. If the suggested work is able to be viewed on the publisher's website, that information is appreciated and can be sent in lieu of the pdf.

If you find an anthem out of print, or a mistake in our listing, or if you wish to submit a suggestion of an anthem or motet, please send an e-mail to: timdyksinski@hotmail.com.

Thanks

We extend a word of thanks to several choir directors who have sent suggestions for additions to the site. We have also heard from a few members who have found errors and brought them to our attention; that has been very helpful. Thanks to Dr. Marie Kremer and her article in *Praxis* 22:3 (March 2011), which provided an account of the Lectionary Anthems Project's history used in this article. And a big thanks to Lisette Christensen for her years of service and countless hours spent in tending the Project website. Finally thank you to Michael Batcho and Henry Bauer and Fr. Greg Labus for sharing their insights on topics found in this article.

Note

1. The information in this section of the article appears on the NPM website under the "Lectionary Anthem" link and serves as the online introduction to the project.

Chant Repertoire and the Choir

By Charles Thatcher

It was obvious to me as a young child that *alleluia* was a happy word. I would hear it exclaimed by people in moments of joy, thankfulness, or relief. In song, the word seemed always to have an exuberant, sometimes almost ecstatic sound. At some point I was told that it was the Latin form of a Hebrew phrase meaning praise the Lord, and I became aware that the hymns and songs of the Easter Season were full of *alleluia*s. I appreciated the words of St. Augustine: "We are an Easter people, and *Alleluia* is our song."

However it wasn't until I was a slightly seasoned church musician in my late twenties that I came to understand the real meaning of the word. I attended Mass in the Benedictine Abbey Church of Maria Laach, Germany, and for the first time heard monks singing a Gregorian chant *Alleluia* in its liturgical context. The final syllable, a vocalise of twenty or thirty notes (or more), seemed to have more expressive power than the glorious strains of Handel's *Hallelujah Chorus*. Later in life I learned that this final syllable, *yah* in Hebrew, is a shortened form of the divine name YHWH. I hadn't known that intellectually as I stood in the abbey church that day, but I experienced it in the core of my being.

Unity: Required and Fostered

The melodies of Gregorian chant[1] are contained in the words. As sung speech, the scriptural and liturgical texts of chant are primary, and the melodies which arise from the text are powerful and beautiful only because of their essential connection to the word. The elevated vocalization of sacred text requires and at the same time fosters a

Continued on page twenty-eight

Mr. Charles Thatcher is the director of music for the Diocese of Orlando, Florida, and for St. James Cathedral, Orlando.

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- ❑ Daily Mass at St. Thomas the Apostle Church on Tuesday, Thursday, and Friday
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- ❑ Taizé Prayer
- ❑ Opportunities for Private Prayer in a Convention Prayer Room

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- ❑ The Beauty of Holiness: A Cathedral Music Event
- ❑ An Evening of Praise and Worship
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- ❑ The U.S. Army Chorus in Concert
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- ❑ [+ Anscar Chupungco, OSB]
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- ❑ Music Educators' Morning:
  First, Teach Music for Life's Journey

Hovda and Rivers

- ❑ This year's Hovda Lecture Series focuses on the Constitution on the Sacred Liturgy *Sacrosanctum Concilium*
- ❑ The two Rev. Clarence R. Rivers Lectures examine African American music for initiation

Background: Detail of Pierre L'Enfant's plan for the new Federal City. *Image courtesy of The Library of Congress.*

Chant Repertoire and the Choir

Continued from page twenty-five

unity among singers, between singers and active listeners, and between those worshiping and God.

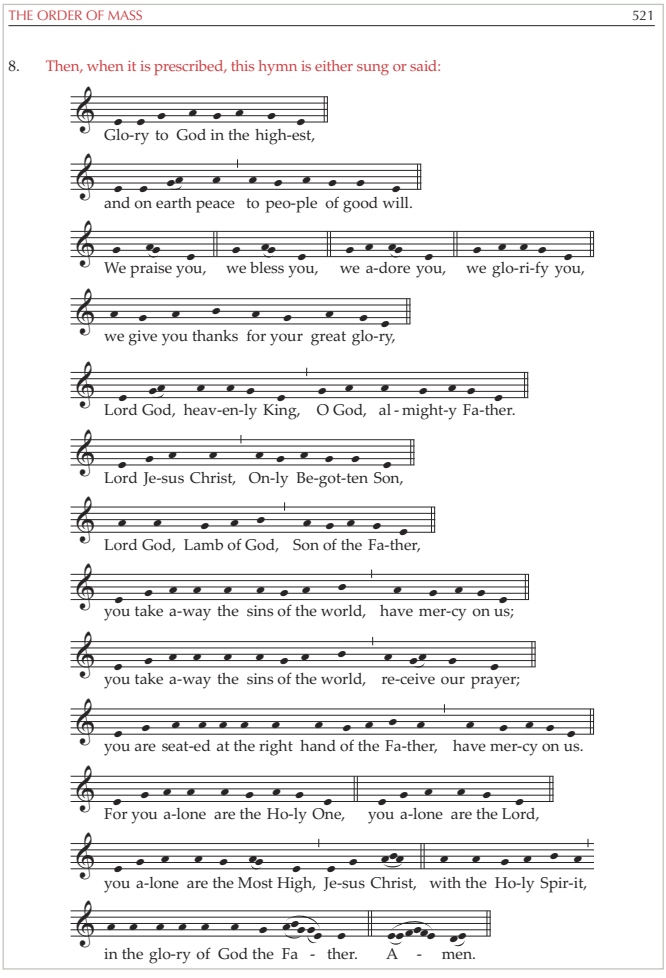
In rehearsing adult choirs, I have often made the point that singers who do not sing well in unison will have difficulty singing well in parts. Most choir members have no trouble understanding the value of unison singing in addressing problems with tuning, blend, tone color, vowel formation, vocal production, and other issues. Perhaps less apparent to them is the fact that unison singing, particularly the chants of the Roman liturgy, can be a profoundly spiritual experience.

Of course, a choir which has had little exposure to singing Gregorian chant, and yet somehow finds itself in St. Peter's Basilica on a Sunday morning leading the singing of an entire chant ordinary in Latin, might perceive this experience as more distressing than spiritual. Even under ordinary circumstances, the unfamiliar music notation, the sometimes unaccustomed intervals of the church modes, the absence of meter and harmonic structure, a perceived lack of rhythm and emotional expression, long melismas, and what might seem to be random melodic movement could all cause resistance to the idea of learning chant repertoire. Also the fact cannot be ignored that a good number of Catholics perceive the use of chant in the liturgy, especially with Latin texts, to be against the "spirit" of Vatican II, if not its letter.

I propose that a careful, pastorally sensitive introduction of chant repertoire, beginning with the choir, can be a boon to the liturgies of most any parish. In addition, such a practice honors the tradition and lived faith of the Church and respects the desire expressed in conciliar and papal documents, as well as those of our own American bishops, that Gregorian chant be kept alive.

Simple Chants with Latin and English Texts

As sung speech, the relationship among word, phrase, and sentence dictate chant's rhythm. Reference to a training manual for lectors might be helpful to the director in explaining principles of good proclamation.[2] If one introduces vernacular language chants first, familiarity with the words can help the choir more readily grasp these principles as they are expressed in a musical line. Begin by speaking



Gloria from the *Roman Missal.* English translation and chants of *The Roman Missal* © 2010 International Commission on English in the Liturgy Corporation. All rights reserved. Used with permission.

the text. Imagine how a great actor might recite the text, emphasizing more important words, speeding up here, slowing down there, using oratorical skills to make a text come alive. The texts of chants are full of life, depth, and meaning. The singing must give expression to this.

