

THE LITURGICAL SINGER

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THE PSALMS

SONG PRAYERS OF OUR FAITH

DAVID HAAS

All liturgical singers, especially the leaders of liturgical song—cantors, psalmists, choir members, deacons, priests—honor the expectation that Catholic liturgy requires music. We hold tight to the truth that liturgical celebration without song is, at best, a contradiction in terms and, at worst, a violation of the very nature of communal Christian ritual. For us, there is no such thing as a “quiet” Mass or other “silent” liturgical service without the intrinsic element of sung prayer.

Beyond the historical evidence that worship has always found music to be integral, beyond the realization that all the liturgical documents cry out for song, on a purely human level of experience we desperately need song in order to find a voice to express our common relationship with God and with the entire Body of Christ. We need song because without it our sacred prayer would be empty and wanting. We need a common musical language to come face to face with the mystery of God. We all know the experience that comes when the right words are wedded to the right melody, resulting in a prayer that can celebrate our deepest aches and dreams. For us, music is the language “par excellence” that helps us to enter more authentically into sharing the story of Jesus Christ risen, alive, right here, right now.

A COMPASS FOR PRAYER

What is the compass for our sung prayer? I believe that the Book of Psalms provides the direction for us to probe our human condition and explore how our human longings make sense for us as people of faith. The psalms are argu-

IN THIS ISSUE

I hope that your Lent blossoms into a wonderful Easter celebration. If you have put this issue aside to read after the Triduum, then I hope that you have begun to recover from a very busy yet fulfilling season. Know that you are appreciated by your congregation—even if they don’t always take the time to tell you!

In the September 2008 issue, we began our study of the Book of Psalms, a collection of 150 poems written thousands of years ago. We have now come to our final issue in that study, although it feels as if we have barely begun to cover the many topics necessary to understand this important book. David Haas writes this issue’s cover article, “The Psalms—Song Prayers of Our Faith.” We are fortunate to have three other great articles in this issue: Alan Hommerding writes about “Living the Psalms Every Day,” Paul Schlacter teaches us about the “Psalms in Christian Worship,” and Steve Petrunak shares his thoughts on the inevitable conflicts that happen to those of us in ministry.

We continue to list the psalms for your study. In this issue you will find the psalms of the Easter Season, Year B. Feel free to post this page on your bulletin board or distribute it to your cantors and choir members. We hope that you will take the time to read these psalms and pray them diligently.

Many of us are very busy preparing for the 2009 NPM National Convention and the summer institutes. In this issue you will find some highlights of what NPM is offering this summer. Go to www.npm.org for a convention brochure and complete institute information.

I hope that you have learned something new about the psalms from the past four issues of *The Liturgical Singer*. Remember that your feedback is always welcomed at Pleczy@aol.com. As you celebrate the Easter Season, pray these words from Psalm 118: “Give thanks to the Lord for he is good, his love is everlasting.”

Mary Lynn Pleczkowski
Editor

ably the most human of all the sacred Scriptures; they help us to pray, cope, and even, at times, survive our life's journey. When we delve into these ancient prayer poems, we find the mystery of life given legitimacy. These poetic eruptions of praise and vulnerable pleadings help us to celebrate who we are and *whose* we are, which is at the heart of what we do when we gather to worship. The psalms are songs and prayers that were originally meant for communal prayer, and the language of human experience that they proclaim is directed to a God who gives us permission to be the wonderful and, at the same time, flawed and broken people that we are.

At times a psalm opens up lavish praise, but we also find texts that voice gut-wrenching cries of grief and despair. They name the all-too-commonly-felt experience that sometimes God seems close and intimate and, at other times, God seems to be indifferent and absent. In either case, they are an opening for us to be in conversation with God.

The psalms themselves articulate why music is so important in our communal worship:

I wash my hands in innocence,
and go around your altar, O LORD,
singing aloud a song of thanksgiving,
and telling all your wonderful deeds (Psalm 26:6–7).¹

O come, let us sing to the LORD;
let us make a joyful noise to the rock of our salvation!
Let us come into his presence with thanksgiving;
let us make a joyful noise to him with songs of praise!
(Psalm 95:1–2).

