

THE MADELEINE CHOIR SCHOOL (SALT LAKE CITY, UTAH)
A CONTEMPORARY AMERICAN CHORAL FOUNDATION

by

©2014

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Submitted to the graduate degree program in music
and the Graduate Faculty of the University of Kansas
in partial fulfillment of the requirements for the degree of
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Date Defended: April 7, 2014

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Abstract

This document chronicles the work of the Madeleine Choir School, founded in 1996 by Gregory Glenn as a ministry of the Cathedral of the Madeleine in Salt Lake City, Utah. The school teaches children in pre-kindergarten through grade eight the choral arts as practiced within the sacred liturgy of the Roman Rite of the Catholic Church in the cathedral setting, offering students the opportunity to participate daily in the Cathedral's *Opus Dei*, or "work of God."

Part I of this document provides a general history of cathedral choir schools in the European tradition, focusing especially on Westminster Cathedral Choir School in London (the model for the Madeleine Choir School), before proceeding to recount the founding and flourishing of the Madeleine Choir School under Gregory Glenn and the cathedral rector and renowned liturgist, Monsignor M. Francis Mannion. Part II focuses on the musical education provided to the cathedral choristers and their work in the Cathedral Choir of the Madeleine. Finally, this document argues for the school as a model for the Christian education of youth.

To Katie,
Philip and Nicholas

Acknowledgements

As in any endeavor, there are far too many people to thank, most of whom quietly and without notice have helped at one time or another. To all of them I say “thank you.” However, there are those whom I must verbally thank. First is the good Lord who has sustained me in this work and allowed me to do what I truly love, toiling in the field of sacred music. Secondly I must thank my beloved wife Catherine and our sons, Philip Andrew and Nicholas Gerard, whose company I will thankfully have more of now that this document is finished. I also want to thank my parents, Frank and Margaret, for raising me to be the man I am, and for the sacrifices they made for me and my three sisters, Andrea (Sr. Mary David, F.S.G.M.), Christina and Erin, and for their constant admonitions to always do what is right and never quit.

It behooves me to say “thank you” to Dr. Michael Bauer, who has always been more interested in his students for who they are than for what they can do; to Dr. Paul Tucker, who first introduced me to “note grouping” and in whose choirs and conducting lessons I have truly learned that music can be magical; to Dr. Kevin Vogt, a mentor of giant stature and more importantly a friend, whose love for the choir school might be the only one to ever have surpassed mine; and to Bishop John Wester, Msgr. Joseph Mayo, Mr. Gregory Glenn, Mrs. Jill Baillie, Ms. Melanie Malinka, Dr. Douglas O’Neill, Mrs. Arlita Llenares and the rest of the faculty and staff of the Madeleine Choir School (2012-2013) and the Cathedral of the Madeleine who made my visit possible, one which was quite possibly the greatest musical education of my life.

I also want to thank Fr. Brian Schieber, Fr. Greg Hammes, Fr. Shawn Tunink, Fr. Nicholas Blaha, and the many parishioners and friends who have supported me in the effort to found a choir school at Most Pure Heart of Mary Catholic Church in Topeka, KS. Finally, I say

“thank you” to Dr. Roberta Schwartz and Sr. M. Ancilla Matter, F.S.G.M., for taking the time to read through this document. To all, I am eternally grateful.

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Introduction

In his book “Why Catholics Can’t Sing,”¹ author Thomas Day recounts the story of a certain American couple that had long had an abhorrence for the sung Mass (*Missa Cantata*), preferring instead the Low Mass,² where peace and quiet (one might more accurately say the lack of crooning and warbling) prevailed. While vacationing in England, the husband and wife found themselves in London one particular morning, and on the advice of the hotel clerk decided to attend Holy Mass at Westminster Cathedral, naturally opting for the Low Mass. Shortly before Mass began, “majestic organ music thundered through the cathedral,”³ and they realized to their horror that this particular Mass was to be the High Mass. Immediately they held council and decided to leave, but as they rose from their pew to make their get-away down the center aisle, they saw with dismay the procession already beginning its pilgrimage to the altar. They were trapped and could do nothing but grin and bear it. However, what proceeded took them by absolute surprise—the beauty and power of the music wedded to the eternal liturgy struck them to the core.⁴ They experienced nothing less than what many others have experienced in many places and in many different times and cultures—the power of music to convey eternal truths in a way the spoken word could never do.

Such an art as that practiced by the Choir of Men and Boys at Westminster Cathedral is only possible via a living and breathing community of musicians (in this case a choir school) that has dedicated itself to the practice of sacred music within the cathedral. The concept of such a group of musicians is an ancient one, both in Christianity and in Judaism, and it is one that

¹ Thomas Day, *Why Catholics Can’t Sing: Revised and Updated With New Grand Conclusions and Good Advice*, (New York: The Crossroad Publishing Company, 2013).

² In the Extraordinary Form of the Roman Rite, in which the entire Mass is spoken or recited.

³ Ibid., 46.

⁴ Ibid., 47.

works. Throughout the world today are a number of such choral institutions that find themselves at the forefront of national education no matter where they are located, and the Madeleine Choir School in Salt Lake City, Utah, is no different.

For those unfamiliar with the choir school model, it can be difficult to discern those qualities that necessarily make up the substance of a choir school. This confusion is further complicated by a varying use of terminology for such an institution, whether it be “choir school,” “song school,” “*schola cantorum*,” “cathedral school,” “choral institution” or “choral foundation,” and the list goes on. I posit that a choir school consists of an institution where children are given a well-rounded musical education as well as liturgical formation in the *ars celebrandi*, and where they put these skills at the service of the sacred liturgy on a regular basis within a specific community (often that of a cathedral or collegiate chapel). In return, these children are given an outstanding elementary and religious education.

Even though these qualities constitute the basic elements of a choir school, each institution is a unique place where the choir school tradition exists within a particular time and culture. What follows in this document is a description of how the Madeleine Choir School in particular educates her choristers and performs her duties in the cathedral liturgy, which I hope will provide a general “road map” for any who might feel called to found such an institution or develop programs inspired by this model. Perhaps the church musician will find in the choir school a model for training young people in an art that has the power to transform lives and to bring many out of the isolation of modern living into a living community of musicians and believers, forming young musicians “for the lifelong praise and worship of God.”⁵

⁵ From the mission statement of the Most Pure Heart of Mary Schola Cantorum, Most Pure Heart of Mary Catholic Church, Topeka, Kansas, [MPHM.com](http://mphm.com), accessed December 30, 2013, <http://mphm.com/schola-cantorum>.

Chapter One

A Short History of Choir Schools

There is a general consensus among historians that the modern choir school finds its direct antecedent in the tradition of the cathedral school. Two Christian concepts very likely melded to produce such a school in the era after Constantine, first, that the cathedral, as the principal church of the diocese, required ecclesiastical musicians (many of whom later became musical ecclesiastics) to perform the liturgical chants, and secondly, that the Church practiced the venerable tradition of taking care of “other Christs,” meaning the poor and vulnerable. As a result, many orphans and children of the poor (what the English would later refer to as almonry boys) received their education at the hands of the Church within the context of the cathedral school, and in turn sang for the sacred liturgy.

In his book *The Christian West and its Singers: The First Thousand Years*, Christopher Page cites evidence from various Christian centers that singers were being schooled by the Catholic Church before 500 A.D. He first recounts a description given by Victor of Vita of the schooling of singers in an area of Africa inhabited by the Germanic Vandal tribes, specifically Carthage. Victor, a contemporary active in the late fifth century, writes in his *Historia Persecutionis Wandalicae*—a work that describes the persecutions of Christians by the Arians—how singers in the Christian Churches were referred to as lectors and were appointed at a fairly young age. Of the approximately 500 Christian clergy exiled by the Arians from Carthage in 484, many were many lectors “‘who were mere children’ (*infantuli*).”¹ The job of driving the clergy from Carthage was given to both Arians as well as apostates. Victor describes one

¹ Vitor of Vita, *Historia Persecutionis Wandalicae*, quoted in Christopher Page, *The Christian West and Its Singers: The First Thousand Years* (New Haven and London: Yale University Press, 2010), 221.

particular apostate, Theucarius, as having been an adult lector (singer) in the Christian Church, and who before apostatizing had

taught twelve boys whom he now saw leaving Carthage to begin their banishment. He knew that they were ‘hardy singers and fit for the melodies of chant.’ He was able to keep them in Carthage... These twelve boys (the number is biblical and cannot be pressed) subsequently lived some form of common life when the persecution subsided, for Victor observes that ‘they eat at the same time, they sing the psalms as a group and they glorify the Lord at the same time.’ These boys were not living a monastic life in any simple sense, for Victor calls them ‘clerics of the Church of Carthage,’ which seems to rule out the possibility of them being a monastic team drafted in for the offices and living, perhaps, *in domo ecclesiae* or in an urban house monastery.²

Page surmises that prior to the banishment of the clergy from Carthage the boys probably received their education within the context of the cathedral setting, “for it is hard to imagine where else a lector might find himself schooling a large class of boys, filtered perhaps from a yet greater number because they were gifted singers.”³ While there is no direct link between the aforementioned situation and the training of musicians in the Jewish temple during pre-Christian times, the training of musicians for sacrificial rites and religious ceremonies would presumably not have been a new concept in the fifth century.

Of course, it would be impossible to write about the history of the choir school without mentioning the Roman *schola cantorum*. Traditionally Pope St. Gregory I the Great was thought to have founded the *schola cantorum* during his influential papacy (590-604). This belief is due to information in a biography on the life of St. Gregory by John the Deacon, written in the latter part of the ninth century,⁴ though most modern scholars place its foundation at a later

² Ibid., 222.

³ Ibid., 223.

⁴ “[I]n the House of the Lord, in the manner of the most wise Solomon, and because of the spur to devotion that the sweetness of music affords, he assembled an extremely useful antiphoner for cantors in a most studious manner; he also created the *schola cantorum* which sings in the Holy Roman Church to this day on the same bases; he also used the revenue of certain estates to construct two small dwellings, that is to say one at the bottom of the stairs of the basilica of Saint Peter the Apostle, the other below the residential buildings of the Lateran palace, where, to this day, the bed in which he used to compose while reclining is kept together with his rod, with fitting veneration, the one he used to chastise the boys, and the authentic antiphoner. With a *praeceptum*, on pain of anathema, he devided the

date. Whatever the case may be, it is important to note that barely 100 years later, the Roman *Ordines* ⁵ gives solid evidence for the existence of the *schola cantorum* in Rome; separate documents suggest a link between this *schola* and a choir school for boys.⁶

As briefly noted above, the education of boys from needy families, as well as orphaned boys, eventually became a part of the cathedral school tradition, one which probably originated in conjunction with the tradition of the orphanage. Around 350-500 A.D., the concept of an orphanage sprouted in the eastern part of the Roman Empire. According to Page, “these institutions reflected a change in perception, fundamental to the emergence of a Christian Byzantium from the eastern Roman Empire, whereby the weak and disadvantaged gradually ceased to be citizens whose juridical status entitled them to aid, in the form of doles, and became instead the poor of Christ.”⁷ Eventually the orphanage made its way to the western part of the empire, more especially Rome, where one such institution came to be associated with the *schola cantorum*. The eighth century *Liber diurnus*, a collection of formularies for use in papal legal matters, in an undated record, mentions monies being given to an “*orphanotrophium* ‘lest the order of singers be wanting.’”⁸ Page presumes “the same institution is meant when the *Liber pontificalis* credits Sergius II (844-7) with repairing ‘the *schola cantorum*, once called *orphanotrophium*.”⁹ The exact nature of the relationship between the *orphanotrophium* and the Roman *schola cantorum*, or how they eventually merged, is not known for sure, but for the current work it is important to recognize the link between the choir school tradition and that of

daily grace of divine service between these places.” John the Deacon, *Vita Sancti Gregorii Magni*, in *Patrologiae Cursus Completus Series Latina*, ed. J.P. Migne (Paris, 1844-5; 1862-4), quoted in *Ibid.*, 256.

⁵ While this document provides no details regarding the *schola cantorum*’s official structure, it does speak at length of its musical duties within the context of the papal liturgies.

⁶ M. Andrieu, ed., *Les Ordines Romani du haut moyen âge* (Louvain: Spicilegium Sacrum Lovaniense, 1931-56), II, 67-108.

⁷ Page, *The Christian West*, 250.

⁸ *Ibid.*, 253.

