A Lenten Musical Checklist

Gary D. Penkala of the website Canticanova.com offers this Lenten Musical Checklist to help us re-focus our efforts in ensuring that our liturgical music conforms to the mind of the Church.

- Have you read the rubrics for Lent and Holy Week as contained in the Roman Missal?
- Are you beginning to use some of the Propers in your Masses? Lent may be a perfect time to start introducing some of these.
- What are you doing so that your congregation learns the correct Preface Dialogue music?
- Will you do something to make the Fourth Sunday of Lent (Lætáre Sunday) different from the others?
- Unify the Liturgy of the Word during Holy Week with common music from Responsorial Psalms & Gospel Acclamations for Holy Week
- Have you considered singing the poignant Reproaches on Good Friday? There are several simple a cappella versions.
- Can your choir handle SATB psalm refrains and verses?
- Are you aware that the text and music for some of the responses in the Litany of the Saints for the Easter Vigil have changed in the official version found in the Roman Missal?
- Shouldn't we be singing this official version of the litany with our congregations over someone's “creative paraphrase”?
- Do you know the Common Psalms of Lent?
  Psalm 51
  Psalm 91
  Psalm 130
- Are you willing to move away from the microphone a bit and let the congregation hear themselves?
- What about asking the organist to do a verse of one of the Lenten hymns without any accompaniment? You might even do an entire hymn, like the Closing Hymn, a cappella each week of Lent. Beyond just the refreshing change, that helps the congregation get used to singing without the organ — a skill to be fully engaged on Good Friday.

CHOIR MEMBERS

- As one of your Lenten practices, why not vow to be on time and fully attentive at every choir rehearsal?
- Work on at least one choral technique this Lent:
  - Proper, deep breathing
  - Precise enunciation
  - Good vowel production
- Use some Latin. How about Parce Domine or Attend Domine; or Pange lingua for Holy Thursday; or Crux fidelis for Good Friday; the Litany of the Saints for the Easter Vigil

ORGANISTS

- Have you given up your preludes, offertories, and postludes during Lent? This makes Lætáre Sunday different from the other four Sundays of Lent, and the Great Easter Vigil is vividly more exciting! Even when the organ does play — on Lætáre Sunday — it should still be Lenten music. Don't anticipate the festivities of Easter quite yet.
- Do some verses of the Lenten hymns without accompaniment; perhaps even a complete hymn (like the Closing Hymn). This is a great way to get the congregation used to singing alone — something they should be doing on Good Friday.
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Director of the School of Music &
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SPOTLIGHT ON SKILLS

by Berta Sabrio
Special to The Archdiocesan Musician

Chant: Do Not Be Afraid!

I am writing this as I return from an incredible week at the Winter Chant Institute at St. Meinrad Archabbey in Indiana. What an awesome experience for me as I had the opportunity to sing with other lovers of scripture and to be reminded of the beauty of psalmody and its importance in every area of worship. Reflecting on the lessons of the week, I am reminded that even the most proficient among us still have MANY things to learn! I am so happy that all of you join me in your hunger for life-long learning!

As we prepare for the Lenten season, I’d like to continue what we began in our last issue in paying homage to the importance of the words that we sing, and specifically the WORD that we sing.

As a vocal performance major, I loved learning new arias but was afraid of and dreaded learning the recitative that preceded. So many words! So few notes!!! UGH! What’s the point of this anyway? Can’t we just get to the pretty part? In opera, recits tell the story, and the aria just elaborates on a point or two and provides the beautiful “fluff.” The truth: Without the recitative there would be no story — just a bunch of unrelated songs. Many of us face our chanted Psalm verses with the same disdain and fear; something to get through so we can get back to the more easily sung antiphon. Let’s look at some better ways to proclaim the chanted word so that the story gets told more effectively.

A Dictionary for the Modern Singer by Matthew Hoch defines recitative as “a type of singing that resembles speech and closely follows the natural declamation of the text.” I think that’s a pretty good definition of chant as well. Try singing your name or address on a psalm tone and see how easily these words translate to the chant. The more familiar the text, the easier it is to proclaim. Also, the more frequently you sing the notes of the psalm tone, the more confident you will become singing that melody.

Start your weekly preparation by reading the psalm. Underline the words in each line that are most important. Speak the psalm out loud making sure to emphasize those words. Next, sing the text on a single note using the same phrasing and stresses you used when you were speaking. Let the specific text determine the pace. Notice that, since chant does not have meter and no specified number of beats, the length of each phrase may not be the same.

Once you have a good understanding of the text and the stresses of the syllables, practice each verse on the psalm tone. Remember, each verse doesn’t have to be the same duration. Ask your accompanist to play only the open notes of the accompaniment and not the “black notes.” This will allow you more freedom as you proclaim the text.