When, we feel cut off, God opens up a voice and melodic path in the psalms through which we can express our pain and anger. Here we can shake our fists at God and, with all of our broken humanity, question whether or not God really cares at all. There are times when we feel as though there is nothing at all to sing about, and in those horrific seasons of darkness, God gives us the notes and words to be who we really are, to feel what we really feel, no matter how hopeless it may seem:

By the rivers of Babylon—
there we sat down and there we wept
when we remembered Zion.
On the willows there
we hung up our harps.
For there our captors
asked us for songs,
and our tormenters asked for mirth, saying,
“Sing us one of the songs of Zion!”
How could we sing the LORD's song
in a foreign land? (Psalm 137:1–3).

When we pray the psalms with song, they can help us to break through the poison of our loneliness and



isolation, shaking us free from our spiritual amnesia and reminding us that we are never orphaned, that God is always with us, that we are God's most holy children. The Hebrew nation that gave birth to these prayers knew this well, and the songs of their story challenge us to remember that God never sleeps and we are never forgotten:

When the LORD restored the fortunes of Zion,
we were like those who dream.
Then our mouth was filled with laughter,
and our tongue with shouts of joy;
then it was said among the nations,
“The LORD has done great things for them.”
The LORD has done great things for us, and we rejoiced. . . .

May those who sow in tears
reap with shouts of joy.
Those who go out weeping,
bearing the seed for sowing,
shall come home with shouts of joy,
carrying their sheaves (Psalm 126:1–3, 5–6).

There are also those precious moments when we just cannot help ourselves, when we all but explode with joy, for the power of God's love and grace is too incredible to comprehend or describe. At these times, when babble seems to be the only option, the psalms give us invitations to offer ourselves in a boundless act of praise:

Praise the LORD!
Praise God in his sanctuary;
praise him in his mighty firmament!
Praise him for his mighty deeds;
praise him according to his surpassing greatness!

Praise him with trumpet sound;
praise him with lute and harp!
Praise him with tambourine and dance;
praise him with strings and pipe!
Praise him with clanging cymbals;
praise him with loud clashing cymbals!
Let everything that breathes praise the LORD!
Praise the LORD! (Psalm 150).

In the midst of all this rejoicing, lament, hope, anxiety, and solace, what we find at the center of this rich storehouse of song prayers is the gift of God's amazing—and, at times, bewildering—love for all of us, without distinction or condition:

Bless the LORD, O my soul
and all that is within me,
bless his holy name.
Bless the LORD, O my soul

Continued on page seven

EASTER SEASON PSALMS • YEAR B

First Sunday of Easter

Psalm 118:1-2, 16-17, 22-23

Give thanks to the LORD, for he is good,
for his mercy endures forever.
Let the house of Israel say,
“His mercy endures forever.”

The right hand of the LORD is exalted;
the right hand of the LORD has struck
with power.

I shall not die, but live,
and declare the works of the LORD.

The stone which the builders rejected
has become the cornerstone.
By the LORD has this been done;
it is wonderful in our eyes.

Second Sunday of Easter

Psalm 118:2-4, 13-15, 22-24

Let the house of Israel say,
“His mercy endures forever.”

Let the house of Aaron say,
“His mercy endures forever.”

Let those who fear the LORD say,
“His mercy endures forever.”

I was hard pressed and was falling,
but the LORD helped me.

My strength and my courage is the LORD,
and he has been my savior.

The joyful shout of victory
in the tents of the just.

The stone which the builders rejected
has become the cornerstone.

By the LORD has this been done;
it is wonderful in our eyes.

This is the day the LORD has made;
let us be glad and rejoice in it.

Third Sunday of Easter

Psalm 4:2, 4, 7-8, 9

When I call, answer me, O my just God,
you who relieve me when I am in distress;
have pity on me, and hear my prayer!

Know that the LORD does wonders for his
faithful one;

the LORD will hear me when I call upon him.

O LORD, let the light of your countenance
shine upon us!

You put gladness into my heart.

As soon as I lie down, I fall peacefully asleep,
for you alone, O LORD,
bring security to my dwelling.

Fourth Sunday of Easter

Psalm 118:8-9, 21-23, 26, 28, 29

Give thanks to the LORD, for he is good.

for his mercy endures forever.
It is better to take refuge in the LORD
than to trust in man.

It is better to take refuge in the LORD
than to trust in princes.

I will give thanks to you, for you have
answered me
and have been my savior.

The stone which the builders rejected
has become the cornerstone.

By the LORD has this been done;
it is wonderful in our eyes.

Blessed is he who comes in the name
of the LORD;

we bless you from the house of the LORD,
I will give thanks to you, for you have
answered me
and have been my savior.