⁹ *Ibid.*

giving an education to boys who could not otherwise afford it.¹⁰ For example a number of choir schools, such as St. Paul's in London, began as schools for poor and orphaned boys, who in return for a rudimentary education sang the treble line in the cathedral choir.¹¹

Eventually the Roman model of the *schola cantorum*¹² spread to other religious centers by way of “missionary” Roman singers, who carried the tradition to those places. At the end of the eighth century, Rome sent two cantors, Theodoric and Benedict, into the Carolingian lands; one settled in Metz.¹³ Before long, singing in Metz surpassed “the other choirs of Gauls.”¹⁴ The first known *schola cantorum* outside of Rome to be modeled after the same institution took shape in Metz, which soon outshined its Roman counterpart.¹⁵ Another ancient Carolingian institution is the famous *Aachener Domchor*, founded in the 790s by Charlamagne as the *Schola Palatina*. Today the *Domchor* constitutes the oldest choral foundation in Germany, and sings weekly services at the Cathedral in Aachen.

A number of similar European institutions have been in continuous operation for many centuries—some for more than a thousand years. One of the most important of these is the cathedral choir at Regensburg, Germany, known as the *Regensburger Domspatzen* (the Regensburg Cathedral Sparrows), founded by Bishop Wolfgang of Regensburg in 975 in order to train boys to sing the liturgical music within the cathedral. During the twentieth century one of its greatest directors was Monsignor Georg Ratzinger (1964-1994), brother of Pope Benedict

¹⁰ The Madeleine Choir School continues this tradition, albeit to both boys and girls, using a tiered program of tuition assessment based upon family income.

¹¹ “Worship & Music,” *St. Paul's Cathedral*, accessed March 18, 2013, <http://www.stpauls.co.uk/Worship-Music/Choir-Musicians>. “The earliest records date from 1127, when the Bishop of London, Richard de Belmeis, founded what was the first choir school and made provision for ‘almonry’ boys to serve the cathedral.”

¹² Choir School.

¹³ James Grier, “Adémar de Chabannes, Carolingian Musical Practices, and *Nota Romana*,” *Journal of the American Musicological Society*, 56, no. 1 (Spring 2003): 48, accessed March 18, 2014, <http://www.jstor.org/stable/pdfplus/10.1525/jams.2003.56.1.43.pdf?acceptTC=true&acceptTC=true&jpdConfirm=true>

¹⁴ *Ibid.*, 49.

¹⁵ Page, *The Christian West*, 339.

XVI (2005-2013). Like all the major choir schools in the later half of the twentieth century, the *Regensburger Domspatzen* began concertizing throughout the world, though to this day its primary duty remains the singing of the sacred liturgy at St. Peter's Cathedral in Regensburg.

One of the most famous choir schools in the world (due largely to its extensive concertizing) hails from another German speaking country. The *Wienersängerknaben* (the Vienna Boys Choir) was created in 1498 by a decree of Emperor Maximilian I in order to provide music for the royal chapel of the Hapsburg dynasty¹⁶ and continued in this role until the Hapsburg dynasty fell apart following the First World War. Thankfully the choir school survived—albeit under its new name—and to this day the choir sings for Holy Mass each Sunday in the Imperial Chapel.

In France, a *schola cantorum* or *maîtrise* comprised of singing boys was first mentioned in the chapter archives at the Cathedral of Notre Dame in Paris during the 14th century. The *maîtrise* continued until the time of the French Revolution and was not reorganized in its present form until 1991.¹⁷ It is currently open to musicians of all ages, including children.¹⁸

One final choir school of note on the European continent is L'Escolania de Montserrat, housed at the Benedictine abbey of Santa Maria de Montserrat in Spain, where boys have been singing since the thirteenth century.¹⁹ There are many other examples, both young and old, of fine cathedral choir schools throughout continental Europe, however, I will turn now to Great Britain, where the tradition of men and boy choirs (and more recently girl choirs) is considered a national treasure.

¹⁶ “Vienna Boys Choir Documentary in 1970s (in German),” YouTube video, 58:25, posted by “kaichi1978,” uploaded August 29, 2013. www.youtube.com/watch?v=MAxMrrxVa8U

¹⁷ “1500 years of holy music at Notre Dame—From the episcopal school to the choir school,” *Cathédrale Notre Dame de Paris*, accessed March 18, 2014, www.notredamedeparis.fr/spip.php?article387.

¹⁸ “1500 years of holy music at Notre Dame—Difficulties and renewal,” *Cathédrale Notre Dame de Paris*, accessed March 18, 2014, www.notredamedeparis.fr/spip.php?article384.

¹⁹ “Who are we?” *Escolania de Montserrat*, accessed March 18, 2014, www.escolania.cat/index.php?md=articles&id=376&lg=3.

In his book *The English Chorister: A History*, Alan Mould, former headmaster of St. John's Choir School, Cambridge, surmises that the training of liturgical musicians, albeit clergy and not yet boys, very likely dates back to the time of St. Augustine of Canterbury. According to Bede the Venerable's description of St. Augustine's and his companions' first visit to Canterbury in 596 at the invitation of Ethelbert, King of Kent, "[t]radition says that as they approached the city, bearing the holy cross and the likeness of our great King and the Lord Jesus Christ as was their custom, they sang in unison a litany."²⁰ Mould surmises that Augustine would have been in charge of the liturgical and musical training of a number of his own party as well as any of his new recruits to the monastic life.²¹ Regardless of any assumptions, the proceeding centuries saw the establishment of a large number of English cathedral choir schools that trained boy choristers who sang alongside the clergy. St. Paul's Cathedral Choir (London) began in 604 A.D., but it was not until 1123 A.D. that the Bishop of London instituted a school for eight needy boys who sang for liturgical services in return for their education.²² Wells Cathedral is the site of another ancient choral foundation, where boys began singing for services in 909 A.D. (the choir celebrated its 1100th anniversary in 2009). Today Wells is one of only four specialist music schools in England. In 2011 "an international jury for *Gramophone* named Wells Cathedral Choir, under [Michael] Owen's leadership, as the best choir in the world with children, and the sixth greatest overall."²³

The Westminster Abbey Choir School is one of only two choir schools in the world to exclusively educate its own choristers. During most of the medieval period Benedictine monks

²⁰ Allan Mould, *The English Chorister: A History* (London, New York: Hambledon Continuum, 2007), 2.

²¹ *Ibid.*, 3.

²² "Worship and Music," *St. Paul's Cathedral*, accessed December 30, 2013, <http://www.stpauls.co.uk/Worship-Music/Choir-Musicians>.

²³ "Music," *Wells Cathedral*, accessed December 30, 2013, <http://www.wellscathedral.org.uk/music-the-choir/the-music-department/matthew-owens/>.

sang for the abbey's services, but in the late fourteenth century four boys from the local almonry school joined the monastic choir and were "taught, amongst other things, to improvise descants to the plainchant."²⁴ The current choir school was constituted in 1560, and today, under the direction of James O'Donnell, the choir is acclaimed as one of the great choirs of the world. In all, there are more than fifty choir schools in England.

The Choir Schools' Association is a network of more than forty-six choral institutions, mostly in England; according to its recent report "Reaching Out,"²⁵ the association and its member schools train more than 1700 choristers. For a time in the mid twentieth century, English choir schools had trouble recruiting choristers, but thanks to chorister outreach programs (and perhaps to modern media such as YouTube and British choir "reality" television shows) the number of applicants to chorister vacancies is on the rise.²⁶

England also boasts a large number of fine Catholic choir schools, three of which are worth mentioning. Westminster Cathedral Choir School is the finest and will be discussed in the next chapter because of its influence on the Madeleine Choir School. The Roman Catholic Metropolitan Cathedral in Liverpool is home to an excellent choral foundation that began in 1960, while the Catholic cathedral in Leeds boasts the most ambitious music program for youth of all the cathedrals in England, Catholic or Anglican. Not only is the director of music and program founder, Benjamin Saunders, in charge of liturgical music at the cathedral, but he is also ultimately responsible for choral music in many of the Catholic schools in the diocese. He and several other assistants provide the "the largest church programme of choral music for young people in the United Kingdom. In total it maintains 55 choirs comprising some 2,500 children

²⁴ Anne Page, "Westminster Abbey Choir School," *Of Choristers-Ancient and Modern: A History of Cathedral Choir Schools*, accessed December 30, 2013, <http://www.ofchoristers.net/Chapters/WestminsterAbbey.htm>.

²⁵ Peter Kingston, "Reaching Out: A Celebration of the Work of the Choir Schools' Association," [choirschools.org.uk](http://www.choirschools.org.uk), 2012, <http://www.choirschools.org.uk/wp-content/uploads/2012/08/Reaching-Out.pdf>.

²⁶ Ibid., 9-10.

meeting weekly. There are 45 school choirs, six boys' choirs, six girls' choirs, a groundbreaking new choir school and a semi-professional adult choir.”²⁷

One might easily assume that the English cathedral choral tradition would have crossed the ocean to North America with British colonists, but such was not the case. The early Puritans would have opposed the cathedral music tradition as something smacking of “popery,” while other generations of peoples were probably consumed with the necessity of growing food to stay alive. In England, the cathedral music tradition sank to one of the lowest points in its history during the 18th century, and one might rightfully have argued that it was not worth replicating in England, much less in the New World. Whatever the case may be, it was not until the late nineteenth and early twentieth centuries, after the advent of the Oxford Movement and the choral revival in England, that the cathedral choir school “crossed the pond” to North America. Even today there are far fewer choir schools in North America than in England, but a number of fine examples do exist, such as the St. Thomas Choir School, home to the famous St. Thomas Choir of Men and Boys on Fifth Avenue in New York City. Founded in 1919 by T. Tertius Noble, it is the only residential church-affiliated choir school in the United States, led today by Dr. John Scott, former Master of Music at St. Paul’s in London. There are three Catholic choir schools located in English speaking parts of North America, the oldest of which is St. Michael’s Choir School in Toronto, founded in 1937 by Monsignor John Ronan. In 1963 Dr. Theodore Marier founded St. Paul’s Choir School (also known as the Boston Archdiocesan Choir School) at the Church of St. Paul, Harvard Square, Boston. The Madeleine Choir School in Salt Lake City is the newest of the three institutions, founded in 1996 by Gregory Glenn. Even though each of these choral foundations is unique in many ways, they share the common goal of training young

²⁷ “Music Department,” *The Diocese of Leeds*, accessed December 30, 2013, http://www.dioceseofleedsmusic.org.uk/press_articles/.

people in the service of making music for the sacred liturgy, and “musical standards are higher now than ever before.”²⁸

²⁸ Vivian Brett, *The Pitkin Guide: Cathedral Music* (Norwich, UK: Jarrod Publishing, 2003, reprint 2004), 7.

Chapter Two

A Short History of Westminster Cathedral Choir School, London

In the late summer and early autumn of 1992, Gregory Glenn, the founding director of the Madeleine Choir School, spent three months at Westminster Cathedral and the Westminster Cathedral Choir School, immersing himself in the life of the choir and its daily involvement in the cathedral's liturgy, where the treasury of the Catholic Church's sacred music comes alive. This program is arguably the greatest Catholic cathedral music program in the world, and it was here that Glenn's plan for the choir school at the cathedral in Salt Lake City was nurtured.

Westminster Cathedral Choir School, located near Victoria Station in London, is one of the leading preparatory schools for boys ages 7 through 13 in England. Today there are approximately 130 day students as well as approximately thirty boarding choristers who form the student body. In addition to their regular school duties, the choristers and Gentlemen of the Choir (professional male vocalists who sing countertenor, tenor and bass), sing for services in the cathedral six days a week. Added to this are a large number of concerts, tours and recordings each year. This has been the choir's daily fare since its founding in 1901 by Cardinal Vaughan, a man of unique vision and extraordinary energy.

Herbert Cardinal Vaughan (1832-1903) was the third archbishop of Westminster, hailing from a deeply religious recusant family, the Vaughans of Courtfield, Herefordshire; all five of his sisters became nuns while he and five of his seven brothers became priests. He presided over the Archdiocese of Westminster from 1892 to 1903, during a time when the Church was still in the process of coming out of hiding after centuries of persecution. The Catholic Emancipation Act of 1829 reestablished almost full equal rights for Catholic citizenry, and in 1850, Pope Pius

IX reinstated the Catholic hierarchy in England, establishing dioceses throughout the country.¹ London became the primatial see of England, named the Archdiocese of Westminster, and it was Vaughan's fervent desire that an adequate cathedral be built for this most important of dioceses. Through subscriptions, he was able to see the beginning of his dream take reality, and in 1895 he laid the cornerstone. The cathedral, a beautiful building in the Byzantine style (it remains unfinished to this day), was to become a home for Cardinal Vaughan's views and hopes for the sacred liturgy. He felt that all the arts must work together alongside a well executed liturgy in order to give God fitting worship, and he considered music to be of the highest importance. It was in Richard Terry that he found the man capable of executing the music he wanted for the cathedral.