For many of us, the season of Lent will offer many more opportunities to chant the psalms. Take time to pray them and get them on your tongue and you will be blessed with an even greater understanding of these ever-important stories.

Berta Sabrio has presented workshops across the country and is a Certified Cantor Trainer for the National Association of Pastoral Musicians. Berta serves as Pastoral Associate for Worship and Adult Faith as well as Director of Music at Saint Francis of Assisi Parish in the Archdiocese of Baltimore. Additionally, she is the Chair for the Liturgical Music Committee for the Archdiocese of Baltimore and Chapter Director for NPM Baltimore.
Each year, the Archdiocese of New Orleans Festival Choir gathers to sing for the Chrism Mass under the direction of Dreux Montegut. Singers from across the archdiocese are invited to sing for this special occasion. Since there is only one rehearsal, singers must have at least basic music reading skills and be able to sing in parts.

The 2020 Chrism Mass will be celebrated on Tuesday, April 7, 2020 at 10AM at Saint Louis Cathedral.

Rehearsal will be on Monday, April 6, 2020 at 7:30PM at Saint Francis Xavier Church, Metairie.

To join the festival choir please contact the Office of Worship: email: worship@arch-no.org, call: 504-861-6300, or complete the form at the web address. When responding, please be sure to indicate soprano, alto, tenor, or bass.
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Full-time Director of Music Ministry position open at Mary, Queen of Peace Catholic Church in Mandeville, Louisiana. Mary, Queen of Peace is a large suburban parish on the Northshore of New Orleans with a new Allen 3-manual organ, and Yamaha Grand piano. Responsibilities include oversight of the musical aspect of all liturgical events at the parish, which include five weekend Masses, a weekly school mass, Solemnities and Feasts, coordinating and maintaining the church sound system and setting up sound equipment for multiple performances throughout the year; directing three choirs, scheduling all music ministers; and supervising a paid Youth Choir Director and three accompanists. Wedding and Funeral coordinating is also expected, including worship aid editing and printing. Applicants should have a strong Roman Catholic faith, good knowledge of the liturgy, and a high degree of proficiency conducting, and developing voices. Degree in Voice Performance, Sacred Music, or Choral Conducting preferred.

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Have a position available in your parish?  
Contact Betty-Ann Hickey at bhickey@arch-no.org or Max Tenney at mtenney@arch-no.org.
The following information outlines several principles and procedures having to do with music reproduction by parishes. Pastors and music directors are encouraged to contact the Archdiocesan Office of Worship with additional questions.

What is meant by copyright? “Copyright” is the legal protection of a creative work. Using a work without permission that is under copyright is against the law, and penalties can be financially severe. There is no exemption from copyright law for churches. Creative works are protected for 95 years (if published before 1978), or for the life of the creator of the work plus 70 years if published after January 1, 1978.

Why should a parish be concerned about reprinting copyrighted materials? Composers and arrangers rely on royalties for their income and publishers rely on sales. They cannot produce future resources without the money generated by the sale of their existing works. “Churches and other institutions have a legal and moral obligation to seek proper permissions and to pay for reprinting of published works when required” (USCCB, Sing to the Lord, 105).

Is it always necessary to seek permission to use a copyrighted music and text? Whenever a copyrighted work is reproduced in any form, permission must be obtained. This applies to worship aids, bulletins, song books, handouts, and programs for special services, such as musicals, Christmas programs, and Lenten prayer services.

Where is copyright information indicated? Copyright information is frequently given at the bottom of the first page or in an index in the front or back of a hymnal or song collection. If no copyright indication is present, the work may be in the public domain, but this should be confirmed with the publisher. Often, works in the public domain are indicated by the designation “P.D.”

What music licensing companies are available to churches? Permission to reproduce most liturgical music may be obtained through the following companies, each of which offers several options for the purchase of licenses (e.g., annual, event, single occasion):

[OneLicense.net • CCLI.com • ICELweb.org]

In order to determine if a license will cover the use of a particular song, an online search should be performed on the respective company’s website. Note that, in individual instances, copyright permission may need to be obtained by contacting the individual who holds the copyright to a particular song, arrangement, or text. This contact information is usually found in the copyright holder’s index of a hymnal or online.

What is “Creative Commons”? This license allows material to be copied or reprinted as needed for worship without obtaining permission or using a copyright license. The only use for which permission is required is if the material is to be used commercially (i.e., sold). Attribution to authors and composers should still be given in worship aids and programs.

(Continued, overleaf.)
Is a license needed to reproduce only the words of a hymn? Hymn and song texts, as well as music, are protected under copyright laws. Additionally, copyrighted words cannot be modified without permission.