Give thanks to the LORD, for he is good;
for his kindness endures forever.

Fifth Sunday of Easter

Psalm 22:26-27, 28, 30, 31-32

I will fulfill my vows before those who fear
the LORD,

The lowly shall eat their fill:
they who seek the LORD shall praise him;
“May your hearts live forever!”

All the ends of the earth
shall remember and turn to the LORD;
all the families of the nations
shall bow down before him.

To him alone shall bow down
all who sleep in the earth;
before him shall bend
all who go down into the dust.

And to him my soul shall live:
my descendants shall serve him.

Let the coming generation be told of the LORD
that they may proclaim to a people
yet to be born
the justice he has shown.

Sixth Sunday of Easter

Psalm 98:1, 2-3, 3-4

Sing to the LORD a new song,
for he has done wondrous deeds;
his right hand has won victory for him,
his holy arm.

The LORD has made his salvation known;
in the sight of the nations he has revealed
his justice.

He has remembered his kindness and
his faithfulness
toward the house of Israel.

All the ends of the earth have seen

the salvation by our God.
Sing joyfully to the LORD, all you lands;
break into song; sing praise.

Ascension

Psalm 47:2-3, 6-7, 8-9

All you peoples, clap your hands,
shout to God with cries of gladness,
for the LORD, the Most High, the awesome,
is the great king over all the earth.

God mounts his throne amid shouts of joy;
the LORD, amid trumpet blasts.

Sing praise to God, sing praise;
sing praise to our king, sing praise.

For king of all the earth is God;
sing hymns of praise.

God reigns over the nations,
God sits upon his holy throne.

In some dioceses, the Solemnity of the Ascension replaces the Seventh Sunday of Easter.

Seventh Sunday of Easter

Psalm 103:1-2, 11-12, 19-20

Bless the LORD, O my soul;
and all my being, bless his holy name.

Bless the LORD, O my soul,
and forget not all his benefits.

For as the heavens are high above the earth,
so surpassing is his kindness toward those
who fear him.

As far as the east is from the west,
so far has he put our transgressions
from us.

The LORD has established his throne
in heaven,
and his kingdom rules over all.

Bless the LORD, all you his angels,
you mighty in strength, who do
his bidding.

Pentecost

Psalm 104:1, 24, 29-30, 31, 34

Bless the LORD, O my soul!
O LORD, my God, you are great indeed!
How manifold are your works, O LORD!
The earth is full of your creatures.

If you take away their breath, they perish,
and return to their dust.

When you send forth your spirit,
they are created,
and you renew the face of the earth.

May the glory of the LORD endure forever;
may the LORD be glad in his works!

Pleasing to him be my theme;
I will be glad in the LORD.

LIVING THE PSALMS EVERY DAY

ALAN J. HOMMERDING

Perhaps you've been in the position of thinking you knew someone, but then an experience startled you into realizing you didn't, so you decided to take the time to get to know that person better. A few years back, I'd had some similar experiences with the Book of Psalms, so I decided to get to know these texts better. The subsequent encounter reinforced the reality that the relationship we have with the Scriptures—like any relationship—benefits when we spend time and energy on it.

The “getting to know you” took this form: During the great ninety days of Lent and Easter, I went through individual verses from the Book of Psalms, using a *lectio continua* approach rather than following a psalter from a liturgical book.¹ Each day I focused on one psalm verse, somewhat randomly chosen, through a time of reflection and prayer, both of which I wrote down in a journal. I then assigned myself one simple daily task that would help embody the message of that psalm verse. By the time the Spirit's wind and fire arrived on Pentecost, I'd made it about halfway through. (Yes, math majors, I missed a day here and there.)

The following year I decided, for my spiritual discipline during the great ninety days, that I would finish what I had begun the year before. I purposely timed it so that I was reflecting/praying/acting on Psalm 150 on the eve of Pentecost. It is Psalm 150 that is presented with this article as a representation of this spiritual endeavor.

Over the course of these two years,



Psalm 24 (25):1 (First Sunday of Advent), from a 1599 *Graduale Romanum* in the Museum Plantin-Moretus, Antwerp, Belgium.

I shared a bit of my psalter trek with a few friends and colleagues. Some encouraged me to offer the fruits of my discipline to others, and this became *Everyday Psalms: 150 Meditations for Living the Lord's Songs*.