A good starting point would be to have the choir learn the *Gloria* of *The Roman Missal*, even if one doesn't plan on introducing it to the congregation immediately. The melodic formula of this ancient chant is similar to a psalm tone, simple and easy to learn. This allows the choir quickly to become accustomed to focusing on the text. Alternating each line of the *Gloria* between a small group of chanters and the larger choir gives everyone the opportunity to experience the effect of sung speech through singing and hearing.

Another excellent resource in English is Adam Bartlett's

Simple English Propers,[3] in which the English texts of the Mass antiphons for Sundays and certain solemnities and feasts have been set to simple, modal chant melodies. The antiphon texts are those found in the *Graduale Romanum* rather than in *The Roman Missal*, so offertory antiphons are also provided. The chants are in four-line Gregorian notation, which is a plus. The simplicity and logical movement of the melodies will make it possible for choirs to take the necessary step of learning chant notation without too much struggle. While these chants are intended to be sung by the whole assembly, one might initially assign them to the choir alone.

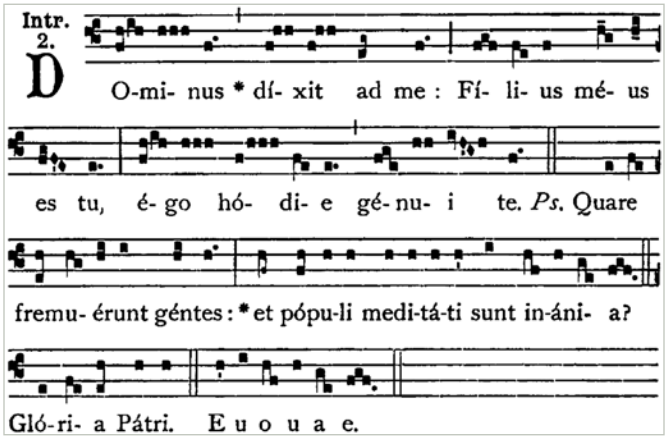
Paul Ford's *By Flowing Waters* (The Liturgical Press) is a time-tested source for accessible chant propers in English. Many church musicians have had success in using these chants with the congregation as well as the choir. The *Graduale Simplex*[4] is the original Latin chant book which was the basis for *By Flowing Waters*. It is a good source for simple Latin chants, not too difficult for a choir which has become comfortable with singing from Gregorian notation. Alternating the Latin antiphon with English psalm verses in place of the Latin psalms may be helpful.

More Challenging Chant Repertoire

Father Columba Kelly, OSB, from St. Meinrad Archabbey in Indiana, has composed hundreds of English-language chants for his monastery's daily liturgy of the hours and Mass. As an eminent Gregorian chant scholar, he understands the principles which guided medieval chant composers, and he has consistently applied these principles in letting the English text shape the musical line. Some of Father Kelly's work is available for download from the St. Meinrad website.[5] Of particular note are two collections of antiphons for Sundays, solemnities, and feasts, in which he has set the entrance and Communion antiphon texts of *The Roman Missal*. Unlike the way they appear the Missal, Father Kelly has paired the antiphons with psalms. These antiphons pose a greater challenge than the chants mentioned thus far and so, perhaps, are more suitable for a smaller choral ensemble drawn from within the choir—one which has progressed in the skill of singing Gregorian chant. However, neither the full choir nor the congregation is excluded from participation in the singing of these chants. With each antiphon, a simple chant refrain is also provided for congregational singing, the text of which is drawn from the antiphon or from a phrase of the accompanying psalm. For example, the Communion chant begins with the singing of the full antiphon. Chanted psalm verses, alternated with the simple congregational refrain, follow. After the final refrain, the antiphon is sung again. The St. Meinrad modal psalm tones are included in the collection's appendix for the chanting of the psalms.[6]

Chant scholar Father Anthony Ruff, OSB, has put together a wonderful new collection of Latin chants of varying difficulty entitled *Canticum novum—Gregorian Chant for Today's Choirs* (Chicago, Illinois: GIA Publications, 2012). One hundred hymns and antiphons, drawn from various official chant books of the Church, are presented in both four-line Gregorian notation and five-line modern chant notation. In the case of antiphons, the four-line version is matched with a Gregorian psalm tone and psalm verses in Latin, while the five-line version is paired with the same psalm in English, set to a St. Meinrad tone. Extremely helpful to the director and singers in understanding the relationship between text and melody is the literal English translation of each Latin word of the antiphons, which Fr. Ruff has provided. For the benefit of those who are familiar with the original lineless notation of the earliest chant manuscripts, Fr. Ruff has included above each staff the neumes of the St. Gall School. Among other things, these neumes indicate rhythm and are helpful in achieving a highly nuanced rendering of the chant. With seven indexes (scriptural, modal, topical, and more), *Canticum novum* is an excellent resource for both teaching and performing.

Directors and choirs who are well advanced in the performance of Gregorian chant will certainly be familiar with



Introit for Christmas Midnight Mass from the *Graduale Romanum.*

the *Graduale Romanum*, the Roman Church's official book of proper and ordinary chants for the Mass. While many of the chants are quite difficult, others are within the capability of choirs less familiar with rendering chant. For example, one of the proper Communion antiphons for the Easter Vigil is the simple sixth mode triple *Alleluia*, commonly used as a Gospel Acclamation the world over. The antiphon texts of the *Graduale Romanum* can be a great reference, providing inspiration in choosing congregational and choral music for Mass.

Other Chant Sources

Besides the chant books already mentioned, many hymnals for use in Catholic churches contain chant repertoire, including familiar hymns, simple chants for the ordinary of the Mass, and the congregational chants of the *Roman Missal*. *Jubilate Deo*, according to its subtitle "Easy Latin Gregorian chants for the Faithful According to the Intent of the Constitution on the Sacred Liturgy Second Vatican Council," is a small collection available from GIA. *Liber Cantualis*, a publication of the monks of the Abbey of Solesmes, has a more extensive selection of simple Mass chants. The *Gregorian Missal*, also from Solesmes, is an appealing resource containing the *Graduale Romanum* Mass antiphons for Sundays, solemnities, and some feasts, with English translations of the Latin texts.

Qualities of Chant, Qualities of the Liturgy

In his book, *Reflections on the Spirituality of Gregorian Chant*, Dom Jacques Hourlier, OSB, quotes Maurice Zundel: "The music of psalmody is spiritual in the highest sense of the word. It is inward, human, and divine all at once. It is both contemplative and mystical."[7] Dom Hourlier suggests that "Gregorian chant" can be substituted for "psalmody," and the qualities described by Zundel are those of the liturgy as well. Chant is liturgical music par excellence. A well-rounded church choir program will include music of various styles and eras. For the sake of both choir and congregation, Gregorian chant should not be overlooked.

Notes

1. I use the term "Gregorian chant" in the broad sense of chants belonging to the same family of Latin and, more recently, vernacular liturgical monody. Indeed, when the Church states that "Gregorian chant holds pride of place" in the liturgy, those chants are not excluded which were composed long after the true "Gregorian" chants of the Middle Ages, such as the *Gloria* from Mass VIII (sixteenth century) or *Credo III* (seventeenth century).

2. A good resource is *A Well-Trained Tongue: Formation in the Ministry of Reader* by Aelred R. Rosser, OSB (Chicago, Illinois: Liturgy Training Publications, 1996), specifically the section on "Effective Communication Skills—Vocal Variety: Melody; Rate; Pausing; Volume; Articulation; Emphasis/Stress."