How should a worship aid or program be formatted to indicate that a license has been obtained? The specific formatting of worship aids and programs are directed by the company which grants the license. This formatting indicates that the music is being copied with permission.

How long should a parish keep a copy of a worship aid for which copyright permission has been obtained? A copy of a worship aid or program should be kept on file for at least three years.

May a parish use a music book specific to a year (e.g., Breaking Bread 2019) after the year indicated? In these cases, parishes pay a copyright fee to use those music books only for the intended year. After the year has passed, the books must be discarded, and new music books should be purchased. Parishes who wish to use the same music book yearly should consider purchasing a hymnal and not an annual music book.

Where can a parish find out more information on copyright licensing? Additional information may be obtained by contacting the Archdiocesan Office of Worship.

A Liturgical Musician's Reflection

Gospel MT 5:38-48
Jesus said to his disciples: “You have heard that it was said, An eye for an eye and a tooth for a tooth. But I say to you, offer no resistance to one who is evil. When someone strikes you on your right cheek, turn the other one as well. If anyone wants to go to law with you over your tunic, hand over your cloak as well. Should anyone press you into service for one mile, go for two miles. Give to the one who asks of you, and do not turn your back on one who wants to borrow.

“You have heard that it was said, You shall love your neighbor and hate your enemy. But I say to you, love your enemies and pray for those who persecute you, that you may be children of your heavenly Father, for he makes his sun rise on the bad and the good, and causes rain to fall on the just and the unjust. For if you love those who love you, what recompense will you have? Do not the tax collectors do the same? And if you greet your brothers only, what is unusual about that? Do not the pagans do the same? So be perfect, just as your heavenly Father is perfect.”

Be perfect! That’s a tall order. I want and strive for perfection, but in the end, I often end up with missed cues and typos. Since this Gospel passage doesn’t end with the apostles grumbling “Easy for you to say, we are struggling to even be mediocre,” there has to be more to Jesus’ statement.

Jesus isn’t saying that we should agonize over our mistakes or that we are failures if we don’t achieve what the world considers perfection. Rather, for Jesus, perfection is being merciful, forgiving, generous, and just – and doing it to the full.

When we do more than the bare minimum; when we value people over results; when we show patience with the unrehearsed singer; gentleness to the demanding bride; understanding to the indecisive family; and forgiveness to ourselves, we are moving toward the perfection Jesus calls us to. A perfection which is found not in getting everything right, but in being loving, just as our heavenly Father is loving.

Prayer
God of compassion,
help us to not only treat others as we wish to be treated,
but to treat ourselves as temples of your Holy Spirit:
your holy, merciful, eternally loved children.
# ARCHBISHOP LYKE CONFERENCE

**Listen to the Lambs: Black Confirmation – Rejoicing in the Gifts of the Young**

**TENTATIVE SCHEDULE 2020**

<table>
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<tr>
<th>DAY</th>
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| TUESDAY   | JUNE 16, 2020 | 1:00 pm – 9:00 pm | Fr. Clarence Rivers Music Institute  
Hush Harbor for Preachers  
Kurudisha Nyuma (Reclaim): Black Catholic Young Adult Summit  
Sr. Thae Bowman Institute of Sacred Movement |
| WEDNESDAY | JUNE 17, 2020 | 9:00 am – 4:00 pm | Fr. Clarence Rivers Music Institute  
Hush Harbor for Preachers  
Kurudisha Nyuma (Reclaim): Black Catholic Young Adult Summit  
Sr. Thae Bowman Institute of Sacred Movement |
|           |         | 7:00 pm       | Archbishop Lyke Conference Opening Event                             |
| THURSDAY  | JUNE 18, 2020 | 9:30 am       | Workshops Session 1                                                  |
|           |         | 11:00 am      | Midday Prayer                                                        |
|           |         | 12:00 pm      | Lunch                                                                 |
|           |         | 1:30 pm       | Workshops Session 2                                                  |
|           |         | 2:45 pm       | Workshops Session 3                                                  |
|           |         | 4:00 pm       | Workshops Session 4                                                  |
|           |         | 5:00 pm       | Dinner                                                                |
|           |         | 7:00 pm       | Kuumba Night                                                         |
| FRIDAY    | JUNE 19, 2020 | 9:00 am       | Morning Prayer                                                       |
|           |         | 10:30 am      | Workshops Session 5                                                  |
|           |         | 11:30 am      | Lunch                                                                 |
|           |         | 1:00 pm       | Workshops Session 6                                                  |
|           |         |               | Recording Session                                                    |
| SATURDAY  | JUNE 20, 2020 |               | Evening free for those not involved in recording.                   |
|           |         | 9:00 am       | Closing Mass and Commissioning                                       |
|           |         | Noon          | Conference concludes                                                 |

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For more information and for registration information, consult our website, www.liturgicalmusicinstitute.org. Early registration ends June 1, 2020.