As I turned my journal scribbles and ramblings into a book of meditations, I started to think of how the psalter had formed the first Christians as it had formed me, and so I began to search for New Testament passages that resonated with the psalter. Again, I did not look to the *Lectionary* or other liturgical books. The time and attention I subsequently paid to the New Testament enriched my relationship with the first Christian authors.

Each *Everyday Psalms* entry takes just a minute or two for an initial encounter. How much time you spend in reflection, prayer, and action depends, of course, on you and the realities of your own everyday living. A disclaimer for cantors: You will find many psalm verses in this collection that you will never sing from the *Lectionary* psalter. The purpose of this book is to encourage a relationship with God's Word. I know that my relationship is richer and stronger than it was before I started. It is my prayer that, in some way, this resource might do the same for others. ☺

Note

1. In the liturgy as in a private reading of Scripture, *lectio continua* (“connected reading”) involves starting at the beginning of a particular book and working through consecutive readings to the end. Actually, my approach wasn't so much *lectio continua* (first Psalm 1, then Psalm 2, and so on) but more of a chiasmic one (1, 150, 2, 149, etc.), to keep from getting “in a rut” with the mini-collections within the whole psalter.

PSALM 150:6

Let everything that breathes praise the LORD!

When God wanted to give life to a lump of earth, it was with breath. That lump, our human body, can live quite a while without food or even water but no more than a few minutes without breath. When the Risen Christ wanted to give life to a fearful clump of disciples, it was with his very breath, the Holy Spirit. That SPIRit dwells in our re-SPIR-ation and in-SPIR-ation to this day. Can we be truly alive more than a few minutes without the Spirit, heaven's very breath?

Prayer:

Spirit of the living God, my life and breath, fill me with your power today. Let me be a good steward of the breath you gave me, using it to proclaim your living word of justice, mercy, joy, and peace.

Living the Prayer:

Today I will call upon the Holy Spirit, and offer my life in service. We expend a lot of breath each day. Has some of that breath today been in praise of God? In prayer? In a kind word? In speaking out against evil? In being an advocate for the poor or powerless?

The New Testament Sings:

Jesus said to them again, “Peace be with you. As the Father has sent me, so I send you.” When he had said this, he breathed on them and said to them, “Receive the Holy Spirit.” (John 20:21–22)

From Alan J. Hommerding, *Everyday Psalms: 150 Meditations for Living the Lord's Songs* (Schiller Park, Illinois: World Library Publications, 2009). WLP 001759, \$9.95. Reserve a copy today: www.wlpmusic.com; (800) 566-6150.

THE PSALMS IN CHRISTIAN WORSHIP

PAUL SCHLACTER

Each of us has a repertory of psalm texts and adapted psalm arrangements that we repeat alone in private recollection and with our parish in liturgies. The whole Church has an even larger repertory, which it prays four times in every Mass and continually in the liturgy of the hours. The *General Instruction of the Roman Missal* states that the responsorial psalm is “an integral part of the Liturgy of the Word and holds great liturgical and pastoral importance, because it fosters meditation on the word of God.”¹

The psalm texts come from the Hebrew Book of Psalms, a collection of sung prayers meant for use in public worship in ancient Israel. The Jews have always treated them as divinely inspired, including them among wisdom texts and other scripture “writings”² and studying them for their demonstrations of divine wisdom and trust in God. So what brought the early Christians to incorporate these “Psalms of David” into their own worship?³

Before the early fourth century, very few of the 150 psalms were widely used in liturgies. Researchers have concluded that psalms were used infrequently even in Jewish ceremonial prayer in the time of Jesus.⁴ To be sure, the “Hallel” psalms (Psalms 113–118) were sung or recited at Passover. Others had served their purposes in Temple worship during the time of the kingdom and later, after the exile. But they lost their immediacy after the destruction of the Temple in 70 CE, though Jewish communities restored them to synagogue prayer in

later centuries.

The Jewish followers of Jesus, for their part, mined the Scriptures for foreshadowings of the beloved Son who had revolutionized their hopes. There they discovered, in the psalms more than in any other book, intimations of the suffering (Ps. 22, 31, and 69) and exalted (Ps. 2, 16, and 110) Christ. No wonder, then, that these “messianic” psalms held a special place in their prayer.