3. Adam Bartlett's *Simple English Propers* (Church Music Association of America) is available online for download or for purchase in book form: www.musicasacra.com/sep.

4. *Graduale Simplex* (Rome: Libreria Editrice Vaticana, 1988) is available through several publishers, including GIA and CanticaNova.

5. www.saintmeinrad.org/the-monastery/liturgical-music/downloads.

6. The mode of each chant is indicated by a number which appears before the beginning of each antiphon text. The psalm tone in the same mode is used for the psalmody. At the present time, the entrance antiphon collection provides only the citation of the psalm to be sung. An edition with the full psalm texts is forthcoming

7. Dom Jacques Hourlier, *Reflections on the Spirituality of Gregorian Chant*, trans. Dom Gregory Casparini and Robert Edmonson (Orleans, Massachusetts: Paraclete Press, 1995), 75.

Who Needs a Choir, Anyway?

By Robert J. Batastini

While the answer to the title's question—no doubt raised from time to time in some communities—may not be complicated, it prompts the consideration of correlated issues that cannot be separated from the original question. As an example, if a young parish determines that it needs to open a school, that decision cannot be separated from equally significant questions about mission, administration, curriculum, facilities, et cetera. I will proffer a rather brief answer to the lead question posed here and then identify at least some of the key correlated issues.

Within the breadth of human experience, from the first fumbling movements of a child, to the skillful creation of beauty by an artist, to the heights of the human experience of love, to the final gasping breath of the dying, liturgy must be considered an art form. It endeavors to make visible the invisible, to make physically present that which is held in the hearts and minds of persons united in a common faith. As an art form, it uses a script; individuals and groups take various roles—spoken and sung; and it incorporates movement and gesture. Art is a broad term. There is good art, bad art, and a wide range in between, the bulk of which can probably be generalized as rather average. Setting inspiration aside for a moment, we can say that humans are in full control of art. We can choose between that which is generally considered to be good or we can rather indifferently settle for that which is clearly poor.

Understanding that song is an indispensable component of the art of liturgy, let's briefly quote *Sing to the Lord* (STL) on the way music is part of the roles that people play in this art: "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 music skills and . . . are able to enrich the celebration by adding musical elements beyond the capabilities of the congregation alone" (STL, 28).

That pretty much sums up the choir's role in this art form: The role of the choir (or ensemble) is to enrich the celebration by raising the bar on its musical component. More on this later, but for the moment, identifying the need for a choir, as I said earlier, introduces related issues that determine whether or not this need is being fulfilled.

Related Issues

I don't for a moment believe that it is incumbent on the choir director to be a successful recruiter. If the community feels the need for a choir, the community must then play a role in forming the choir

Mr. Robert J. Batastini, the retired vice president and senior editor of GIA Publications, Inc., is active in the music ministry of St. Francis de Sales Parish, Holland, Michigan.

and maintaining its vitality. Unfortunately, in some parishes the choir is a remnant of the same thirteen persons who have been the choir for as long as anyone can remember. The only thing that changes from year to year is that the mean age of the choir increases by one. The assembly sees this as either being a closed group that does not welcome new members or as a struggling group that no one has a desire to join—or both.

Similarly, the community should be catechized on the role of the choir, so that everyone understands the reason for the need. If the community values a choir, the community—beginning with the parish staff—must continually engage in proactive choir building. (How about making the question "do you sing" a part of registering new parishioners?)

Next, if the parish truly senses the need for a choir, then they must place a person in charge of that choir who is properly equipped (and compensated) to do the job. It's no secret that church choir directors abound whose musical training is mostly limited to a musical instrument. Being able to play the organ, piano, guitar, flute, along with being able to sing reasonably well, still does not qualify and equip one with the skills needed to develop a group of amateur singers into a choir that brings musical enrichment to the celebration. There are many opportunities available today to participate in developing the skills of the choral director.[1] Simply put, the choir director must have the ability of make the choir sound good.

Like the pursuit of any value, the success of the parish choir requires the serious commitment of its members. It's simply not good enough to say: "I'll be there whenever I can." To commit to the choir sometimes means adjusting the family schedule because mom or dad has choir rehearsal on that night. It's an unhealthy example for parents to give their children if they know they can easily get dad to skip

choir rehearsal to take the family to the mall or the movies. Again, if the parish needs a choir, the entire parish needs to be catechized continually on the value and importance of commitment.

If the parish needs a choir—and I remind you that my premise is that it does—it needs that choir to be a good liturgical fit. What does the assembly sense about the choir? Do they get the impression that we occasionally "take an intermission" from this holy ritual in which we are engaged for a "number from our choir"? Do they feel that the choir practices lots of songs, and each week they sing the one that's most ready for performance? Do they have the idea that the choir is primarily an outlet for people who like to sing (somewhat like the bowling league being an outlet for people who like to bowl)? Or do they intuitively know that the choir is a group of committed parishioners who pledge time and talent to the careful preparation of repertoire that is appropriate to the liturgy of each Sunday and feast, performed in a way that is musical and inspiring? That intuition develops from the empirical evidence of seeing a well-formed choir fulfilling its ministry. People will see what's there. The choir has the ability to inspire as much as does a good homilist. The choir can also tax the patience of the assembly or numb their collective sensitivity, much as does a poor homilist.

A Few More Thoughts

Should anyone remain unconvinced of the need for a choir, let me add a few more thoughts. The church year is not a flat line; it is a series of peaks, valleys, and plateaus. Some of the peaks are taller than others, and the elevation of the plateaus varies. Since liturgy is an art form, art helps to define the terrain of the church year. The colors change, the visual environment changes, texts of the rites vary. Sometimes there is an *Alleluia* but no *Gloria*, sometimes both the *Alleluia* and *Gloria* are set aside. You get the idea. It all contributes to a fuller entry into the liturgy, but I believe that nothing sets the tone of the liturgy quite like music. And while the song of the assembly operates within a certain limited range, the choir has the ability to push the envelope.

In his classic book, *Liturgy Today and Tomorrow*,[2] Joseph Gelineau made a simple observation that I have never forgotten. In essence he said that music has an incredible ability to "make festivals festive." This, to me, is clearly the *raison d'être* for the parish choir. We mostly get Christmas and Easter right, but how often do Ascension and Pentecost occur with pretty much the same excitement we feel for the Twenty-Third Sunday in Ordinary Time? How about Trinity Sunday, Christ the King, or dated Solemnities when they fall on a Sunday? How do we communicate the uniqueness of these celebrations to the community? What are the choral sounds of Advent and Lent? How do we sustain the festivity of Easter for seven weeks? What are the possibilities if we faithfully approach the choir's role from the perspective of exploring all the ways in which the choir can help define the character of the season or feast? It takes more than someone routinely announcing "Good morning. Today is the Solemnity of Christ the King. Please open your hymnbook to number . . . . "

Does a parish need a choir? Maybe it needs two or three.

Notes

1. Explore the offerings by NPM for starters, but summer seminars of all types are offered in a wide variety of venues. Do an internet search for choir director workshops and be amazed at what appears.

2. London, UK: Darton, Longman and Todd, 1978.

Reviews

Choral Music Recitative

All of the compositions reviewed here are from MorningStar Music Publishers (MSM).

Prayer of St. Francis. *William Beckstrand. SATB and baritone solo, a cappella. MSM-50-2532, $1.70.* Here is a simple setting of the beloved prayer attributed to St. Francis. It possesses a simplicity and gentleness that is well suited to the text. Even though it is labeled as four-part, there is a fair amount of unison singing for the men, resulting in a three-part texture. The score is filled with meter changes, but don't let that alarm you. Since the music and text are well wedded, the meter changes feel natural. Aside from one low "E" in the bass line, all parts lie in a comfortable place for singers. Given the somewhat spartan texture, intonation will most likely be the biggest challenge for the choir. This piece will probably take some time to put together, but, given the general message of the text, your choir will get a lot of mileage out of it. Highly recommended.