Richard Runciman Terry (1865-1938) was educated first as an organ scholar at Oxford and later as a choral scholar at Cambridge. During his time at Cambridge University, Terry learned the art of choir training from Dr. Arthur Mann, the Master of Choristers at King's College. Later he would develop and hone these same skills in such places as Elstow School at Bedford and St. John's Anglican Cathedral in Antigua. Following his conversion to Catholicism in 1896, he was appointed the Master of Music at Downside School, Downside Abbey. Here he proved his ability to train a choir—the school and monastic choir immediately and exponentially improved—and at the same time launched the popular renaissance of English Tudor music that eventually lead him to the attention of Cardinal Vaughan.

In the latter half of the 19th century there was a movement underway on the continent to re-introduce the gems of sacred Renaissance polyphony into the Church's worship, with new editions frequently rolling off the presses. Until this time, only a few of the most well known of

¹ Editors, "Papal bull restores Roman Catholic hierarchy in England," *The Literary Encyclopedia*, first published December 12, 2007, accessed March 19, 2014, <http://www.litencyc.com/php/sttopics.php?rec=true&UID=5489>.

these works remained in the repertoire of the mainland European cathedrals,² while their English cousins suffered a worse fate; for example, William Byrd's Masses for three, four and five voices were thought to have been lost. Terry travelled to libraries throughout the country in order to unearth and transcribe (mostly from the original part books) the uniquely English sound of Renaissance polyphony in composers such as Tye, Tallis and Byrd.³ More importantly, he chose to make this the daily musical diet for the Holy Mass and Divine Office at Downside School and Abbey. Edmond Ford, abbot of Downside, was sympathetic to Terry's vision, and many years later Terry wrote of the abbot,

He realized that the church music of Tye, Tallis, Byrd, and their contemporaries was fit for better things than occasional performance as concert items. He realized that it was as true an adjunct of public worship to-day as it was in the sixteenth century.... It was at Downside—before Westminster Cathedral had even been opened—that the first recorded performances took place of such works as Byrd's Masses for five and three voices, Taverner's *Western Wynde*, the *Gradualia* and *Cantiones Sacrae* of Byrd and Philips, motets by Tye, Shepherd, etc. and the tradition then established endures to-day.... It is not too much to say that the present revival of Tudor music owes its origin mainly to the vision of Abbot Ford and that Downside may be regarded as the cradle of that revival.⁴

Terry's ongoing efforts to raise the musical standards and bring English Renaissance music into the standard choral repertoire began to attract attention. Hilda Andrews writes

The culmination of this interest came on 25 November 1899, when Terry took the choir to London to sing at the opening of the new Benedictine church at Ealing. The Byrd *Mass for Five Voices*, three motets of Palestrina, Philips's *Hodie Sanctus Spiritus*, and an *Adoremus* by Allegri were sung. At this celebration Cardinal Vaughan, Archbishop of the new Cathedral of Westminster, was present at High Mass and preached. He is reported to have commented, 'This is the music I want for my Cathedral,' when the Downside boys continued their history-making by singing this pre-Reformation music for the first time in London for three centuries.⁵

² Mostly works by Palestrina.

³ Hilda Andrews, *Westminster Retrospect, A Memoir of Sir Richard Terry* (London: Oxford University Press, 1948), 34.

⁴ *Ibid.*, 34.

⁵ *Ibid.*, 50.

However, this was to be only the beginning of the attraction Terry created for English Renaissance music, one that would continue over the next quarter of a century during his tenure at Westminster, where Herbert Cardinal Vaughan secured him for services at the cathedral. Even though Vaughan preferred and privately “lived a life of great austerity,”⁶ he believed that nothing but the best should be given to God—and that included music. Abbot Ford seems to have anticipated Terry’s move to Westminster to fulfill the cardinal’s wishes when he wrote,

My Dear Terry, I was expecting your letter—if any work is to be done people and things must move on, and I had long felt that if the music succeeded here you would have to move on to somewhere more in touch with the public. The ‘platform’ of the Cathedral is a fine one, and if you can succeed there you will do an immense deal for the Catholic choirs. Be careful about arrangements and agreements. It will not do to start there now as you did here. Here it was experimental; now the position of the music is established and you must have its position accepted before you take the post.⁷

Terry’s position was accepted, as the abbot thought it should be, when in October of that year Cardinal Vaughan wrote to him,

Dear Mr. Terry,—Your letter was most interesting and perfectly clear and you carry me with you. My own notion is that the Matins, Lauds and Prime might be recited at 7 a.m. or 8 by six or seven priests—say in the Blessed Virgin’s Chapel. The Little Hours and Mass, Vespers and Compline being sung by you and your men. How many more men than you have would you require, as a minimum? In Rome there are always four Cantors—trained voices—that do the singing and reciting practically for the Canons, many of whom have no voices. I am also expecting to hear your views and plans for the Choral Society.⁸

The Rector for the newly founded choir school, Francis Aveling, announced its opening in 1901 and asked for applicants. Eleven boys were selected based on their musical ear (none having had any great degree of training) and Terry began his arduous task.⁹ According to Andrews, his main work during these first five years consisted of three things:

⁶ Mark Bence-Jones, *The Catholic Families* (London: Constable, 1992), 237.

⁷ Andrews, *Westminster Retrospect*, 53.

⁸ Ibid.

⁹ Ibid., 60.

first, to build up a foundation of technique which would enable incoming choirboys to take their places in the choir with a minimum waste of time; secondly, to familiarize his choir with an increasing repertoire of the masterpieces of sixteenth-century polyphony as well as the interpretation of plainsong; and, thirdly, to enlarge the sphere of common knowledge of this music. Moreover, his work now, removed from the cloistered retirement of monastery and school, had to bear the broad glare of public attention; his was now the sole responsibility for the credit—or discredit—of the ecclesiastical polyphony, and especially the Early English, with which he was so deeply concerned, and of a plainsong to be shown as a great and cultivated art form instead of what at the best a common (but average) observer writing at the time called ‘sweet little snatches of melody, fragments torn as it were from some time-stained vellum....’ A world of popular opinion on the art of religious music had to be remoulded.¹⁰

Terry had only six months before the first public “performance” by the choir on the Feast of the Ascension in 1902 in the Cathedral Chapter Hall (the cathedral was not yet finished). On this occasion, the choir sang William Byrd’s Mass for 5 Voices. From that time onward, Terry directed what was to become the greatest Catholic sacred music program in Europe. The Men and Boys of the Choir were (and still are) renowned as much for their choral sound and sight-reading capabilities as they were for the music they sang and the way in which they interpreted it. Charles Stanford often encouraged his students to go to Westminster Cathedral to hear “polyphony for a penny,” at that time the price of bus fare.

Terry’s ongoing work with 16th century polyphony, especially that of the English school, anticipated a much more widespread reform of sacred music put into motion by Pope St. Pius X when he released his famous *motu proprio*, *Tra le sollecitudini*, in 1903. In *Tra le sollecitudini*, Pius X outlawed much of what had formerly constituted traditional music in many parishes and even cathedrals, and legislated Gregorian chant and polyphony, especially that of Palestrina, as the gold standard for sacred music. Many in England were not happy to see their “good old Catholic hymns”¹¹ go.

¹⁰ Ibid., 60-1.

¹¹ Ibid., 146.

Perhaps a greater problem was what to put in place of the “traditional” hymns. For most Catholics in England, there was no knowledge of a heritage of Catholic music in that country. The cathedral music programs in place in the Anglican cathedrals were seen as just that, phenomenal Anglican musical traditions. It was almost entirely one man (with much support from several of his friends and mentors) who challenged those notions and led the revival over the next quarter of a century of some of England’s greatest pre-Reformation and early Reformation Catholic music—culminating with the Masses, *Sacrae Cantiones* and two books of *Gradualia* of William Byrd. The man who was able to revive this unique tradition, himself a convert to Catholicism, was Richard Runciman Terry. In addition to reviving “lost” works of the English repertoire, he also championed the composition of new music, such as Ralph Vaughan Williams’ *Mass in G Minor*. To this day, Terry’s preference for Gregorian chant and 16th century polyphony (with a special devotion to the English variety) has shaped the core repertoire performed in the cathedral’s sung liturgy, and his influence on church music in the English speaking world cannot be overstated. It should also be noted that during his early days at Westminster (1907) he published *Catholic Church Music*,¹² a work wherein he touches upon a number of topics, including the *motu proprio* of Pope St. Pius X, interpretation of Gregorian chant and sacred 16th century Latin polyphony in the English tradition, as well as more mundane tasks such as the formation and training of a church choir.

Terry was not without his critics, and his choice of musical works, especially those dating from the early Renaissance, drew harsh reactions. It was due to the criticism of some of these choices, alongside administrative disputes, that eventually led him to relinquish his position at the cathedral in 1924.¹³ Still, the choir continued on the course set by Terry and Cardinal

¹² Richard R. Terry, *Catholic Church Music*, (London: Greening and Co., 1907).

¹³ Andrews, *Westminster Retrospect*, 137.

Vaughan at the beginning of the century. More than two decades later the choir found itself under the important baton of George Malcolm (1947-1959), who moved the choir in the direction away from a primarily Anglican sound into the direction of a more continental sound. Benjamin Britten's *Missa Brevis* was commissioned and composed for the choir during the last weeks of his tenure.

In the 1960s, during the tumultuous time following the Second Vatican Council, many critics called into question the appropriateness of such music for the new order of liturgy promulgated for the Roman Rite, which tended to be celebrated in the vernacular instead of Latin, and the choir was forced to re-evaluate its *raison d'être*. Fortunately, *Sacrosanctum Concilium*, the Second Vatican Council's document on the sacred liturgy, plotted a course for sacred music similar to the one that Westminster had been pursuing for more than sixty years. The heavy task of convincing critics of this fell to Colin Mawby, Master of Music at Westminster from 1961-1976. Mawby began his musical career as a chorister in the Westminster Cathedral Choir during the tenure of George Malcolm and later studied at the Royal College of Music. When Mawby returned to Westminster as music director, the Choir of Men and Boys sang the daily capitular High Mass as well as the Office of Vespers (both in Latin), and continued to do so after the close of the Second Vatican Council. According to Mawby, "[t]his was highly controversial and many clergy opposed his (John Cardinal Heenan, Archbishop of Westminster, who continued the tradition of celebrating the daily capitular High Mass in Latin) view and wanted the Cathedral to be at the forefront of liturgical experimentation, 'giving a lead' to the rest of the country."¹⁴ However, Mawby continued to stress that "one could participate and worship the Creator through listening to great music."¹⁵

¹⁴ Colin Mawby, e-mail message to the author, 11 June 2013.

¹⁵ Ibid.

During this time there were also a number of attempts to close the choir school and to get rid of the professional men of the choir, yet Mawby persevered, and with the support of Heenan's successor, Basil Cardinal Hume, assured the survival of the sacred music program at Westminster Cathedral. A member of the Benedictine Order, Hume "understood the spiritual value of the cathedral's music and established it on a firm foundation."¹⁶

A number of years after he left Westminster Cathedral, Mawby attended a memorial Requiem for George Malcolm. At a large reception after Mass, Bishop Victor Gazdelli, an auxiliary bishop of the Westminster archdiocese, publically addressed Mawby and stated, "Colin, you were completely right—we were completely wrong. We owe you a great debt of gratitude for what you did." According to Mawby, "this honest, magnanimous and public statement made my struggle totally worthwhile."¹⁷

Since the time of Mawby an equally impressive list of organist/conductors has occupied the podium, directing the Westminster Cathedral Choir—names such as Stephen Cleobury, current Director of Music, Choir of King's College, Cambridge; David Hill, current Chief Conductor of the BBC Singers and Musical Director of the Bach Choir; and James O'Donnell, current Organist and Master of the Choristers at Westminster Abbey. O'Donnell was the Master of Music at Westminster Cathedral when Gregory Glenn spent three months in residence there.

Today, Westminster Cathedral Choir and its school form a model for musical, intellectual and spiritual formation, and the current Master of Music, Martin Baker, is regularly invited to speak on the topics of sacred music and the music program at Westminster Cathedral.

¹⁶ Ibid.

¹⁷ Ibid.

On December 5, 2005, the Vatican held a study day on the anniversary of *Sacrosanctum Concilium*, where Baker presented a paper entitled “The Role of the Choir in the Celebration of the Liturgy: Notes on the Experience at Westminster Cathedral.”¹⁸ Baker used the platform to explain how such a cathedral choir and repertoire is absolutely essential to the liturgy, even to the reformed Roman Rite.¹⁹ He set the stage for his argument with the following three quotes:

In the earthly liturgy we share in a foretaste of that heavenly liturgy which is celebrated in the Holy City of Jerusalem toward which we journey as pilgrims.... With all the warriors of the heavenly army we sing a hymn of glory to the Lord (*Catechism of the Catholic Church* 1090).