But did they sing them? Though evidence is scant, scholars believe that they did sing certain psalms in what Paul Bradshaw calls “cathedral” worship.⁵ Among the texts cited most often are the verses “Taste and see” from Psalm 34 and “The eyes of all” from Psalm 145 that were used at Communion.⁶ “Halleluyah” was, of course, the most popular refrain sung by early Christians. The psalms in which it is prominent (Ps. 113–118 and 148–150) had a special place in Christian worship: A solo psalmist chanted the verses while the people sang or shouted the refrain.⁷ For the most part, however, hymns predominated over psalms in liturgies, much as they do today.

At the same time, in the fourth century, a “monastic” tradition was gaining strength. The entire psalm legacy became the content of the “prayer without ceasing” to which hermits and monks dedicated themselves in Egypt and Syria. Bishops also had broad recourse to these divinely inspired works in their struggle against heretical movements that employed hymns to spread erroneous teachings. For these two reasons—constant prayer and defense of orthodoxy—cathedral churches made greater use of psalms, which became an integral part of their scripture readings along with the prophetic and apostolic books. Issues concerning the one “non-Trinitarian” God invoked in the psalms were allayed by adding a Christian doxology to each: “Glory be to the Father, and to the Son, and to the Holy Spirit.”

A PLACE IN THE LITURGY

And so the psalms had secured a role in Christian liturgies that they would never relinquish. The psalm commentaries of John Chrysostom, Augustine, and other patristic writers are testimony to this. The entrance, offertory, and Communion processions that characterized liturgies in the cathedral churches were all accompanied by lengthy chanting of psalm verses. Complex chant tones and other musical forms were developed in the monasteries where the entire psalm repertory was repeated week after week. The church’s penitential discipline throughout the middle ages included the praying of seven psalms (Ps. 6, 32, 38, 51, 102, 130, and 143). More recently, the contemporary arrangements many of us use today descend more closely from the metric psalms that held sway in the Reformed churches during the sixteenth and seventeenth centuries.⁸

Even though, by the tenth century or so, singing had been reserved to specialist male choirs, and the use of psalm texts reduced to single verses, with the disappearance of lengthy processions, psalms have kept their honored place in Catholic and Orthodox liturgies. They are not the only texts acceptable for use in our public prayer, as the *General Instruction* points out.⁹ Still, despite the strangeness we may feel in the presence of archaic references and unfamiliar religious practices, the psalms—and especially their “Halleluyah” refrain—put us in touch with the uncountable saints who once proclaimed them and the triune God who inspired them. ☸

Notes

1. *General Instruction of the Roman Missal* (GIRM), third typical edition (Washington, DC: United States Conference of Catholic Bishops, 2003), 61.

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CONFLICT IN MINISTRY: CAN IT BE MANAGED?

STEVE PETRUNAK

Cantors and choir members are at their best when they are relaxed, well prepared, and radiating a sense of confidence. Self-assured singers know their value for the worship of a gathered community and can invest themselves strongly in their ministry. They wear authentic smiles, gesture appropriately, and exude a contagious passion that is easily recognized. As a result, assemblies can't help but be drawn into greater sung participation that deeply enhances the worship.

But how is the confidence and passion of a cantor or choir member affected when an unresolved issue exists among those with whom he or she is ministering? Perhaps a disagreement regarding the tempo of a song has gone unspoken or an insensitive comment stung a person's ego. Worse yet, perhaps a larger unresolved conflict lingers between several members of the ministry who no longer speak with each other. These situations of unsettled conflict can steal from the passion of cantors and choir members and greatly diminish the overall effectiveness of a music ministry.

All music ministries, no matter how large or small, regularly encounter some type of conflict. Certainly, we have all heard the paraphrase: "Where two or more are gathered for ministry, there will be conflict!" While all music programs experience conflict, the most effective ministers learn how to *manage* conflict. Sensitive directors and members find ways of interacting that diminish conflict and of implementing resolutions

that work. They employ good communication techniques and rarely let conflict go unchallenged. As a result, they provide strong musical leadership that continually strengthens the worship of their communities.

BARRIERS

Many roadblocks prevent us from dealing with conflict, and one of the largest is the fear of confrontation. I have yet to meet someone who actually *likes* confrontation (though I know plenty who love *creating* it)! Working through our fear of confronting and learning to meet the conflict head-on are critical. We also need to overcome our fondness for *triangling*—talking about our conflict with other people who are not directly involved in the clash instead of dealing directly with those who are. This can have a terrible effect on our ministries. Directors must insist that triangling is eliminated from the culture of the music ministry as much as possible.