How Lovely and How Pleasant. *Michael Burkhardt. Two-part mixed voices and organ. MSM-50-5250, $1.70.* This is an easy yet effective hymn anthem written on a text by Jaroslav Vajda: "How lovely and pleasant when people dwell in peace." Useful for many occasions, this would be a wonderful option for joint choral events, especially ecumenical services. There are three verses: one and two are unison, three is two-part. Though it is marked for mixed voices, this piece would work well (perhaps, given the two-part writing, even better) with only men or women. The accompaniment is clearly written for the organ and wouldn't adapt easily to another keyboard instrument. It is a lovely melody coupled to a beautiful poetic text. This is not to be missed.

Away in a Manger. *Matthew Culloton. SATBB, a cappella. MSM-50-0095, $1.50.* There is a plethora of Christmas choral music available for directors to consider. Here is one piece definitely to add to the pile. Matthew Culloton has written an adult arrangement of this beloved children's carol. Setting the lesser known tune Cradle Song, he chooses the wondrously lush key of G-flat, which suits the text well. There are three verses: soprano solo on verse one, unison women on melody with men "oo-ing" an accompaniment on verse two, and all singing the text on verse three. The texture is homophonic. Though the note on the score specifies that there are both soprano and alto parts, there is just one women's part. A strong men's section is needed. However, the men's parts in verses two and three, aside from some rhythmic changes, are exactly the same. Lyrical and lovely, this piece will be a winner with both the singer and the listener.

The Spirit of the Lord. *Philip W. J. Stopford. SATB and organ; optional flute, violin, brass quintet, and timpani. MSM-50-2525, $1.85.* This piece was commissioned by Dr. John Romeri for the installation of the current archbishop in Philadelphia. Stopford is an up-and-coming composer who resides in the UK. Based on a text from Isaiah 61, this is a sturdy anthem. Its hallmarks are lyrical melodies, shifts in the tonal center, soaring crescendos and delicate diminuendos. With a definite kinship to other British choral composers, Stopford adds his own mark through his voicing, variety of textures, and use of harmony. If your choir can sing a four-part hymn, they would do fine with this piece. There is a goodly amount of unison singing, which is great for working on intonation. Suitable for many liturgies throughout the year, this would be a wonderful addition to your choir library.

What Feast of Love. *Thomas Keesecker. SAB or SATB a cappella, with two optional handbells. MSM-50-7510, $1.70.* This chant-like setting of a Eucharistic text by Sr. Dolores Dufner is a gem. The tenor line is optional, making this piece accessible to more ensembles. The texture varies throughout, which helps to create interest and highlight the melodies. That being said, singers will be challenged to stay in tune. Even though the handbells aren't required, they would certainly aid with intonation. Each of the voice parts lies comfortably; the largest interval a singer would need to sing is a fifth. Certainly appropriate for many liturgies throughout the year, this piece would especially be well suited to the Christmas Season.

This Little Light of Mine. *Craig Carnahan. SATB divisi, a cappella. MSM-50-2550, $1.85.* Often associated with Vacation Bible School or kindergarten music classes, this spiritual is given a fresh arrangement by Craig Carnahan. Don't be fooled by the title—this is a first-rate piece for adults. The melody (tune: Latimer) moves between voice parts (sorry, sopranos!). The harmonies are conventional without any jarring or unfamiliar chords, especially in the modulation toward the last half of the piece. The interest, however, lies in the addition of seconds and major sevenths, which results in a significant amount of divisi in all parts. This piece is best suited for the well-seasoned ensemble, be it in church or academic setting. A definite winner!

Wade in the Water. *Aaron David Miller. SATB, a cappella and soprano or tenor solo. MSM-50-2613, $2.25.* Here is a jazzy arrangement of the African American spiritual that

is well-suited for either church or school choirs. There is a fair amount of repetition throughout, but mingled in are accidentals and a few playful rhythms that keep the piece fresh and singers on their toes! A strong soloist who is not only sensitive to the idiomatic nuances but also possesses a solid upper range is a must. The choir parts by themselves aren't too terribly difficult. This is a well-crafted piece and would be a fine addition to your choir's repertoire.

Lord, You Call Us. *Michael Burkhardt. SATB and organ, with optional handbells and congregation. MSM-50-7800, $2.25.* For those who love hymn concertatos, here's another for your consideration. Michael Burkhardt takes the wonderful Marty Haugen tune Joyous Light and weds it to a marvelous discipleship/commitment text by Steven Mueller, creating a delightful piece suitable for confirmation, ordination, or any other liturgy which celebrates mission and ministry. The handbell parts, though optional, do provide a different texture than the usual brass/timpani concertato writing. The choral parts are straightforward and would be learned easily. A reproducible assembly page is included.

Hear My Prayer, O Lord. *Roy L. Belfield, Jr. SATB a cappella. MSM-50-3940, $1.70.* Based on a couple of verses from Psalm 143, this anthem is absolutely charming. The homophonic texture beautifully supports the text and also makes the piece easier to learn. Slight variations on the melody give the piece some interest as well as provide some challenge to the singer. All voice parts are comfortably written; there are no jarring intervallic leaps, nor are the singers expected to sing too high or too low. Suitable for various occasions throughout the liturgical year, this piece would be a fine addition to your choir's repertoire.

O Sanctissima. *Ludwig van Beethoven, arr. Charles Thatcher. SATB, piano or organ, optional strings. MSM-50-1130, $1.70.* The well-beloved Marian hymn *O Sanctissima* dates from the early 1800s; the text was coupled with the eighteenth century tune Sicilian Mariners. A setting of it by Beethoven is included in an opus of folksongs—*Verschiedene Volkslieder,* WoO 157. Orlando musician Charles Thatcher has done an arrangement that is simply beautiful and very accessible. He sets two verses of the text. Verse one is in F major and scored for treble voices, for the most part in parallel thirds. A modulation to D major occurs during the interlude before verse two, at which point the male voices make their entrance. The choral parts aren't difficult at all. A particular hallmark of the charming accompaniment is the Alberti bass figure. This hymn, though having nothing to do with the Nativity, is often associated with Christmas. Mr. Thatcher, in turn, includes the English translation of the German carol *"O du fröhliche"* which gives this piece more flexibility. Your choir will love preparing it, and your congregation will love listening to it. A definite winner!

Blessed Are You. *William Beckstrand. SATB, a cappella. MSM-50-5120, $1.50.* There aren't many choral settings of the Beatitudes, so Minnesota composer Bill Beckstrand was commissioned by the Diocesan Choir of Madison, Wisconsin, to write a setting honoring the fifteenth anniversary of their director, Dr. Patrick Gorman. Given the structure of the text, one would think that a musical setting could quickly become stale and pedestrian. This setting, based on the Beatitudes as found in Luke 6 and Matthew 5, is fresh and imaginative. Shifting meters, always with sensitivity to the accent of the text, and lush harmonies, which include some bluesy sevenths and tense seconds, keep the singers on their toes and listeners interested. None of the choral lines is a stretch for the singer; all of them lie in comfortable ranges. The challenge for the singers will be maintaining an accurate pitch and being sensitive to the phrases. A well-seasoned choir will most likely enjoy singing this anthem. Appropriate not only for All Saints Day, the Sixth Sunday in Ordinary Time (Year C), and the Fourth Sunday Ordinary Time (Year A), but also for funerals, All Souls Day, and weddings, this piece would be a great addition to your choir's library.