The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that [actual] participation which is rightly theirs (*Sacrosanctum Concilium* 114).²⁰

Where an exaggerated and... completely unrealistic concept of congregation prevails, only the priest and congregation can be acknowledged as the legitimate singers of liturgical hymns. The primitive actionism and prosaic pedagogical rationalism of such a position have generally been seen through today and are therefore only rarely maintained. That a schola and choir can also contribute to the whole is seldom challenged, not even where one falsely interprets the conciliar phrase “active participation” in the sense of an external actionism (Joseph Ratzinger [Pope Emeritus Benedict XVI], *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad Publishing Co., 1997), 139).²¹

Baker begins by considering the necessity of a choir in the liturgy from a theological and liturgical perspective. The liturgy, following Ratzinger’s liturgical thought, is an encounter with the Divine, and in order for this to happen, the earthly liturgy must be bound to the cosmic liturgy. Baker continues: “Two media that can help bridge this gap between humanity and

¹⁸ Martin Baker, “The Role of the Choir in the Celebration of the Liturgy: Notes on the Experience at Westminster Cathedral,” in *Musica Sacra: Music at Mass, A Liturgical and Pastoral Challenge*, trans. Michael J. Miller, et al. (San Francisco: Ignatius Press, 2008), 137-48.

¹⁹ This is important to note because the Madeleine Choir School and the Madeleine Cathedral Choir have been the recipient of comments stating that the Second Vatican Council did away with such choirs and music.

²⁰ Baker, “Role of the Choir,” 137. He further explains, “The Latin phrase *actuosa participatio* is perhaps better translated as ‘actual participation.’ The term *actuosa* incorporates both the contemplative (internal) and active (aspects) of participation. The term *active* could have been used, but this term normally excludes the contemplative aspect.”

²¹ Ibid.

divinity are silence and music. Music, in particular, can illuminate the essential elements of the text to aid understanding. Sacred music therefore makes the *logos* accessible to the congregation while at the same time leading them onwards to “lift up their hearts.”²² In the end, a greater understanding of the Word of God can be brought about through art-music, making possible

- a. the fullest possible understanding,
- b. real interior participation, and
- c. actual participation in the sacred liturgy.²³

Baker points out that one way in which the cathedral liturgy makes the choir integral to the liturgical action is in the entrance procession; the cathedral choir, along with the other ministers, processes through the cathedral to the sanctuary and then moves to the choir area immediately behind the high altar and baldachin.

Baker also uses the example of a Kyrie sung by the choir and how it better enunciates the rich meanings of the Penitential Rite. If the Kyrie were to be spoken, it would be over very quickly, without much space or time for the faithful to meditate on their need for God’s mercy. He points out that it is even more difficult to do so while trying to remember a sung response. Instead, when the Kyrie is sung polyphonically, time is permitted to the faithful in order to absorb more of the rich meaning encapsulated in the texts. The same also happens during the Ordinary of the Mass, even though the texts themselves are unchanging. He contrasts the two examples of the *Missa pro defunctis* of Victoria and Palestrina’s *Missa “Dum complerentur.”* The first is respectful and solemn in its musical presentation of the Ordinary, whereas the second brings with it the joy of a great feast, that of Pentecost.²⁴

During the sung liturgy, the priest and congregation, aided by the choir, also enter into a sung dialogue during any number of parts of the Mass, for example, during the greetings, or

²² Baker synthesizing and quoting Ratzinger, *A New Song for the Lord*, in *Ibid.*, 140.

²³ *Ibid.*

²⁴ *Ibid.*, 141.

during the preface dialogue. Thus, while the congregation does not sing the ordinary or proper parts of the Mass, they do participate by singing in other ways, and because these sung responses remain unchanged each week, the congregation knows them better than a constantly changing repertoire. Ultimately Baker asks the question, “Is this why so many hymn books remain closed when congregations are asked to sing whilst, on the other hand, one tends to experience a more collective and unified response when the priest or the choir enters into a musical dialogue with the congregation?”²⁵

Finally, Baker suggests that while the choir serves a role primarily within the cathedral’s worship, it also carries on the important work of outreach in the diocese and beyond by singing for sacred liturgies in other churches or touring throughout the world, saying, “it is important that cathedrals promote music at the highest artistic level so that the admirable work done by parish choirs can be nourished and supported by the cathedral tradition.”²⁶ Ultimately, “the pattern which exists at Westminster could be well used to help recovery of the Church’s choral tradition elsewhere.”²⁷ His words are a reminder of the influence that the Westminster Cathedral Choir School had on the founding of the Madeleine Choir School a number of years earlier.

²⁵ Ibid., 144.

²⁶ Ibid., 147.

²⁷ Ibid.

Chapter Three

A History of the Madeleine Choir School

I will never forget standing in the organ loft and hearing the Madeleine Cathedral Choir (including the choristers from the Madeleine Choir School) for the first time during my visit to Salt Lake City. Positioned at the entrance to the cathedral, the choristers and adult members of the choir intoned the entrance antiphon *Iustus est Domine*; “You are righteous, O Lord, and right is your judgement; deal with this servant of yours according to your mercy.” Following the *Gloria Patri* and the choir’s return to *Iustus est Domine*, a bell rang and the choir began processing toward the sanctuary. On a purely visual level, the sight of twenty-five junior high boys walking in procession to the altar, chanting from the *Graduale Romanum* without a conductor (the choirmaster walks in procession behind the choir) was something to behold. For me, on a spiritual level, it was sublime. In an age when many parishes struggle to employ men and women with basic vocal and keyboard skills, the Cathedral of the Madeleine is forming a new generation of well formed liturgical musicians under the direction of Gregory Glenn.

Glenn originally hails from the state of Washington, where he grew up in a musical family—his father played the trumpet and his grandfather played the organ and trumpet. Even in grade school, he was fascinated by the choral sound and often listened to recordings of the Mormon Tabernacle Choir that others gave him. In his late teens he discovered the English cathedral choirs and found himself captivated by these ancient choral foundations.

As an undergraduate, Glenn studied organ performance under Lester Groom at Seattle Pacific University, after which he spent a short time discerning a call to the priesthood. Ultimately, he matriculated at the Catholic University of America, completing graduate work in liturgical studies while also working on the music staff at the Basilica of the National Shrine of

the Immaculate Conception; Leo Nestor, then director of music for the basilica, became a major musical influence in Glenn's life. Singing under Nestor gave him the chance to observe Nestor's conducting technique and his ability to shape the sound of the basilica's choir. According to Glenn, "Nestor's grasp of the choral repertoire was mind-boggling."¹

Toward the end of Glenn's time in Washington, D.C., Fr. Gerard Austin, O.P., directed him to the attention of Msgr. M. Francis Mannion, the rector of the Cathedral of the Madeleine in Salt Lake City, Utah, who was searching for a new Director of Liturgy for the Diocese of Salt Lake. Glenn eventually took up the position in 1988, which included acting as the Master of Ceremonies for the bishop. In 1989, the cathedral found itself without a music director, so Glenn stepped in as an interim; he later commented that the cathedral and organ were in a state of dilapidation. However, Mannion was embarking on a major transforming of the entire cathedral parish, including a physical renovation to the cathedral building and the "resurgence of full pastoral and liturgical life."² As the restoration progressed, the duties of liturgy director for the diocese and music director for the cathedral were considered too heavy for one individual, and Glenn was asked to make a decision between the two positions, ultimately choosing to move permanently to the cathedral.

When asked how the idea of a choir school developed, Glenn replied that he had been very interested in doing something like this and often discussed the notion with Mannion, but both considered it more of a joke than a viable course. Nevertheless, Glenn pressed forward with the idea of an evening choral formation program for children, eventually visiting all the Catholic elementary schools within a forty-mile radius of the cathedral in an effort to recruit choristers. From the beginning, his intention had been the musical formation of boys and girls, so he

¹ Glenn in a phone conversation, February 2014. Unless otherwise cited, the information in this chapter is taken from the same conversation.

² *The Choir*, DVD, directed by Michael Kearns (2013; Salt Lake City, Utah: Ore Rotundo Films).

auditioned every parochial school child in grades four through eight, seeking out bright, engaged young students who possessed a reasonably good musical ear. Having each child sing “Happy Birthday,” he listened to how he or she navigated the octave jump and the descending sol-mi-do figure in the third line, and the quality of the child’s vocal tone. If a student sang reasonably well and possessed decent tone quality, he or she received a letter of invitation to join the Madeleine Choir School. In the end, approximately thirty-five boys and the same number of girls accepted Glenn’s offer and began rehearsing in March of 1990. Boys and girls each practiced separately for ninety minutes once each week.

Following a short hiatus toward the end of spring, rehearsals resumed in June, but it was not until the Feast of the Assumption of the Blessed Virgin Mary, August 15, 1990, that the children sang the Holy Mass for the first time.³ On average, the choir led worship in the cathedral once a month, either for Mass or Vespers, performing very simple, unison repertoire. For a long time, unison singing remained *de rigueur* for the choir school, and according to Glenn, the transition to singing harmony was not an easy one. In a conversation with me, Glenn remarked about certain music teachers who profess such a transition to be an easy one for children, saying “I don’t know what kind of water they were drinking. That wasn’t my experience.” It was not until Glenn began the annual week long summer camp for choristers that frequent rehearsals paved the way to part singing.

As time went on, Msgr. Mannion thought it best for Glenn to visit an established choir school in order to better understand the thing Glenn was in the process of creating. It so happened that James O’Donnell, then Master of Music at Westminster Cathedral, visited the Cathedral of the Madeleine and proved open to the idea of Mr. Glenn observing at Westminster Cathedral Choir School, so Glenn traveled to England for three months in the autumn of 1992.

³ This day was also the 81st anniversary of the dedication of the cathedral.

A deacon of the diocese of Salt Lake, Owen Cummings, contacted a priest-friend in north London at the church of Our Lady of La Salette, and the cleric provided Glenn with lodging.

During his time in England, Glenn asked one primary question at Westminster and the other choir schools he visited: “How do you do what you do?” He hoped for an articulate response to that question, one that touched upon the school’s structure and pedagogical techniques. What he learned surprised him; the various choir masters had no answer to give, only that their institutions had been doing it for centuries.⁴

What Glenn realized was that the institution itself was the formator. The incessant rounds of daily rehearsals and liturgies in the cathedrals and the process of going through a massive amount of repertoire year after year was crucial to being able to sing, for example, a Poulenc Mass on short notice. The choristers sight-read so easily that rehearsal time was never spent learning notes. There might be a false note or two the first time through a work, but the boys usually corrected themselves the second time around. Choir masters were able to spend the majority of rehearsal time working toward a more musical performance of the repertoire. According to Glenn, the Madeleine Choir School is still working toward this goal, but it becomes more of a reality with time. Nevertheless, he feels the problem is also a cultural one. In England there is a national expectation of cathedral music being executed to incredibly high standards, an expectation the general American populace does not share. This mindset affects choristers, parents and even teachers. As interest in the arts continues to grow, he is hopeful that America is moving in the direction toward higher musical expectations.

Another reason for the success at Westminster Cathedral Choir School and at cathedrals throughout England and continental Europe is what Glenn refers to as the concept of the

⁴ According to Glenn, these schools are becoming much better at answering this question today, especially as many of them hire private vocal coaches for the children and work to create the best possible education for choristers.

cathedral choir as an institution, as opposed to being a nice “event” addition. In European cathedrals, canons are charged with the daily duty of communally celebrating the Divine Office in the cathedral. This act of continual praise is considered essential to the very life of the Church. However, these clerics tend to be appointed from the ranks of retired and aging clergy, known more for their personal holiness than for their musical or vocal skills. As a result, the cathedral officially deputizes the choir to sing certain hours of the Divine Office alongside the canons. The choristers even wear the choir dress of a monsignor.⁵ In effect, the role of the choir has been institutionalized. The culture has a strong sense of the choir’s role in the liturgical life of the cathedral. In the United States, it is considered nice to have a choir at an event, but not essential. Glenn explained to me that the idea that the Madeleine Cathedral Choir is obliged to sing for Midnight Mass, return for Mass on Christmas morning and then return again that evening to sing Vespers is mind boggling to Americans. It has been a process convincing people otherwise. Unfortunately, such efforts take time away from musical concerns.