Challenges in communication head the list of barriers. When you look at them closely, most conflicts center on broken communication. Not surprising, for when we consider the many negative influences on communication, it's a wonder that we can ever get it right! Cultural, ethnic, and gender differences alone can greatly muddy our communication. The lack of trust, emotional unhealthiness, and an inability to listen effectively will always corrupt our interaction. Drawing wrong conclusions is a huge barrier. Have you ever concluded that someone's words were intended to hurt you, only to discover later that you were completely wrong? Drawing such conclusions can quickly break down effective communication. Finally, self-righteousness and backstabbing gossip (see triangling above) always break down communication.

STRATEGIES

Even if our music ministries have

been riddled with conflict for years, there are concrete steps we can take that will make a difference. Here are some tips for improving communication:

- When confronting conflict, talk about yourself and not the other person. Keep your dialogue focused on you.
- Identify and state assumptions and draw conclusions aloud. Don't keep them inside.
- Develop good listening skills. Don't think about your response while someone is sharing concerns—wait until he or she is finished.
- Remove the fear that prevents honesty.
- Do not participate in cliques.
- NEVER participate in triangles.
- Watch for non-verbal cues from others and be careful of your own negative non-verbal communication.
- Do not be defensive or take things personally.
- Take responsibility for that which is yours.
- Don't overreact.
- Dialogue, don't debate.
- Watch for cultural, ethnic, and gender influences.

WHEN CONFLICT IS RESOLVED

When communication is effective and conflict is resolved within our music ministries, cantors and choir members can collaborate beautifully. Members feel a greater sense of peace, joy, and fulfillment in their work together, and they invest themselves much more in the ministry and the greater community. A deeper and more authentic connection develops among members of the ministry. It's a simple fact that music ministers make better music when conflict is managed effectively. As a result, the participation by the Body of Christ gathered in our churches will undoubtedly soar! ☺

THE PSALMS

Continued from page two

and do not forget all his benefits—
who forgives all your iniquity,
who heals all your diseases,
who redeems your life from the Pit,
who crowns you with steadfast love
and mercy,
who satisfies you with good as long as
you live
so that your youth is renewed like the
eagle's. . . .

The LORD is merciful and gracious,
slow to anger and abounding in
steadfast love. . . .

He does not deal with us according to
our sins,
nor repay us according to our iniquities.
For as the heavens are high above
the earth,
so great is his steadfast love toward
those who fear him;
as far as the east is from the west,
so far he removes our transgressions
from us.

As a father has compassion for his
children,
so the Lord has compassion for those
who fear him (Psalm 103:1–5, 8–14).

A TREMENDOUS RESOURCE

As liturgical singers and as servants of the *primary* liturgical singers—the whole gathered assembly—we need to remember the fragile communities that are under our care and how the psalms provide a tremendous resource not only when we gather to pray as the Body of Christ at liturgy but also in our struggle to live as disciples of Jesus Christ. There are no better songs, hymns, canticles, or acclamations than these to help us remember, claim, and celebrate our faith. ☪

Note

1. All the quotations from the Book of Psalms in this article come from the *New Revised Standard Version Bible: Catholic Edition*, copyright © 1989, 1993, Division of Christian Education of the National Council of the Churches of Christ in the United States of America. Used by permission. All rights reserved.

HISTORY

Continued from page five

2. As distinguished from the Law and the Prophets. See Luke 24:44.

3. The Greek word *psalmos* could refer to any song accompanied by an instrument. The words “hymn” and “psalm” were used interchangeably, making it difficult to pinpoint a reference to our psalms unless they were explicitly called the “Psalms of David.”

4. According to Paul Bradshaw, it is unlikely that they were the principal prayers of Jesus. See his *Two Ways of Praying* (Nashville, Tennessee: Abingdon, 1995), 75.

5. See *Two Ways of Praying*.

6. Joseph A. Jungmann, *The Mass of the Roman Rite*, trans. F. A. Brunner (Dublin: Four Courts Press, 1986), II, 391.

7. Hippolytus, *Apostolic Traditions*, quoted in *The Mass of the Roman Rite*, I, 13.

8. See “O Sing unto the Lord a New Song,” a three-part series by Vincent A. Lenti that appeared in *Pastoral Music* beginning with the August-September 1999 issue.