Michael Batcho

Book Reviews

Sacred Treasure: Understanding Catholic Liturgical Music

Joseph P. Swain. Liturgical Press, 2012. ISBN 978-0-8146-6255-7. 379 pages, paperback. $59.95.

In *Sacred Treasure*, Joseph Swain joins his voice to the chorus of authors concerned with the state of Roman Catholic liturgical music since Pope Paul VI's 1963 promulgation of *Sacrosanctum Concilium* (hereafter, SC), the Constitution on the Sacred Liturgy. This work "attempts a theory for building authentic traditions of liturgical music for Roman Catholic parishes" (*Sacred Treasure*, xiii). Its division is tripartite. Part I: The State of the Art explains the developments of liturgical music from the Second Vatican Council to the present day. Part II: The Sacred Treasure analyzes four prominent styles of Catholic liturgical music. Part III: Building Traditions of Liturgical Music proposes an integration of liturgical principles and musical analysis on which such traditions

may be built and offers suggestions as to the shape such traditions may take.

According to Swain, liturgical principles—historically speaking—have weighed more heavily than musical principles on matters pertaining to liturgical music. To this body of knowledge, "music theorists, critics, and historians have contributed little," and concerning this body of knowledge, "their counsel has not been very much sought" (xiii). In an attempt to balance the equation, *Sacred Treasure* seeks to illustrate "how the hard facts of music must be taken into account in any holistic conception and any lasting form of liturgical music" (xiv).

In Chapter 1, he illustrates the need for such a "theory of Catholic liturgical music" (9) by proving that no liturgical principle can answer the question, "How should psalm verses be sung at Mass?" without also considering the "hard truths of musical reality" (15). In other words, further questions must be asked, such as "What psalm verses are in question: the responsorial psalm, or one of the proper antiphons?" or "In what musical style will the psalm verses be sung: Gregorian chant, Gospel, operatic aria, or a hymn paraphrase?" (14–15).

"If 'the nature of the liturgy' is adequate as a [determining] principle, then it should be capable of judging these differences 'only . . . from the nature of the liturgy,' without recourse to the 'nature of the musical repertories,' and justifying the various psalm methods as to their relative propriety" (16). Obviously, it is not. By introducing the "hard truths of musical reality" to the liturgical discussion, "the musical semantics that connote 'prayer more pleasing,' and 'greater solemnity'" will expose various performance styles as "more and less . . . appropriate for the sacred liturgy" (17).

Chapter 2 presents those liturgical reforms of SC pertaining to music and their subsequent distortions. These distortions, permitted by an insufficient definition of the phrases *participatio actuosa* (the "actual participation" [324] required of the laity in the reformed liturgy) and the less known *acutose particet*—"active participation" (317)—will be the focus of this review. Swain reports three of the many incorrect interpretations of *participatio actuosa* attributed to the Second Vatican Council: the expulsion of sung Latin and the mandate of vernacular singing; the promotion of new compositions to the exclusion of Gregorian chant and Renaissance polyphony; and the prohibition of any liturgical music that does not permit congregational singing (23). These myths represent the summit of tragic irony. Swain notes that "the catastrophic demise of . . . plainchant . . . was most certainly never imagined by the architects of the liturgical movement, the fruit of which was the Second Vatican Council" (33).

If this is true, how did these myths gain such momentum? Swain provides several possibilities for his readers' consideration, but only the most compelling will be included here. He also takes exception with an exception clause (pun intended) contained in Article 116 of SC and asserts that this clause might bear some of the blame. The phrase "other things being equal," forms an exception in the sentence, "Therefore, other things being equal, it [Gregorian chant] should be given pride of place in liturgical services" (35). Originally conceived to allow the inculturation of local customs and native musics into the liturgy, this and other exception clauses would later "provide the tinder for the wildfire of practical reforms" (35). The actions of the council fathers could also be called into question. Recalling changes made to the ecclesiastical enforcement of conciliar reforms, Vatican II historian Joseph Komonchack observed that the council fathers (most of whom were bishops) made themselves, not the Holy See, the "principal authority of liturgy within their dioceses" (36)—to use Swain's language—and therefore the sole enforcers of liturgical reform. To this, Swain adds the lament: "Few bishops knew plainchant" (36).

The remainder of Part I examines "hot button" issues of postconciliar liturgical music, including the appropriateness of the folk music style for congregational singing, the adverse effects of democracy on liturgy and music, diversity of musical styles versus the unity of Catholic belief, and effects of using mediocre compositions as congregational song.

Part II provides musical analysis for four traditions of Catholic liturgical music: plainchant, polyphony, the symphonic Mass, and popular styles, and opines as to the appropriateness of each in the *Novus Ordo*. The readers of *Pastoral Music* will no doubt find the subject matter of Part II to be familiar territory. However, the discussions of the germaneness of each tradition to the reformed liturgy are not to be missed. The section "Protestant Hymns in Catholic Liturgy" of Chapter 10 is particularly thought provoking.

Because it will become a recurring theme in Part III, a major point from the chapter on plainchant bears mentioning here. Following his claims that plainchant is both "the fundamental form of sacred music," and "common to all religions" (101), Swain suggests five properties that contribute to this commonality, but chief among them is plainchant's aural "mark of distinction" (106). This distinction or strangeness of plainchant to western listeners lends a highly sacred semantic

(meaning) to plainchant that can also add to the sacred liturgy's power of transcendence (107), two qualities that should be prerequisites in the selection of liturgical music.

Part III begins with the premise that the "essential aspect of a musical tradition, perhaps of any tradition, is its constancy or stability" (164). Symbols, like traditions, gradually acquire meaning over time. The same can also be said of musical styles. Therefore, the stability of the semantic (meaning) of musical styles "is essential" to the creation of a "tradition of music" (170). To ensure the stability of musical symbols in a tradition of liturgical music, Swain suggests the use of "musical traditions [plainchant and polyphony] that have already proved themselves capable of stability," a return to the full use of the liturgical year, with its "rich mine of symbols . . . the proper antiphons," and the judicious selection of texts (including their sources, form, weight, and meaning) as starting points (171).

Part III continues with a three-chapter discussion of "fundamental conflicts of interest" present in the "sacred music traditions of all the major religions" (171). They are the conflict of "musical creativity and tradition," the conflict of "'little traditions' of local culture and catholicity of the worldwide church," and the conflict of "the professional musician and the congregation" (172). Part III concludes with a careful reading of articles 112–121 (the portions of SC concerning sacred music) that incorporates the concepts previously discussed.

Sacred Treasure is a much-needed voice in the current discussion of liturgical music. It is replete with technical, musical, and liturgical discussions, and its author acknowledges this. In addition to its intended audience, seminarians, students of church music, and members of parish liturgy/music committees would find it helpful. While the author's bias is admittedly pro-Catholic and (at times) anti-Protestant, this work will undoubtedly have mass appeal to "anyone who cares about the music at Mass" (xiv).

Jason Farris

Encountering Christ in the Eucharist

The Paschal Mystery in People, Word, and Sacrament. Bruce Morrill, SJ. Paulist Press, 2012. ISBN 978-0809147687. 144 pages, paperback. $16.95.

Theological writers like Bruce T. Morrill, SJ, make it easy to understand and cherish the dynamics of the Paschal Mystery in the celebration of the liturgy. Morrill, a well-formed theologian of liturgy, systematics, and ethics and a classically trained musician, presents his topic with graceful accessibility to the reader.