Lastly, it must be remembered that Westminster Cathedral Choir School is a boarding school, which makes it very easy for the school to balance the busyness in choristers’ lives while carrying out the mission of the choir school. Academics, music, sports and homework are integrated into the day in such a way that stress is kept to an absolute minimum and boys assimilate into the choir much faster because they are always together. At the Madeleine Choir School, Glenn has no control over the number of outside activities that encroach upon choristers’ lives, which can leave children feeling exhausted and performing at less than their best. Nevertheless, in my opinion, the work Glenn has accomplished in spite of various and numerous difficulties is remarkable, and his time spent in London proved to be well spent.

⁵ The ecclesiastical rank of a canon.

Little by little, what began as a “joke” became a reality. Students made slow progress at first, rehearsing only once a week, but after the first summer camp, parents realized what their children were capable of when they rehearsed and performed regularly, if only for a week. Excitement also grew among the cathedral’s parishioners, who saw the choir school as part of the overall plan to rejuvenate the parish begun by Mannion, a plan that included every facet of parish life, including the liturgy and sacraments, community, education and outreach, and, of course, the cathedral building.⁶ Eventually, Glenn and Mannion undertook a feasibility study to discern the viability of a full time school at the cathedral. Using local parochial school budgets for his guide, Glenn created a mock budget detailing the income (including tuition) and expenses (financial projections) of such a choir school. As part of the study, he created a curriculum model that was sensitive to the needs of a choir school, yet followed state and diocesan requirements. Lastly, he dealt with the building needs of the school.

Years prior, a cathedral parish school had existed, but it closed in the 1970s due to funding problems and lack of students, and the building was turned into diocesan offices. When plans for the cathedral renovation began, Mannion and Glenn took into consideration the possibility of a full time choir school. The cathedral basement renovation included new classrooms for religious instruction, along with a parish hall, kitchen, bathroom facilities and a practice room for the cathedral choir. Since this space would have been used primarily on the weekends and was similar to the physical needs of a possible choir school, Mannion and Glenn configured the space to work for either purpose, taking into account building and safety codes required of schools, should the area ever be needed for that purpose.

As the feasibility study progressed, the cathedral hosted several public meetings where the idea of creating a full time choir school was presented to parishioners, and they were allowed

⁶ The cathedral reopened for regular services on Christmas Eve 1992, following 18 month of renovation.

to voice comments and concerns. In general, people were supportive, but the school did have some detractors. A few people were bitterly opposed to the plan, which, looking back, Glenn feels was due to the fact that they had lived through the closing of the cathedral school two decades prior and were afraid of another school becoming a “financial albatross,” and they were not willing to take the risk. However, their opposition backfired when it caused those in favor of the choir school to rally behind it more vigorously than before.

Eventually, all facets of the feasibility study, pros and cons, were presented to Bishop Niederauer for consideration in May of 1996. Glenn describes Niederauer as a very sober, thoughtful man who, though very supportive of Glenn’s work with the children, tended to be very cautious in making major decisions. However, Niederauer surprised Glenn when he approved the school within twenty-four hours. According to Glenn, the school had no principal or teachers—not even desks—but the following day every place was full. The original plan approved by the bishop called for a school comprising fourth grade through seventh grade, with provision for adding the eighth grade the following year; no one thought children in the after school choir program would want to leave their current junior high schools for their 8th grade year. However, twelve choristers entering the eighth grade begged Glenn to be a part of the school, so in August of 1996 the Madeleine Choir School, the first and only co-educational Catholic choir school in the United States, opened for choristers in grades four through eight.

Choristers rehearsed fifty minutes each day, attended classes in music theory and history, and sang the Holy Mass once a month on Sunday morning for the parish and twice each week at 12:15 p.m. for the school. As the choristers developed musically, they began singing for the 5:15 p.m. weekday Mass in the cathedral instead of singing at 12:15 p.m. From the beginning, teaching them to sing at sight was a challenge (and remains so). The school’s music curriculum

is presented in greater detail in chapter 6, so it suffices here to say that Glenn never settled on one particular method for teaching sight-singing, a crucial skill for the choristers, considering the immense amount of repertoire they sing. Originally, Glenn was fascinated by the teaching style of Dr. John Bertalot,⁷ but has not found his or any other method to be completely suited to the choir's needs. Part of the problem is that the demands of learning repertoire for concerts and the continuous rounds of Masses leave inadequate time for sight-singing instruction. Like any novel endeavor, people desire results, and neither Glenn nor the children have the luxury of taking an entire year without performing in public to devote themselves to nothing but sight-singing. Thankfully, in the early years Glenn had several able assistants; Julie Maughan⁸ and Robert Ridgell both taught music, and David Young, the cathedral's organ scholar from Brigham Young University, helped on occasion. Glenn feels the choir school has now reached a better balance between perfecting choristers' sight-singing skills and learning repertoire, but it is still an ongoing concern. As time goes on and sight-singing skills increase among students, it takes less and less time to teach younger students.

As stated earlier, the summer camp played an important role in strengthening the musical abilities of the choir in its early days, and still does today. Glenn feels two other ongoing events have also helped to "shock" the choir into a high level of excellence. The first is the choir's regular concert series, with the goal of performing one or more major works every quarter,⁹ while the second is the choir's schedule of annual performance tours. As Glenn commented in a conversation with me, "tours sound glamorous, but they are a lot of work."¹⁰ The choir school

⁷ Dr. John Bertalot is the former Cathedral Organist at Blackburn Cathedral, UK, and the former Director of Music at Trinity Episcopal Church in Princeton, NJ, and the author of several books on chorister training.

⁸ Maughan still teaches at the choir school today, following a short hiatus, and continues to impress upon children that "music is natural, spontaneous and can flow out of you at any time." (*The Choir*).

⁹ According to Gregory Glenn, two of the most memorable concerts were the choir's performances of Edward Elgar's *The Dream of Gerontius* and J. S. Bach's *St. John Passion*.

¹⁰ Gregory Glenn to me, February 2014.

tries to keep extra rehearsals for these trips at a minimum, which requires choristers to work extremely hard during regular rehearsal times.

Even though the choristers continued to make progress, they sang separately from the adult cathedral choir; the two groups were not integrated until two years after the day school opened. When that time finally came, the women in the adult choir were not particularly thrilled by the prospect of children joining their ranks. Ultimately, Glenn made the decision to combine the choirs for want of versatile female voices in the adult choir. Glenn had one very talented female singer who performed without overwhelming vibrato, as well as three or four other ladies, but no other talented women from the community stepped forward to fill the need, and Glenn realized this would always be a problem.¹¹ Currently, Melanie Malinka, the Director of Music for the choir school, and several high school female choir school alumnae are the only adult female singers in the cathedral choir; the others eventually left.

Over time, the choir's sound has developed and been enriched. In the beginning, the child trebles tended toward a very straight (typical of Anglican boy choirs) and somewhat colorless timbre. Glenn feels this was due in one respect to the way he trained the boys and girls, and in another to the influence of the adult singers, who sang in a similar manner. As the combined cathedral choir grew, a number of men joined who sang in the bel canto style. When Malinka arrived as the school music director, she worked to develop a healthy vocal technique in the children, resulting in a gentle vibrato and greater tone color among choristers, closer in quality to that of the Westminster Cathedral Choir, which the English refer to as the continental sound, as it is commonly heard in Germanic boy choirs. In the end, Glenn felt it worked better along side the fuller sound of the men.

¹¹ Gregory Glenn often employed female singers from the Church of Jesus Christ of Latter Day Saints.

Another issue that affected the choir's sound was the placement of the choir within the cathedral. For decades, the cathedral choir sang from the organ gallery in the rear of the church, which worked well. The children's choir did the same until after the cathedral renovation in the early 1990s. The renovation was considered a great success, but there was one area in which it failed—the organ gallery. Acoustically, the loft lacked the magic it had previously possessed. Furthermore, the architects failed to design the gallery, railing and position of the organ console to be compatible with the needs of the choir, and they failed to make provisions for proper lighting. In the final analysis, Glenn found that whenever the choir sang from the organ loft, they were disengaged from the liturgical action, and felt isolated from the rest of the church. Glenn moved the choir to different places in the cathedral in an effort to determine the best placement, and ultimately found the apse of the cathedral conducive to the acoustical needs of the choir; they sang from behind a screen that separates the sanctuary from the apse.

In 2001, two important personnel changes took place at the choir school. Andrew Unsworth,¹² the cathedral's organ scholar from 1993-1995, returned as the cathedral organist (2001-2006), and Melanie Malinka was appointed Director of Music for the choir school. After Glenn, no one has shaped the choir more than Malinka has. As one Gentleman of the Choir put it, "if Greg is the father of the choir, then Melanie is the mother."¹³

Malinka originally came from the area of Stuttgart in Baden-Württemberg, Germany, where she grew up singing in the children's chorus in the Stuttgart State Opera. During this time, she learned about vocal technique and aspects of choir training, and later at the *Hochschule*, she studied privately with the chorus' vocal coach. From 1997 to 2001 she studied vocal performance as an undergraduate at Westminster Choir College, and spent three of her four

¹² Unsworth is currently the organist for the Mormon Tabernacle.

¹³ *The Choir*

years working at Trinity Episcopal Church in Princeton, New Jersey, which houses a well-known choir of Men and Boys and Men and Girls, at that time under the direction of Andrew Shenton. Here, Malinka led vocal training, taught music theory and prepared the choir. According to her, Shenton informed her of the end results he desired, but gave Malinka *carte blanche* in her work as long as his goals were met.¹⁴

Each year Trinity Episcopal hosted a summer course for the Royal School of Church Music in America, and Malinka assisted. In the summer of 2001, Robert Ridgell, who was still with the Madeleine Choir School, came to Princeton for the summer workshop. He told Malinka about the Madeleine Choir School and arranged for her to help with that year's summer camp. At its end, Glenn offered Malinka her current position where she teaches and gives private lessons.¹⁵

An important aspect of Malinka's work at the Madeleine has been the development of the music curriculum. The framework for the current curriculum was specifically to meet the musical needs of the choir as well as the national and state music standards. Malinka first provided for the dictates of the national and state standards and then added to or modified the standards to provide for the needs of the choristers. One conflict she found between the national and state standards and the needs of the choir school was the schedule for music theory. The national and state standards spread out music theory over the course of eight grades, but the Madeleine choristers needed to be proficient in theory long before the end of the eighth grade. Thus, the curriculum is heavier on theory in grades five and six, while many aspects of music history have been moved to grades seven and eight. Other aspects of national and state standards are worked in to the choristers' studies in other ways. For homework, students often receive

¹⁴ Melanie Malinka to me, February 2014.

¹⁵ Malinka is currently working toward her master degree in choral conducting at Utah State University.

composition exercises that call for the application of theoretical knowledge gained in class. Dance, another requirement, is compressed into the younger grades, especially in grade four, when Malinka brings in a dance instructor for four weeks of intense dance instruction, culminating in a public performance.

While Malinka feels that choir school still possesses potential for musical growth, it would require additional staff. In the future, she would like to provide a way for the school's top singers to progress even further, and at the same time raise the level of instruction for those children who would benefit from additional studies. She would also like to expand the training provided to former choristers who move to high school and fill the ranks of the alumnae choir. Preferably, they would meet twice a week, with the option of coming to a choir supper before taking part in more advanced theory classes and choir rehearsals; this is similar to the practice of many Germanic boy choirs, where the male alumnae continue musical studies while providing the lower parts for the choir. Malinka feels that many of the high school alumnae lose vocal technique and theory skills; one rehearsal a week is not enough to maintain them at the necessary level for the cathedral choir. In the same vein, Malinka looks to the day when she can integrate private or small group voice lessons into the choristers' day. She feels that the vocal demands placed upon students necessitate individualized lessons to insure that choristers can meet those demands in a healthy way while providing for many years of singing enjoyment yet to come.¹⁶

All things considered, Malinka feels the program of musical formation in place at the Madeleine Choir School is very strong, and she appreciates the school's commitment to educating the entire person—intellectually, spiritually and artistically—with a strong focus on social justice. As a musician and music educator, she is pleased at how strongly music has been integrated into the curriculum, and at cross curriculum integration in general.

¹⁶ Melanie Malinka to me, February 2014.