9. GIRM, 61.



ABOUT THE WRITERS

David Haas is a composer, workshop leader, and director of The Emmaus Center for Music, Prayer, and Ministry. He is also campus minister and artist-in-residence at Benilde-St. Margaret High School, St. Louis Park, Minnesota, and the founder and director of Music Ministry Alive!

Alan Hommerding is the senior liturgy publications editor at World Library Publications and a member of the music ministry at St. Joseph Parish in Downers Grove, Illinois. He is the author of *Words That Work for Worship* and *Blessed Are the Music-Makers*, both available from WLP (www.wlpmusic.com).

Steve Petrunak, director of music for St. Blase Catholic Church in Sterling Heights, Michigan, is also a music instructor at Sacred Heart Major Seminary in Detroit and currently the vice chair of the NPM Board of Directors.

Mary Lynn Pleczkowski edits *The Liturgical Singer*, serves on the faculty of NPM's Cantor Express, and chairs the NPM Standing Committee for Cantors.

Paul Schlacter is an occasional psalmist in his Miami, Florida, parish. He is engaged in composing unique arrangements for each of the psalms. He also posts commentaries for lectors at www.lectorworks.org.

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A NATIONAL CONVENTION AND SUMMER INSTITUTES FOR LITURGICAL SINGERS

NATIONAL CONVENTION CHICAGO, ILLINOIS • JULY 6–10

PRE-CONVENTION MONDAY

9:00 AM–NOON

MC 03 Adult Cantor Master Class,
\$30 Pre-Registration

MC 04 Young Cantor Master Class,
\$30 Pre-Registration

4:00–5:00 PM

Section for Cantors
Section for Choir Directors

CONVENTION WORKSHOPS

* *Indicates core cantor sessions*

Tuesday

*A10 The Cantor as Animator of the
Assembly

*A11 The Psalms We Sing

B09 Salmos para el Año Litúrgico

*B10 The Cantor as the Proclaimer of
the Word

*B11 Vocal Techniques that Proclaim
the Psalm

B23 Liturgy, Music, and Life

B27 Making Chant Work in the Par-
ish Community

Wednesday

*C10 The Cantor as Leader of Prayer

*C11 Training Cantor Trainers

C27 The Chants of the Church in a
Parish Setting

Thursday

D09 Vocal Techniques for Spanish
Singers

*D10 Using Your Voice to Lead
Prayer



*D11 Techniques to Improve Sound
and Leadership, Part 1

D17 Sight Singing 101, Part 1

Friday

E08 Bilingual Psalm Resources

*E10 Preparing for Basic Cantor
Certification

*E11 Techniques to Improve Sound
and Leadership, Part 2

E 20 Understanding the Voice

E 24 Sight Singing 101, Part 2

*List compiled by Tammy Schnitt-
grund.*

2009 INSTITUTES

CANTOR EXPRESS

The weekend has something to offer cantors at all levels. This institute offers you an opportunity to assess areas for growth, begin to fill in gaps, and lay the groundwork for a firmer foundation for your ministry. The weekend includes interactive lectures, discussion, reflection, skill building (group voice classes, interpretation, and coaching), and repertoire that best reflects the core identity of the cantor. We can't offer you complete training in a single weekend, but we can share the riches of our liturgical heritage, provide useful tools for your ministry, and lead you to additional resources.

4 Dates and Locations for the 2009 NPM Cantor Express Weekends

June 19–21 • Dallas (Plano), Texas
Prince of Peace Catholic Community

July 17–19 • Lakewood, New Jersey
Georgian Court University

July 24–26 • Gaylord, Michigan
Gaylord Diocesan Pastoral Center

July 31–August 2 • Clarion, Pennsyl-
vania *Clarion University*

24TH ANNUAL CHOIR DIRECTOR INSTITUTE July 20–24 Houston, Texas

This institute has something to offer participants from the experienced, full-time director to the newly appointed one. The institute includes daily liturgy of the hours, choral

warm-ups to begin the day, practice and score study time, large- and small-group opportunities to conduct, new choral music, octavo reading sessions with a free packet of material from various publishers, extensive singing and conducting in a variety of styles and voicings from easy to difficult, music planning and rehearsal planning sessions, opportunities for preparation and participation in all liturgical ministries, Scripture and liturgy sessions, spiritual care of the conductor or music director, and care of the voice.

The setting is the University of St. Thomas, an academic village in the heart of Houston.

For additional details, go to <http://www.npm.org/EducationEvents/institutes/index.html>. Or phone the NPM National Office: (240) 247-3000.