His chapter on Scripture includes his experience as a substituting organist on the Thirty-Third Sunday in Ordinary Time. In it, he models the experience of foregoing the popular practice of choosing hymns from a canned list of suggested hymns, psalms, and songs to the faith-enriching experience of meditating on the Scripture, engaging in some simple exegesis, and choosing sung texts to mirror the liturgy's Scripture. But, as many pastoral musicians know, the depth of such understanding sometimes interfaces unevenly with poorly catechized choir members. The musicians he led protested his choice of sung text by refusing to sing the hymn that, as Morrill put it, "called upon God to quickly come and bring about the home he has promised" to his chosen ones. His meditation on that experience invites the reader to consider the multivalent richness of our symbolic language that presents the image of God in various modes.

He also enriches his text with the thoughts of other theologians: Louis-Marie Chauvet, Bernard Cooke, Kevin Seasoltz, Nathan Mitchell, Thomas Aquinas, Edward Schillebeeckx, C. D. Jasper, Don E. Saliers, Kevin Irwin, Sandra Schneiders, and others. Morrill's carefully researched footnotes to the 144 pages of the book feed the reader with interest to read books he resourced.

He asserts that Christ's presence in Word and Sacrament is a dynamic reality that "must work with all dimensions of our ritual bodies so that we might share in his saving work." He boosts the importance of active participation and enabling the assembly to sing the Word at every possible juncture in the liturgy in order to nourish "the faith lives of all through the full complement of its symbols, actions, and words" (7).

His ideas on sacramentality are refreshing during a time when the tensions between dynamic and static understandings of the Eucharist invite a new generation of Catholics down a catechetical path that can cloud the connection between liturgy and the rest of life. He reminds us that "the proclamation of the Word of God in the liturgy renders explicit the presence of the Christ who is hidden amid the church's assembly and diffused through its members in the world" (45). He exposes the dynamic timbre of our rich sacramental tradition where the Eucharist reveals "the mission-activity of believers as their carrying on in their bodies and bringing about with their hands the mercy and forgiveness, justice and peace of God's reign on earth . . ." (52).

Morrill reminds us of the Word's power to create faith among those who proclaim, listen to, and sing the Word. The Eucharist,

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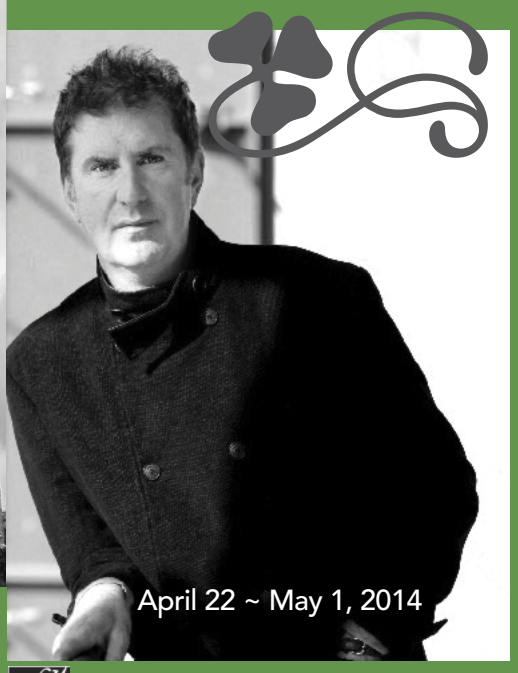

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our response to the Word, empowers all to "encounter the living Christ as their life, as the truth of God's word written on their bodies . . . joined to the mission of God's reign of justice, mercy, and peace among people" (111). One is moved to imagine how a world full of this kind of believers would indeed exemplify the Reign of God.

Morrill refers to the Paschal Mystery as the privilege of sharing in the life of God given to us in Christ who suffered, died, and rose to glory. We, who follow Christ, suffer, but we must die to the human drive into despairing and unending excursions that seek to satisfy spiritual and bodily hungers. Then, filling up the void with Christ, we are opened to hope in a life that lasts forever. He succinctly articulates the beauty of the Paschal Mystery, of salvation.

There is so much left for us to do in our communities filled with people made in the image and likeness of God but drugged into a stupor of decaying despair and hopelessness. How can we bring the promise of resurrection and life to those we love—family and stranger?

Morrill challenges his readers: "I leave these chapters in the hands of readers so that thought might return to the symbol in the Eucharist, renewing believers' participation in the Paschal Mystery, the Word and Spirit's work of recreating us in the image and likeness of God who raised Jesus from the dead."

Imagine your parish community rising from decaying and dying spirits to spirits healed and full of life as beings alive in the Son's resurrecting rays of hope. Read Bruce T. Morrill's book. It will invigorate you.

M. Peggy Lovrien

Church, World, and Kingdom

The Eucharistic Foundation of Alexander Schmemann's Pastoral Theology. William C. Mills. Hillenbrand Books/Liturgy Training Publications. ISBN 978-1-59525-038-4. 124 pages, paperback. $18.00.

One of the primary needs facing those who preside at liturgy in the Church today is the restoration of the notion that the Scriptures, doctrine, faith, teachings, practices, and prayers of the Church are both expressed and fully realized in the Eucharistic liturgy. This was a fundamental goal of the work of Father Alexander Schmemann, who was a world-renowned Eastern Orthodox priest, professor, and theologian.

In *Church, World, and Kingdom*, Father William C. Mills seeks to survey the pastoral theology of Father Schmemann for readers both Eastern and Western. Mills says in the preface to his book:

> Implicit in [Schmemann's] writings one can find rich commentary regarding the pastoral nature of the liturgy, what the Roman Catholic theologian Josef Jungmann and others have called pastoral liturgy. Liturgy is deeply pastoral in that the Church's worship invites the faithful around both Word and table in order to be in communion with one another and with the living God. The faithful are then sent back into the world to bring the peace, love, and joy of the Kingdom to the whole world . . . . Schmemann did not envision pastoral theology as a separate subject for study . . . . [P]astoral theology needs to be understood as a unique and important area of theology and that it is the Eucharist which is the source for reflecting on pastoral theology (viii).

Father Mills has presented his commentary on Schmemann's work in a context both theological and ecumenical, which presents for the non-Eastern reader an excellent introduction not only to Schmemann but also to the Eastern theological tradition as a whole. He points out the connection of Schmemann's teaching to the Roman Catholic liturgical movement in Europe and to the liturgical reforms and renewal of Vatican II and some post-conciliar writings as well.

Because the author of this book has been not only a parish pastor but also a "theological ecumenist" as well, he expresses the hope that his work will become a place from which priests and pastors may draw inspiration so that liturgical worship can become the source for answers to contemporary theological questions and problems. He hopes that opening up the work of Father Schmemann to people not yet familiar with his writings will permit "real dialogue between both East and West so that we can learn from one another, especially regarding our common liturgical and sacramental heritage."

Following Schmemann, Mills has built the house of his book on three pillars: Church, world, and Kingdom. He sees these as the three "poles of pastoral theology" that are expressed (1) in the Church, (2) for the life of the world, and (3) living for the Kingdom of God. Schmemann saw the Eucharist as "source and summit" not only of the theology of the Church but of the very life of the Church itself. This book intends to read Schmemann through the lens of pastoral theology, and it is currently the only book that does so. It contains previously published material, as well as some previously unpublished, taken from Father Schmemann's archives at St. Vladimir Orthodox Theological Seminary in Crestwood, New York.

This book is highly recommended to all who treasure the liturgy of the Church. It

acts as an introduction to a major liturgical scholar of the Eastern Church and as a point of departure for a new and more "holistic" view of the Eucharist in the lives of Christians everywhere.