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440 West Neck Road, Huntington, NY 11743
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Principles of Chant
Introduction to Gregorian chant, vocal and rehearsal techniques for choirs, and development of conducting skills. July 13–17, 9:00 a.m. to 6:00 p.m. Fulfills course requirements for the St. Cecilia Academy certification. Taught by Dr. Jennifer Donelson-Nowicka.

Teaching Gregorian Chant to Children
Pedagogical techniques for teachers with special emphasis on the Ward method of teaching chant. July 20–24, 9:00 a.m. to 6:00 p.m. Taught by Dr. Jennifer Donelson-Nowicka.

Conducting and Group Vocal Pedagogy for the Parish Music Director
Strategies and practice in conducting and teaching healthy vocal production to amateur singers. July 29–31, 9:00 a.m. to 6:00 p.m. Taught by Dr. Timothy McDonnell.

Introduction to the Organ for Pianists
Essential knowledge and practice with registration, good technique, pedaling, hymn- and service-playing, and appropriate repertoire. August 3–7, 9:00 a.m. to 12:00 p.m. and 3:00–6:00 p.m. Taught by Dr. Crista Miller.
Dr. Jennifer Donelson-Nowicka is an Associate Professor and the Director of Sacred Music at St. Joseph’s Seminary. Her scholarly and practical expertise lies in Gregorian chant and the Church's teachings on sacred music. She has served as the president of the Society for Catholic Liturgy (SCL), and is currently on the board of the SCL and the Church Music Association of America (CMAA). Dr. Donelson-Nowicka is the managing editor of the CMAA’s quarterly journal Sacred Music, and is a consultant to the USCCB’s Committee on Divine Worship. She directs the Metropolitan Catholic Chorale, which she founded, as well as the St. Joseph’s Seminary Schola Cantorum. She is on the faculty of Cardinal Kung Academy in Stamford, CT, and teaches Gregorian chant to children using the Ward method in both Pelham and Sleepy Hollow, NY. Having given workshops in parishes, dioceses, and monasteries around the world, she also co-hosts Square Notes: The Sacred Music Podcast.

Dr. Timothy McDonnell is Director of Choral Activities at the Benjamin T. Rome School of Music at The Catholic University of America. Widely recognized for his broad skill set and musicianship, conductor-composer McDonnell has earned a reputation for creativity and leadership on and off the podium. Dr. McDonnell has led several distinguished ensembles, including the Naples Philharmonic Orchestra, the Southwest Florida Symphony Orchestra, and the Collier County Sinfonietta, and has worked with some of the most renowned conductors in the world, including Gustavo Dudamel, Andrey Boreyko, Carlos Miguel Prieto, Cristian Macelaru, and Robert Page. Having worked with a variety of university and professional ensembles throughout the world, Dr. McDonnell’s performances have won national recognition. In 2013 McDonnell was a finalist for the American Prize in choral conducting for his performance of Mozart’s Requiem, and in 2014 he took third place in the 2014 American Prize for his performance of Brahms’ Ein deutsches Requiem.

Dr. Crista Miller is the Director of Music and Organist at Houston’s Co-Cathedral of the Sacred Heart, where she directs the adult and children’s choirs and the concert series. Her Organ Committee was responsible for Martin Pasi’s 2010 Opus 19 organ. Her recent double-CD Bonjour and Willkommen: A Franco-German Debut (Acis Productions) has been hailed by Gramophone Magazine for “superlative artistry . . . and musical intelligence.” Dr. Miller has performed in 11 countries and 26 states, and is an engaging conference presenter. Her research on Naji Hakim’s music appears in the 2014 book Mystic Modern: The Music, Thought, and Legacy of Charles Tournemire and in December 2015’s ORGAN: Journal für die Orgel. Her students have served several parishes and successfully competed nationally. Crista earned the DMA from the Eastman School of Music in 2006. She continues to serve Eastman’s EROI in a leadership and research role.

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*Initiation and Paschal Mystery: Death to New Life*

**Wednesday–Oil**
Mary Birmingham
*Anointed by the Spirit: Priest, Prophet, and King*

**Thursday–Garment**
Father Joseph Brown
*All God’s Children Got a Robe: The Garments of our Faith -- Intended, Promised and Realized*

**Friday–Candle**
Michael Ruzicki
*Light of the World: Handing On Our Faith*
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What is the Church Calling Us to Sing?
Mr. Maximilian Tenney, Director of Sacred Music at NDS
Wednesday, April 22nd

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Wednesday, May 20th

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