Looking back, the first decade of the new millenium was a time of great growth for the Madeleine Choir School. In 2002, the Episcopal Diocese of St. Mark decided to build a new campus for its local school, until then located adjacent to the Cathedral of the Madeleine. Due to a history of great rapport between the Catholic and Episcopal sees, the Episcopal diocese offered the sale of its campus first to the Madeleine Choir School. This act was extremely providential and constituted the only way in which the choir school could have expanded to serve more children.¹⁷ The necessity of having the choristers in close physical proximity to the cathedral precluded moving the school, but there was no physical room for expansion on the cathedral's campus. Furthermore, the Madeleine Cathedral is located only two blocks from Temple Square, the center of down town Salt Lake City, and there is no other developable property within walking distance to the cathedral. Glenn raised the funds to purchase the property, and in August of that year, the Madeleine Choir School opened in its new location and expanded its service to children in kindergarten through the eighth grade. In 2006, Andrew Unsworth, the cathedral's organist, left to take up his new position as Temple Organist at Temple Square in Salt Lake City and Douglas O'Neill, winner of the prestigious Dublin International Organ competition, took his place. In 2007 the school added a pre-kindergarten class and began yearly doubling the number of students in each grade level beginning with kindergarten. This process is scheduled to be finished in 2018.

In 2010, the school's founding principal, Elizabeth "Betsy" Hunt, decided to move on, so Glenn stepped in as an interim while the school searched for a new principal. In 2011, the Madeleine hired Jill Baillie to take over the position. She has a strong background in curriculum development and teacher training. According to Baillie, she has never seen such a high concentration of quality teachers in one institution. The teachers have to be able to use their

¹⁷ Gregory Glenn to me, February 2014.

constricted time very wisely and are especially adept at planning cross curriculum learning. One of the institution's greatest challenges is to keep students performing at high levels academically and musically, but the principal says it pays off. Baillie's husband, also an educator, recently spent time judging a local science fair and commented that the students from the Madeleine Choir School were much more prepared and advanced in the field of science than any of the other area students. Also telling are the school's SAT Pearson scores, which are in the top quartile nationally.¹⁸ Ultimately, the education imparted by the Madeleine Choir School is designed to empower students to live the Gospel, use their time wisely, discourse with others, develop good writing skills, and join with fellow students to sing some of the greatest music ever composed. As Pope Benedict XVI proclaimed, "Training in singing, in singing in choir, is not only an exercise of the external hearing and voice; it is also an education of interior hearing, the hearing of the heart, an exercise and an education in life and peace."¹⁹

¹⁸ Given to the author by the principal, February 2014.

¹⁹ "Pope: Choral Singing Educates for Peace—Calls it Training for Life," *Zenit*, posted July 22, 2007, accessed March 19, 2014, www.zenit.org/en/articles/pope-choral-singing-educates-for-peace.

Chapter Four

Monsignor M. Francis Mannion, Rector of the Cathedral of the Madeleine, and the Sacred Liturgy

The choristers of the Madeleine Choir School log numerous hours in the Cathedral of the Madeleine, where they sing for the daily celebration of the Divine Liturgy. In order to fully appreciate the mission of the Madeleine Choir School, it is necessary to understand the mission of the cathedral. As the “mother church” for the Diocese of Salt Lake City, the Cathedral of the Madeleine belongs to all Catholics in the state of Utah. It is their spiritual home. Nowhere is this more evident than in the cathedral’s public worship, and no one has shaped the context of the cathedral’s liturgy more than its former rector, Monsignor M. Francis Mannion.¹ Msgr. Mannion, a renowned liturgist, directed the renovation of the Madeleine Cathedral from 1991 to 1993, later stating that “[m]y proudest achievement is my involvement in the renovation of the Cathedral... I am very pleased by how it turned out—beyond all our expectations.”² According to Gregory Glenn, Mannion’s theology of the liturgy as well as his ideas on art, architecture and music acted as a spiritual renovation to complement the physical restoration begun in the cathedral. It becomes necessary to immerse oneself in Mannion’s liturgical thought in order to understand how the Madeleine Choir School and its cultivation of the “treasury of sacred music” finds its *raison d’être* within the wider context of the cathedral’s celebration of the reformed sacred liturgy.

One of the chief complaints of many Catholics in the pew today is that the Church’s liturgy seems so boring. While many inkwells have been emptied propounding theories

¹ Msgr. Francis Mannion later acted as founding director of the Liturgical Institute at the University of St. Mary of the Lake in Mundelein, Illinois.

² Marie Mischel, “Msgr. M. Francis Mannion,” *Intermountain Catholic*, ICatholic.dioslc.org, August 3, 2013, <http://icatholic.dioslc.org/article/msgr-m-francis-mannion-2654509>.

attempting to explain why the problem exists and what to do about it, most of them are concerned primarily with aesthetics. Instead, Mannion believes the problem is first and foremost one of a spiritual nature (although he believes aesthetics play a very important role in the spiritual life). In his essay entitled “The Catholicity of the Liturgy: Shaping a New Agenda,”³ he makes note of five agendas various groups have followed in an attempt to correct the current liturgical crisis: 1) the Official Agenda, 2) the Traditionalism and Restoration Agenda, 3) the Reforming a Reform Agenda, 4) the Worship, Culture and Creativity Agenda and finally 5) the Catholicity and the Liturgy Agenda, to which Mannion himself subscribes and which has been implemented at the Cathedral of the Madeleine. It is helpful to give a brief synopsis of each.

The Official Agenda, which “has its roots in the more theologically and historically conscious features of the modern liturgical movement, was formulated immediately after the Second Vatican Council and institutionalized in the *Consilium* for the Implementation of the Constitution on the Sacred Liturgy established in 1964, in the Congregation for Divine Worship in 1969 (into which the *Consilium* was subsumed), and in the subsequent evolution of that congregation.” (203) Because this became the official vehicle by which the sacred liturgy was reformed, Mannion notes that this group viewed itself as being the “legitimate executor” for the reforms called for by the Second Vatican Council in *Sacrosanctum Concilium*.⁴ Within the English-speaking world today, this program of reform and implementation is carried out within the different bishops’ committees and especially by the International Commission on English in the Liturgy (ICEL). The work focused on a renewed connection between the liturgy and the

³ M. Francis Mannion, “The Catholicity of the Liturgy: Shaping a New Agenda,” in *Masterworks of God: Essays in Liturgical Theory and Practice* (Chicago: Hillenbrand Books, 2004), 202-35.

⁴ See Annibale Bugnini, *The Reform of the Liturgy 1948-1975*, trans. Matthew J. O’Connell (Collegeville, MN: The Liturgical Press, 1990) for an insider’s history of the workings of the *Consilium*.

“trinitarian doctrine, christology, ecclesiology and eschatology”⁵ with the overriding principle being active participation on the part of the assembly. Of special note is Mannion’s belief that a second feature of this group was the ongoing revision of the liturgical books promulgated since the Second Vatican Council; he writes, “A key protocol for this aspect of the postconciliar agenda is found in the opening paragraph of the now controversial 1969 Instruction on the Translation of Liturgical Texts (*Comme le prévoit*) which states that, ‘after sufficient experiment and passage of time, all translations will need review.’⁶ This review process, now well advanced in the English-speaking world, envisages not only new translations but also original texts and some degree of ritual revision.”⁷

On the other hand, the Traditionalism and Restoration Agenda seeks either exclusively or primarily to restore what in popular usage was called the Tridentine Mass (the Roman Rite as celebrated before the Second Vatican Council). Some groups, such as the Society of St. Pius X, would be happy only with a complete return to the Tridentine Mass, and thus have broken away from the Church because their demands were not met by the Vatican. On the other end of the spectrum are individuals who do not necessarily wish to do away with the New Order of Mass (1969), but would be happy to be given the option of attending the Tridentine Mass.

The Reforming a Reform Agenda is attended to by those who feel that the call for the reform of the Roman Rite by the Second Vatican Council was necessary and valid, but was, practically speaking, taken too far. They believe that the Second Vatican Council’s document on the sacred liturgy, *Sacrosanctum Concilium*, provided good guiding principles for the reforms, but that the liturgical books published following the Council were “published with undue haste,

⁵ Mannion, “Catholicity of the Liturgy,” 204.

⁶ No. 1, text in *Documents on the Liturgy 1963-1979: Conciliar, Papal, and Curial Texts* (Collegeville, MN: The Liturgical Press, 1990), 284.

⁷ Mannion, “Catholicity of the Liturgy,” 205.

that their content was shallow, and that much of it was manifestly incompetent.”⁸ This group draws their argument from *Sacrosanctum Concilium*, which states, “There must be no innovations unless the good of the Church genuinely and certainly requires them, and care must be taken that any new forms adopted should in some way grow organically from forms already existing.”⁹ Mannion states that “[t]his principle is clearly thought to have been offended against in the agenda of official reform.”¹⁰ While there is a wide spectrum of ideas among the adherents of this agenda regarding the trajectory of the reform of the reform, there are, nonetheless, some general points which describe the wishes of a large section of this group. Of primary importance is the belief that the New Order of Mass should have grown more organically from, and resembled more closely, the missal that preceded it, and that steps should be taken to effect this change. Other aspects of the position include 1) a desire that the orientation of those at Holy Mass, including the priest, should be in the traditional manner of facing east,¹¹ 2) a desire for the return of Latin to the liturgy, especially to the Mass Ordinary, while at the same time allowing for the readings from Sacred Scripture and the Mass Propers to be read in the vernacular and 3) a desire for the return of a greater sense of the sacred within the liturgy, accompanied by art, architecture and music that draw more heavily upon a classical model. In the area of music this would mean a greater use of Gregorian chant and polyphony.

The fourth agenda is that of Worship, Culture and Creativity. Whereas the previous two groups feel that those in charge of implementing the liturgical changes called for by the Second Vatican Council went too far, this position feels that the implementation did not go far enough.

⁸ Testimonial of Wilhelm Nyssen in Klaus Gamber, *The Reform of the Roman Liturgy: Its Problems and Background*, trans. Klaus D. Grim (San Juan Capistrano, CA: Una Voce Press, 1993), xii.

⁹ Austin Flannery, ed., *Vatican Council II: The Conciliar and Post Conciliar Documents* (Collegeville, MN: The Liturgical Press, 1975), 10.

¹⁰ Mannion, “Catholicity of the Liturgy,” 209.

¹¹ The phenomenon of the priest facing the people during the Eucharistic Prayer—a prayer that is addressed to God the Father, as opposed to words directed toward the congregation—is not addressed in *Sacrosanctum Concilium*.

At the heart of this agenda is a belief that the revised liturgy put forth by the Church in 1969 was only the beginning, a sort of stripping of the Roman liturgy to its fundamental aspects. Now, they believe, the Roman liturgy should be adapted to each culture, including individual subcultures within a broader national culture. In the United States, Mannion notes that in the practical application of this agenda, the Roman liturgy has been “adapted to the mainstream culture,” resulting in a liturgy that is “notably ‘informal’ and personalized and a high value placed on stylistic creativity and variety (212).” Ultimately, those in this group “claim theoretical legitimacy by referencing articles 37 and 40 of the Constitution on the Sacred Liturgy, which speak about the need for renewal to proceed beyond a reform of the liturgical books to an adaptation of those books to new cultural circumstances (213).”

The final agenda is what Mannion calls Catholicity and the Liturgy, one which outlines his own personal desire for the reform of the liturgy, stating he believes that “ongoing liturgical reform will be most adequately advanced by the agenda I am now introducing (213-14).”

Mannion names this agenda after the title of a book by Avery Cardinal Dulles, *The Catholicity of the Church*.¹² Dulles, along with such distinguished theologians as Henri de Lubac, felt that the catholicity (universality) of the Church “is found not primarily in its geographic extensiveness, but in the spiritual depths, sacramental richness, religious exuberance and creativity of ecclesial institutions.”¹³ Mannion describes the “rich and compelling vision of the catholicity of the Church” put forth in Dulles’ book, writing “When the church is truly catholic, it is characterized by a high Trinitarian consciousness; it reaches into the very depths of the human soul; it engages profoundly the spiritual heritage of historic Christianity; and its vision is centered on the glory of God and the coming of the kingdom. It is this kind of comprehensive framework that constitutes

¹² Avery Dulles, *The Catholicity of the Church* (Oxford: Clarendon Press, 1985).

¹³ Mannion, “Catholicity of the Liturgy,” 214.

the agenda for recatholicizing the reformed liturgy (214).” Mannion duly points out that Dulles’ work is not primarily liturgical, but nevertheless, he sees in it a positive program for liturgical renewal. Even though the Catholicity and the Liturgy Agenda incorporates parts of each of the previous agendas, it ultimately goes beyond them. As Mannion states,

What distinguishes the recatholicizing agenda from the other four fundamentally is that it regards the principal challenge of ongoing liturgical reform as *spiritual* rather than *structural*. The recatholicization agenda stands for a spiritual broadening and deepening of the postconciliar liturgical order set forth in the revised books. It does not regard that order as by any means perfect. It does view it, however, as eminently worthy of reception by the whole church in the postconciliar era and as expressive of spiritual riches in great part unappreciated and untapped. This agenda sees an intensive rather than extensive renewal of the liturgy, by which is meant a spiritual unfolding of the potentiality of the revised liturgical rites rather than their expansion with new texts, ceremonies, and symbols.”