J. Michael Thompson

Liturgy: The Illustrated History

Keith Pecklers, SJ. Paulist Press, 2012. ISBN 978-0809106042. 260 pages, hardcover. $79.95.

In a class on worship that I teach to undergraduates, we ask the question: "Why study the history of the liturgy?" One of my favorite discussions of this issue concluded that, since we do not invent tradition, where does it come from? In other words, why do we do what we do at the celebration of the liturgy today, with its various traditions and structures, and who started it in the first place? And, more importantly, what is the connection between what we do at liturgy and the rest of life?

Keith Pecklers has given us a new tool to answer that question and many more in his latest book, *Liturgy: The Illustrated History*. With a lucidity of both language and image, Pecklers reviews significant details from every major period of liturgical history, from the Apostolic Era to the place of liturgy in the present age.

The writing throughout this book is concise and clear. Creating a history that encompasses more than 2,000 years of practice is no easy task; it requires both a chosen simplicity and an exacting precision. The author must cover each section intelligibly without overwhelming the reader, while succinctly embracing significant points from each period of time. In this volume, Pecklers does just that, through the use of good history and good teaching. The way this story of Christianity is revealed makes the history so much more interesting than a mere retelling of the past.

A good example of this is found in the first chapter. After describing the background and usage of the term "liturgy," he sums up by reminding the reader that the liturgy is primarily about God's work: "Ultimately, liturgy is beyond us: it is first and foremost God's gift to the church with the acting subject of the liturgy Christ himself. . . . As members of the liturgical assembly, we respond to that gift through our participation in the liturgical action, but the initiative is purely with God" (9–10).

Accompanying this text are the kind of brilliant illustrations one would expect from a volume of this quality. There are photos, drawings, maps, manuscripts, and reproductions of artwork from paintings to sculpture, all complementing the path set forth. Making choices of images to use in a book of this scope must seem nearly impossible, but it was obviously made that much easier by the sheer number of them included. It is so helpful to read the description of Romanesque and Gothic architecture and then look at pictures and drawings of not just one or two examples but several of them.

The final 100 or so pages of this 260-page work describe the time from the foundations of the liturgical movement to the state of liturgical practice today, including such key topics as transcendence, globalization, modernism, mission, popular piety, and a section on the liturgy in the extraordinary form. Pecklers speaks here with a frankness and levelheadedness that is appreciated by the reader. Throughout this section there is an overriding emphasis on the connection between liturgy and the rest of life, from ecumenical cooperation as an exchange of gifts to liturgy and the future: "The Second Vatican Council reaffirmed that the metanarrative of the paschal mystery of Christ must be foundational for all ethical action" (250). Here Pecklers is leading the reader to an understanding that liturgy is about life and how we live it once the ritual is over.

Is this work a complete history, covering all the details of every period? Clearly not, considering the amount of time spent on the last two centuries, but that is to the reader's advantage. By bringing history to life and embracing the past in such a way that it has meaning for the present, Pecklers ultimately answers the question of why we study the history of the liturgy in the first place.

While this book has many strong points to it, in the end there are two caveats. The first is the price tag. I would love to assign this to a class with my students, but I can see that the price may scare away even the most dedicated lover of the liturgy. Don't let that stop you, however. Here is a suggestion: find a few friends and order the books together with the volume discount offered by the publisher. If that is not possible, check it out at the NPM convention this summer and talk to the publisher directly.

The second danger with such a glorious book is that it will become a "coffee table" liturgy book, on display but never read. That would be a shame, for as striking as the illustrations are and as beautiful as the book itself is, the story of who we are as a people who have lived the liturgy over the centuries, and continue to live it today, is even more magnificent.

James Wickman

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Hunger for Holiness

By Tony Varas

Tony Varas has written a four-part series of articles to explore the holistic formation of the lay minister in light of certification standards developed by the Alliance for the Certification of Lay Ecclesial Ministers (http://www.lemcertification.org). The four-part series discusses the formative areas to be developed by lay ministers: human, pastoral, spiritual, and intellectual. These important areas interface with the competency the candidate develops in his or her specific field of ministry, which, for the pastoral musician, is liturgical music. The first article in this series, "Being Human," appeared in the January 2013 issue.

Peggy Lovrien
DMMD Professional Concerns Committee

The pastoral musician responsible for music in a parish will very often serve the assembly at several weekend liturgies. That could mean hundreds of liturgies a year. What a wonderful opportunity to nurture spirituality! I know many pastoral musicians who experience conversion through the exercise of their craft. For these friends, it's deeper than merely performing responsibilities. They are people who grow daily in their relationship with Christ. Upon deeper reflection, I realized that they share some common spiritual activities, but they have very different expressions of spirituality. Some of the things they shared in common are daily prayer, Christian companionship, and works of justice. Interesting! That's the call of all disciples!

Do you want to be more attentive to your spiritual formation? If so, consider these few suggestions. They're a short list based on my experiences and my reflections on the common practices of pastoral musicians that I know as faith-filled people.

Schedule an annual retreat. This can be more difficult than it sounds. After all, pastoral musicians are always "on"! Funerals arise with very little advance notice. There are rehearsals and meetings and many tasks to do all year long. So setting aside time for an annual retreat could be very challenging—but taking time to nurture your relationship with Christ is vital. One way to get away for retreat is to partner with another pastoral musician. Agree to be available for unexpected funerals or substitute work while the other person is on retreat. Inform other parish staff well in advance of the time you plan a retreat. That makes it possible to schedule any needed substitutes. Be a team player and do your best to find a time of year when it's easier to be away for a few days. I've found that pastors are very supportive of musicians who set a priority for an annual retreat, so be sure to involve your pastor in the discussions.

Find a spiritual director. This is not the same as looking for professional therapy or counseling. A spiritual director meets at regular intervals with you and serves as a spiritual guide. The director may suggest spiritual readings or may invite you into deeper prayer life. Be careful to get a qualified spiritual director. Avoid spiritual direction with someone with whom you work or whom you know at the parish. Check with your diocesan office of formation for a list of qualified spiritual directors and then schedule meetings with a few. You'll know when it's the right match.

Pray daily. On occasion, a former spiritual director of mine would remind me that while striving for quality prayer time is a worthy objective, what's most important is that we just "show up" every day. God does the rest. Try a variety of prayer forms. You'll settle into what works best for you. For pastoral musicians, it seems appropriate to give preference to psalmody. Your personal prayer will most likely involve Scripture, but it's important to keep in mind that daily prayer isn't part of your formal preparation for selecting music or

Tony Varas serves as the director of the Office of Worship for the Diocese of Metuchen, New Jersey.

"Spiritual formation aims to arouse and animate true hunger for holiness, desire for union with the Father through Christ in the Spirit, daily growing in love of God and neighbor in life and ministry, and the practices of prayer and spirituality that foster these attitudes and dispositions. It promotes and strengthens that fundamental conversion that places God, and not oneself, at the center of one's life. Openness to this ongoing conversion is a prerequisite for fruitful spiritual formation."

Co-workers in the Vineyard of the Lord

for other liturgical preparations. Of course, it may inform your preparation at another time, but be careful to keep prayer time as simply that: prayer time!

Practice justice and charity. Like all disciples, pastoral musicians are called to practice justice and charity. Sometimes we consider our liturgical service as our contribution toward justice and charity. It certainly is, but our own conversion can be deepened when we take on a few works of justice and charity outside of liturgy. There are many ways to do this. Maybe it's visiting the sick and dying during the week. Perhaps it's cooking for the homebound. I know of a pastoral musician who remains on call Thursday evenings to staff the parish's homeless shelter overnight if a volunteer cancels at the last minute. Maybe that's bit ambitious for you, but if you are attentive in prayer, the need that you can meet will be clear.

What's Most Important

It makes little difference whether you nurture your spirituality in one of the ways I've suggested or through special devotionals, spiritual practices, Marian devotions, faith sharing groups, theological reflection, studying the lives of saints, or some other way. What's most important is to be intentional and to have a plan. Then remain flexible!

Look to the next article in this series to explore ideas for the intellectual formation of the pastoral musician.

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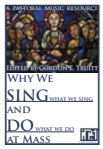

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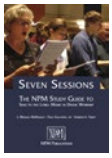

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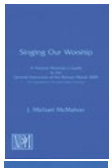

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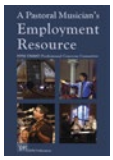

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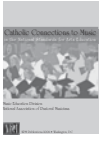

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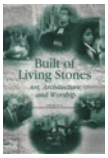

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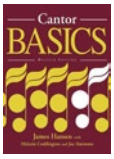

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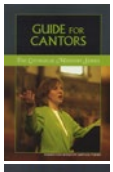

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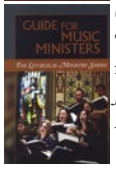

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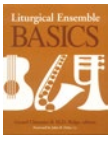

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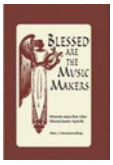

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"They Sing a New Song"

Whenever the prophets or the Book of Revelation in the New Testament describe what heaven is like, they paint a picture of joyous worship, and a key part of that worship is singing. Isaiah, for example, describes angelic beings (*seraphim*) surrounding the heavenly throne and singing in responsorial form: "Holy, holy, holy . . ." (Isaiah 6:2–3). Revelation describes various groups or choirs singing God's praise, including the "four living creatures" (Revelation 4:6–9) and the "twenty-four elders" (4:9–11), who each have their own song but also join together in harmonic praise of the Lamb as "they sing a new song" (5:9–10). A huge crowd of angels joins in praising the Lamb (5:11–12). They are joined by the choir of believers and a multitude from every nation singing praise (7:9–11), until all creation sings a hymn to God and to the Lamb (5:13).

In this picture of heavenly worship, the smaller choirs have two roles: They have their own song, but their chief role seems to be bringing other voices into the song and supporting the great hymn of martyrs, believers, and the whole creation. This is the dual role that choirs play today. The bishops' 2007 document, *Sing to the Lord: Music in Divine Worship* (STL), makes this clear: "At times, the choir performs its ministry by singing alone . . . . When the choir is not exercising its particular role, it joins the congregation in song" (STL, 30–31) because the song of the congregation is "the primary song of the Liturgy" (STL, 28).

What sort of training and support does a choir need in order to carry out its dual role? First, choir members need "the requisite musical skills and a commitment to the established schedule of rehearsals and liturgies" so that they may "enrich the celebration by adding musical elements beyond the capabilities of the congregation alone" (STL, 28). Since, like all liturgical ministers, they should "exercise their ministry with evident faith, . . . recognizing that they are servants of the Liturgy and members of the gathered assembly" (STL, 32), they need continuing spiritual formation. Singers and instrumentalists often look to their directors for leadership in satisfying this need, so many directors make prayer in various forms part of the weekly choir rehearsal or the pre-Mass gathering. Directors also help their choir members find ways to develop their spiritual life on their own or with a spiritual director.

Choir members can also enrich their ministry by an understanding of how their voice expresses the integration of body, mind, and spirit. This can help rid them of false beliefs about what is "right" and "wrong" in singing. When certain outcomes are expected of their singing beyond those over which singers have direct control, those expectations often create unnecessary tensions. The mind and the spirit, after all, drive the body, and an understanding of God's miracle of the vocal mechanism comes with learning to let it operate as God intended and then working to express that divine intent.

Choir members (and their directors!) also need help in getting out of ruts, expanding the styles of music that they sing, looking for ever richer repertoire to feed their faith and, through them, the faith of the whole assembly. They need to find and sing high quality choral music related to the Sunday Scriptures. At the same time, they need to remember that "the choir must not minimize the musical participation of the faithful" (STL, 28). So, while listening to the singing of the choir may be part of the whole assembly's active participation in worship (see STL, 12), the choir must always remember that its primary role, like that of the heavenly choirs in the Book of Revelation, is to support and enhance "full and active participation by all the people" as "the primary and indispensable source from which the faithful are to derive the true Christian spirit" (Constitution on the Sacred Liturgy *Sacrosanctum Concilium*, 14). One way of performing both of these roles is by exploring the Church's tradition of chant, in which the melodies arise from the text, whether that text is in Latin or some other language. Chant is elevated vocalization of a sacred text, which requires and fosters unity among the singers, between singers and active listeners in the case of more elaborate chanted texts sung by the choir, and between all those worshiping and God.

Do we need choirs and ensembles in our worship? Well, if heaven does (according to Revelation), then we probably do as well. The dual role of the choir may be described as raising the bar on worship's musical component by helping the whole assembly to sing and hear music that is generally considered to be good—or even great—while not letting people settle for sung worship that is less than good—or even poor.

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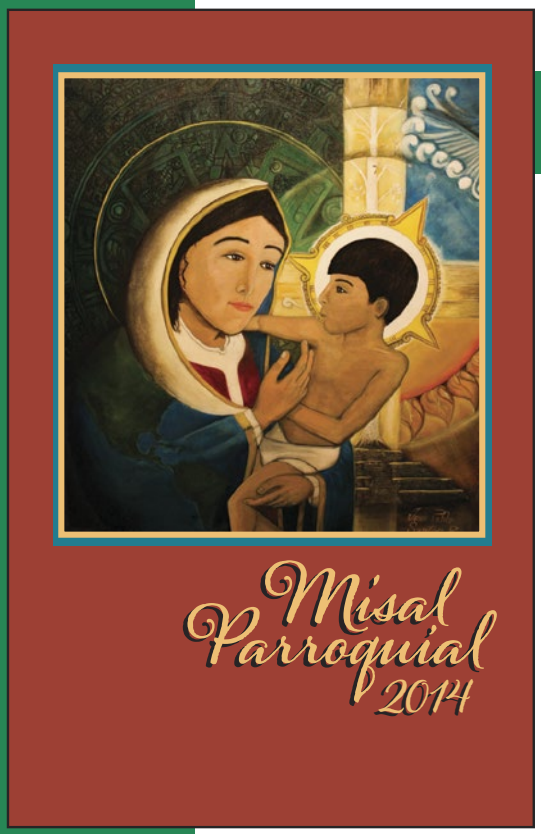

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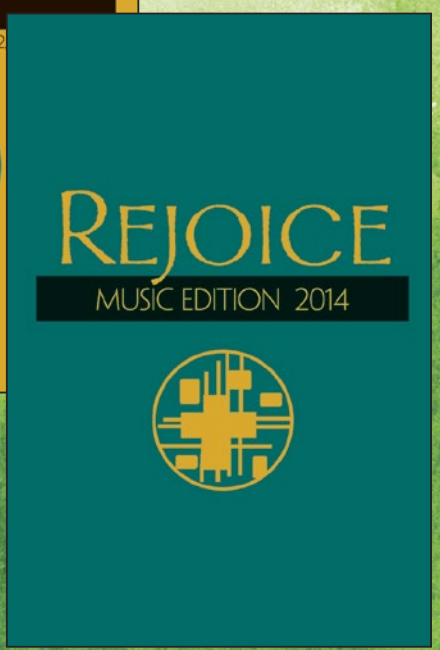

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