Furthermore, he believes “[r]ecatholicizing means renewing the spiritual, mystical, and devotional dimensions of the revised rites. It seeks a recovery of the sacred and the numinous in liturgical expression which will act as a corrective to the sterility and rationalism of much modern liturgical experience (219).”

Mannion believes that in order to fully recatholicize the liturgy, the Church must work to once more bring to the fore a “renewal of the eschatological orientation (218)” of the liturgy and once again acknowledge that the heavenly and earthly liturgy are intrinsically bound together. In order to do this, the Church must recover the sense of cosmic worship, the belief that the whole church, in heaven and on earth, as well as all of creation is caught up in the hymn of heavenly praise. This, he believes, will foster a “renewal of the doxological, praise-filled character of worship capable of rescuing present-day liturgical practice from its excessively pragmatic, didactic and functional conceptions.” Mannion feels that when such praise is absent from the sacred liturgy, it results in a “radical impoverishment of the whole programmatic fabric of the liturgy (219).”

As stated earlier, even though Mannion believes the problem is primarily one of a spiritual nature, he is also very much aware of the important aesthetics play in liturgy. In Mannion's mind, the Eastern Churches have a much higher view of the role of aesthetics in the liturgy (one might call it an Incarnational view) that sees aesthetics as being bound up with, or intrinsic to, the sacred liturgy, whereas the thought in the West is that aesthetics, including music, are seen as extrinsic to the sacred liturgy (219).

In his article, Mannion describes some of the more practical aesthetic aspects that need to be included in a larger recatholicization of the liturgy, especially "taking the present rites and working to celebrate them in a much more profound, dignified, and spiritually edifying manner than has generally been the case since the advent of postconciliar revision," which presupposes greater liturgical training for priests and the laity. It is also necessary to "provide for a more noble character in liturgical music and to restore a Catholic ethos to places of worship," an ethos that respects the totality of Catholic liturgical history, not just the patristic era (219-20).

At the same time, the Recatholicization Agenda incorporates the best of each of the other agendas, while rejecting that which is less worthy. As for the Official Reform Agenda, Mannion believes that the "movement toward the vernacular" and "the opening up of liturgical ministries to the laity were developments of monumental importance." In the Restorationist Agenda he sees as important the desire to "recover the transcendent character and sacred ethos of the Church's worship and to renew an atmosphere of reverence, awe, majesty, and solemnity." Regarding the Reforming the Reform Agenda, he believes "the recovery of some elements from the preconciliar liturgy should not be ruled out in any further modification of the present Mass." Finally, he agrees that the Inculturation Agenda should happen, but it needs to happen with the essential elements of the Roman Rite intact, otherwise, as has often been the case in the United

States since the Second Vatican Council, this agenda results in an “unfortunate adaptation of liturgy to American popular culture (220-21).”

Monsignor M. Francis Mannion’s effort to “re-catholicize” the liturgy lives today within the community of the Cathedral of the Madeleine, where his ideas on liturgy shaped the vital role the choir school and the cathedral choir play in the Church’s spiritual and liturgical renewal. The choir daily preserves and fosters the spiritual riches of the Church’s “treasury of sacred music,” intrinsically bound to the sacred liturgy (the Incarnation view of aesthetics in the Christian East), consistent with the spiritual and liturgical renewal called for by the Second Vatican Council. The cathedral’s daily liturgy is celebrated in a reverent and awe-inspiring manner, and the very architecture, sacred art and musical beauty are meant work in harmony to sing the cosmic praise of the Heavenly Father, Creator of all that is “visible and invisible.”¹⁴

¹⁴ From the Nicene Creed, “*visibilium et invisibilium*.”

Chapter Five

Mission, Academics and Music Instruction

Today, choir schools in Europe and North America provide choristers with an excellent education.¹ Education within the confines of such a school usually comprises some form of a liberal arts education with a strong applied musical education, as well as studies in Latin and the modern languages.² The increased load of subjects requires an integrated approach to learning across subjects, creating an ideal environment for engaging the mind and heart.

The Madeleine Choir School is a fully accredited³ Catholic elementary school comprising pre-kindergarten through eighth grade, with approximately 350 students and 30 faculty, plus a large number of staff. At the head of the school is the pastoral administrator (Gregory Glenn), whose role it is to keep the school faithful to its primary mission as a choir school. However, it is the principal, Jill Baillie, who handles the day-to-day running of the school. Students follow a rigorous program in the “humanities, mathematics and sciences, and the arts”⁴ as well as “moral and character formation,” rounded out by a “thought-provoking and comprehensive study of Christian Theology.”⁵ Particularly important is the school’s mission to carry out the renewal of the sacred liturgy according to the desires of the bishops at the Second Vatican Council,

¹ As the Choir School Association states on its website “A remarkable number of choristers win valuable academic or music awards to top secondary schools.” Accessed December 14, 2013, (www.choirschools.org.uk/faq/what-happens-after-choir-school-at-13/).

² Perhaps chorister education has not changed as much as one would think in 1500 years. Christopher Page surmises about the education of the choristers in the Roman *Schola Cantorum* when he writes, “The syllabus in the Roman *schola cantorum* of the eighth century can perhaps be glimpsed in the biography of another Gregory, sometime bishop of Girgenti in Sicily. Gregory died in 638, but his biographer was a Roman priest named Leontius who was active (and writing in Greek) in the decades around 800. Leontius relates that Gregory was placed in the charge of Girgenti’s bishop, who then supervised the boy’s education at the request of his parents. At the age of 8, he joined a school (*didaskaleion*) within the city where he learned his letters, basic arithmetic (probably for the computation of Easter), the rudiments of astronomy, and the cycle of liturgical days and feasts.” Quoted in Christopher Page, 259.

³ The Madeleine Choir School is accredited by the Western Catholic Educational Association (WCEA).

⁴ Students also study Spanish and Latin.

⁵ “Home,” *The Madeleine Choir School*, accessed June 15, 2013, <http://utmcs.org>.

preserving and fostering the choral tradition in service to the liturgical life of the Madeleine Cathedral. Each student is guided by “Student Learning Expectations” to be

Responsible World Citizens

- Are respectful, responsible, and hospitable to others
- Provide service and support to the local and global communities in need
- Apply Catholic social teaching to current issues in civic and international affairs
- Develop a sound sense of stewardship for the earth’s resources and one’s personal gifts and abilities

Engaged Scholars

- Demonstrate mastery of rigorous academic curriculum
- Utilize a variety of resources to effectively comprehend curriculum
- Develop critical thinking skills to solve problems
- Appropriate and engage the Catholic intellectual, artistic, and moral tradition

Effective Communicators

- Articulate and defend well-supported arguments
- Use different written genres and technological innovations to communicate ideas in multiple academic fields
- Explore and critically evaluate diverse viewpoints
- Advance Gospel values when considering issues in the public forum

Dedicated Liturgical Musicians

- Preserve and further the choral tradition of the Roman Catholic Church
- Strengthen full, conscious and active participation in the Liturgy
- Enhance the Cathedral’s public worship life through regular musical service
- Offer the larger community inspiring music through the annual concert series, performance tours and collaboration with other artistic institutions⁶

⁶ “Academic Curriculum by Grade,” accessed June 15, 2013, <http://utmcs.org/curriculum/academic-curriculum-by-grade>. Specific curricula for each grade level, as well as class schedules, can be found in Appendix Two.

The General Music Curriculum

In the years following its founding, the Madeleine Choir School utilized various methods, or programs, to teach music to students, such as that of the ABSRM,⁷ but none of these programs were entirely successful.⁸ As a result, the school's Director of Music, Melanie Malinka, worked to create a program to suit the special needs of the school. The first step was to identify the musical concepts and skills deemed necessary for students to possess in order to take up their positions in the cathedral choir as efficiently as possible, as well as those concepts and skills necessary for a well rounded musical education. Afterward, a program of study was created based upon those needs. The current music curriculum, a fruit of that work, follows.

⁷ The Associated Board of the Royal Schools of Music

⁸ These various programs for teaching music were unsuccessful at the Madeleine Choir School not because they were inherently flawed, but because the concepts and skills contained therein, and the time frame in which the various programs taught them, did not match the very specific needs of the cathedral choristers.

The Madeleine Choir School
Music Pre-K-8
Curriculum Standards⁹

At the Madeleine Choir School we strive to provide a structured music education program that provides students with a foundation in music theory, music history and musicianship. We provide a meaningful performance experience through singing sacred choral music in a liturgical context. We offer an instrumental program supporting the formation of a well-rounded musician. Moreover, we strive to develop in every student a liking for listening to music, an interest in studying music history and music theory, and a joy for making music.

Pre-Kindergarten and Kindergarten

Music Theory	Write and recognize by sight and ear half-, quarter-, and eighth note Echo simple melody patterns using solfege syllables and hand signs
Music History	Study composers and their compositions Learn about individual instruments in the orchestra
Musicianship	Sing unaccompanied, accompanied and unison songs (focus on folksong and traditional children songs) Play rhythm instruments responsibly Move responsibly to music

Grade 1

Music Theory	Write and recognize by sight and ear whole, half-, quarter-, and eighth note Know that music is written on five lines and that notes tell pitch and rhythm Echo and sight-sing simple melody patterns using solfege syllables and hand signs
Music History	Study composers and their compositions (e.g. Saint-Saëns' <i>Carnival of the Animals</i>) Learn about individual instrument families in the orchestra
Musicianship	Sing unaccompanied, accompanied and unison songs (focus on one-part and rounds) Play rhythm instruments at a steady beat (solo and accompanying) Move responsibly to music

⁹ "Music Curriculum," *The Madeleine Choir School*, utmcs.org, accessed June 15, 2013, <http://utmcs.org/curriculum/music-curriculum>.

Grade 2

Music Theory	Write and recognize by sight and ear all note values and rests Write and recognize notes in treble clef Echo and sight-sing melody patterns using solfege syllables and hand signs
Music History	Study composers and their compositions (e.g. <i>Young Person's Guide to the Orchestra</i> ; <i>The Nutcracker</i> ; <i>Hansel and Gretel</i>) Learn about each individual instrument and its respective family Recognize instrument families by ear
Musicianship	Sing unaccompanied, accompanied, unison and simple two-part songs (focus on folksongs, hymns and spirituals) Develop a healthy vocal technique Play violin responsibly (group violin class) Move responsibly to music

Grade 3

Music Theory	Write and recognize by sight and ear all note values and rests Write and recognize notes in treble clef and bass clef Understand the use of time signatures Echo and sight-sing complex melody patterns using solfege syllables and hand signs
Music History	Study composers and their compositions (e.g. <i>Peter and the Wolf</i>) Introduction to time periods of classical music Study roots of American Music (spirituals, Native American, Jazz) Learn about each individual instrument and its respective family Recognize families and individual instruments by ear
Musicianship	Sing unaccompanied, accompanied, unison and simple two-part songs Sing as a leader and soloist Develop a healthy vocal technique Play violin responsibly (group violin class) Move responsibly to music

Grade 4

Music Theory	Write and recognize by sight and ear all note values and rests Write and recognize notes in treble clef and bass clef Understand the use of time signature Recognize intervals by sight and ear Understand the use of accidentals Recognize and use major keys (C, G, D, F) Complete melodic-, rhythmic-, intervallic dictation Read and write in Gregorian chant notation Echo and sight-sing complex melody patterns using solfege syllables and hand signs
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Music History	<p>Study composers and their compositions</p> <p>Study time periods of classical music</p> <p>Listen to compositions and place music into appropriate time period</p> <p>Study opera</p> <p>Review instrument families and individual instruments</p>
Musicianship	<p>Sing unaccompanied, accompanied, unison and simple two-part songs</p> <p>Sing as a leader and soloist</p> <p>Develop a healthy vocal technique</p> <p>Introduction to vocal anatomy</p> <p>Introduction to conducting</p> <p>Understand and demonstrate outstanding rehearsal and performance behavior</p>
Grade 5	
Music Theory	<p>Write and recognize by sight and ear all note values and rests, including 32nd notes</p> <p>Understand the use of simple and compound time signature</p> <p>Transpose by octave (clef transfer)</p> <p>Recognize intervals by sight and ear, including augmented and diminished intervals</p> <p>Understand the Circle of Fifths (up to 3 sharps and 3 flats)</p> <p>Recognize and use minor keys (a, e, d – natural, harmonic, melodic)</p> <p>Complete melodic-, rhythmic-, intervallic dictation</p> <p>Understand the use of triplets</p> <p>Understand the use of double-sharps and double-flats</p> <p>Introduction to Music Analysis</p>
Music History	<p>Listen to compositions and place music into appropriate time period</p> <p>Introduction to Chamber music and Program music</p> <p>Music and National identity</p>
Musicianship	<p>Participation in the choir program on various levels of ability</p> <p>Sing as a committed chorister—show leadership</p> <p>Focus on sight-singing</p> <p>Develop a healthy vocal technique</p> <p>Understand vocal anatomy</p> <p>Understand conducting gestures</p> <p>Understand and demonstrate outstanding rehearsal and performance behavior</p> <p>Sing and study repertoire unique to the choral tradition of the Roman Catholic Church</p> <p>Participate in national and international performance tours to musical centers of historical importance</p>

Grade 6

Music Theory

Review the use of simple and compound time signature
Transpose by octave (clef transfer)
Review of major, minor, augmented and diminished intervals
Understand the Circle of Fifths (up to 5 flats and 5 sharps)
Review all minor keys
Understand the chromatic scale
Introduction to Alto Clef
Complete melodic-, rhythmic-, intervallic dictation
Introduction to the technical names of scale degrees
Recognize and write triads on I, IV, V (major and minor)
Recognize phrase structure by sight and ear (e.g. ABA forms)
Complete simple harmonic analysis

Music History

Participation in the choir program on various levels of ability
Sing as a committed chorister—show leadership
Focus on sight-singing
Develop a healthy vocal technique
Understand vocal anatomy
Understand conducting gestures
Understand and demonstrate outstanding rehearsal and performance behavior
Sing and study repertoire unique to the choral tradition of the Roman Catholic Church
Participate in national and international performance tours to musical centers of historic importance

Grade 7 and Grade 8

Music History and Theory (taught on a four-semester rotation)

Ancient, Medieval and Renaissance Music

Introduction to the Medieval Period: Music, Art, Architecture
Plainsong: Neumes, Modes, Ordinary/Proper/Hours
The Gothic: The School of Notre Dame and the beginnings of polyphony
Intro to the Renaissance: Music, Art Architecture
Forms in the Renaissance Period: Motet, Madrigal and Masses
Lassus and Palestrina

Music of the Baroque Era

Introduction to the Baroque: Music, Art, Architecture; transition from the Renaissance
Monteverdi and the birth of Opera; Vivaldi and the Concerto
J. S. Bach I: Counterpoint, the Doctrine of Affections
Handel: the Suites and the Oratorio

The Classical Period of Music

Introduction to the Classical Period; Transition from the Baroque;

Parallels in Art and Architecture

Mozart; Haydn

Opera in the Classical Period; Gluck, Mozart

Forms in the Classical Period: The Symphony, Sonata, Concerto, Serenade

Music and Romanticism

Romanticism Revisited: Literature, Art and Music

Program versus Absolute Music

Schubert and Schumann; Beethoven; Mendelssohn

Opera in the Romantic Period; Verdi and Wagner

Chamber Music, Song and Piano Sonata

Forms in the Romantic Period: The Symphony, Concert Overture and Concerto,

Brahms and Mahler

Twentieth Century Music

The Twentieth Century: Music, Art, Architecture; New Elements of Style

Intro to Impressionism

Debussy and Ravel

Stravinsky and Bartok

Twentieth Century Composition

Poulenc and Britten

Musicianship

Participation in the choir program on various levels of ability

Sing as a committed chorister—show leadership

Focus on sight-singing

Develop a healthy vocal technique

Understand vocal anatomy

Understand conducting gestures

Understand and demonstrate outstanding rehearsal and performance behavior

Sing and study repertoire unique to the choral tradition of the Roman Catholic Church

Participate in national and international performance tours to musical centers of historic importance

Music and the Audition Process

Each prospective student participates in a group audition (much like a *Kindermusik* class) before being admitted to the choir school. Such a group setting helps to alleviate understandable nervousness in the child. Malinka explains to parents that her role in auditioning their sons and daughters is not to find the next child diva, but to ascertain a child's musical potential, and determine whether or not his or her voice is damaged in any way. During the class, amongst other exercises, children clap and sing back rhythms and melodies in groups and by themselves, giving Malinka the opportunity to observe each child. If a child struggles with certain concepts (which is often the case), Malinka watches for the child's ability to learn from her guidance.

It also happens that older children enter the choir school, but they are usually placed in the training choir (and often remain there) because their skills in music theory and sight-singing are behind those of the cathedral choristers. However, those with the necessary skills would be (and have been) admitted as choristers.

Music in Pre-Kindergarten through Third Grade

Madeleine Choir School students in pre-kindergarten, kindergarten, first, second and third grade, like many other children in schools across the nation, attend music instruction twice every week in 40-45 minute sessions. Beginning in the fourth grade, students attend almost daily. Music classes are held in a large room dedicated solely to that purpose. One end of the music classroom contains a piano as well as a large space where students can sit, stand, move about, or work on the floor. At the other end of the room are tables where students can do written work.

Julie Maughan, the primary level music educator, works with students in pre-kindergarten through second grade, while Melanie Malinka teaches third and fourth grade

children. Following the fourth grade, music instruction takes place within the various school choirs (applied music), or during weekly classes in music theory and music history, taught by Gregory Glenn, Malinka and Jason McAdams. Regarding her work with the primary grade levels, Julie Maughan mentioned that she relied on a combination of methods and personal experience for teaching music. Nevertheless, I noticed that she employed many important aspects of Zoltán Kodály's methods for music instruction, such as the use of solfege and rhythm syllables.

One of Maughan's most important goals is to give children an enjoyable musical experience while imparting a solid music foundation by teaching students how to use their voices well and how to express themselves musically. First, it is necessary for students to experience their singing voices and to use them in a healthy way, without tension or bad vocal habits; of primary importance is breathing properly and singing in the head voice. It is also important for students to learn to sing independently of each other, which Maughan teaches through vocal and rhythmic rounds.

Students learn to sing the pitches of the major and minor scales using solfege, accompanied by the Curwen hand-signs. The solfege syllables are presented one at a time to students, after which they are reinforced through songs and games. Students learn rhythm using Kodály-like rhythm syllables, as well as the traditional method of counting according to the number of beats in a measure. Children at this stage sing simple folk songs accompanied by games and movements, or even rhythm ostinatos, clapped or patted on various body parts.

Below are the outlines of two primary¹⁰ level music classes.

¹⁰ The present descriptions and any following class descriptions in the present chapter were recorded during my visit to the Madeleine Choir School, September 5, through October 14, 2012.

First Grade: Julie Maughan, teacher (partial class description); September 11, 2012

2:21 p.m.: The students immediately and quietly went to their places and stood in a semi-circle around the piano and sang “A Space Ship Landed in My Backyard,” using arm movements and clapping. They had not sung this song since the previous school year, so Maughan went through the first verse line by line and asked the students to repeat after her, after which they sang the entire song together. Maughan kept the pitch high and students naturally used their head voices. There were a few students who struggled with matching pitch all the time. Throughout the song, she called out simple dynamics for the children to follow. She also worked with the children to open their mouths properly, and later incorporated buzzing into the singing in an effort to build resonance.

2:30 p.m.: Maughan took out a set of red cards with simple rhythms written on them. The students spoke the rhythms on each card using rhythms syllables—*ta* for a quarter note and *two-oo* for a half note. Then she turned most of the cards upside down and asked the children to speak the rhythms again to reinforce that it did not matter which way the stems pointed—a quarter note still received one beat, likewise with any other note. When she turned the cards upside down, the rhythm of the card with four quarter notes remained the same, whereas the other cards, such as the one with two quarter notes followed by a half note, formed different rhythms. However, while the rhythms might have changed, each type of note still received the same amount of beats.

2:36 p.m.: Maughan played some music on the piano and the children had to crouch down when the sounds were low, stand when they were at a medium level and raise their arms in the air when the sounds were high, reinforcing the concepts of low, medium and high pitch.

2:39 p.m.: Maughan introduced a new game called “Poison.” She placed four of the previously mentioned red rhythm cards on the board. She pointed to one of the rhythms and told the students that it was “poisonous.” She explained that she would randomly choose a card and speak the rhythm on it, after which the class was to repeat it back to her unless she had spoken the “poisonous” rhythm. If she spoke the “poisonous” rhythm, the children were to remain quiet and not repeat it. If they remained quiet after she spoke the “poisonous” rhythm, they received one point, but if they repeated the rhythm after her, she received a point (somewhat like Simon Says).

Second Grade: Julie Maughan, teacher; September 11, 2012

10:20 a.m.: Students entered the classroom and went to pre-assigned seats. The children wanted to sing “Old Joe Clark,” which Maughan incorporated into the warm-up, along with clapped rhythm ostinatos. The children sang well, but a few became overly excited by clapping, so she quickly and quietly settled them down. Then she gave one group of students a melodic ostinato on *doo* to sing while the other group sang “Old Joe Clark,” both cappella (reinforcing good listening skills and independent singing). The children did fairly well. Afterward, she asked the children if they recognized any parts of the song and the melodic ostinato that sounded the same (reinforcing listening), and then she asked them in general terms about the song’s form.

10:29 a.m.: The students stood and sang “Ah, Poor Bird.” Maughan asked them to show good posture, and then reinforced it (without being technical) by asking various questions such as “what do you do with your hands?” During the first time through the song, the children’s vowels were not very good on the high notes, so she corrected them. The song was in the minor mode, so she asked them about the feeling of the song.

Sometimes during the class, as the children got excited about something, they began to lose focus, at which point she clapped a rhythm and they clapped it back, bringing their attention back to her. She also kept three cards with quarter notes drawn on them affixed to the board. If the student behavior was not very good, she removed one of the quarter notes. She wanted them always to have “3 Quarter Note Days,” but this day she removed one quarter note. After this, the students sang “Ah, Poor Bird” as a round in three parts. The second time through, each group held its note until the last group joined them, and they watched the teacher for the cut off. A few students began singing in the chest voice, but she quietly motioned them back into their head voices.

10:37 a.m.: Maughan snapped and clapped different rhythms on her fingers and legs and arms and the students repeated them back. She spoke rhythm syllables while she snapped and clapped the rhythms. The first set of rhythms (four phrases of four measures) was in 4/4, while the second set was in 3/4. She asked a student to come to the board and write out the rhythm he had just heard (beginning rhythmic dictation).

10:47 a.m.: The teacher gave each child an “Alpha Four Rhythms” sheet by Jim Solomon, which taught rhythm and form. The sheet contained a set of rhythms the students had previously learned by rote. The children clapped through the rhythms, but a few struggled, even though the rhythms were familiar. She reminded the boys and girls that they had to keep their eyes on the music.

10:51 a.m.: The students were losing focus with the rhythm sheet, so she collected them and asked the children to move to the piano, where they began to sing different songs (she continued to correct a few vowel sounds). After the students finished singing “The Ghost of John,” she pointed out how she heard some students performing a decrescendo at an appropriate place without being asked. She took this opportunity to talk about

singing the music according to the text and the meaning it conveys, prepping a skill they will use later in the cathedral choir.

During grades two and three, students take group violin lessons twice weekly in addition to their usual music classes. The violin aids in this training of the ear because ultimately the student is forced to place his finger on the string where his ear tells him the proper pitch is produced. Little by little, the child's ear develops the ability to distinguish smaller differences in pitch and is able to tune each note he plays to the previous note as well as to the note that follows. Eventually, his awareness develops to the point that he can tune his note to those of the students around him; in the long run, the child learns to listen to each note he sings and place it in the context of the previous note sung, the next note he will sing, and the pitches of those around him. The lyrical quality of the violin (at least when it is well played) and its ability to perform *messa di voce*, and the ease with which the musician is able to phrase music, make the instrument an appropriate model for singing and teaching children to communicate through music, as opposed to singing random notes. While these concepts are not specifically referenced in this class, they are modeled by its excellent teacher. Lynn Rilling, a former member of the Utah Symphony Orchestra, takes students in groups of twelve and teaches them violin according to the Suzuki Method. If a student wishes, he or she may take violin lessons privately outside of school hours. Sometimes parents attend these lessons alongside their children in order to learn enough to help their children at home as they practice.

Most students cease violin instruction following the third grade. However, some continue lessons and become quite proficient. These children usually play in the school orchestra, which rehearses once a week before school.

3rd Grade Music Class

In the third grade, students continue attending formal music class twice a week (along with two group violin lessons and one sing-a-long with the fourth grade), but now the first class of the week is dedicated to sight-singing, ear-training and theory, while the second music class is designated as a singing day. Specifics of the curriculum¹¹ are as follows:

Concepts (these might be spread over the course of several weeks):

Patriotic Music: Students learn about John Philip Sousa and his “Stars and Stripes Forever” as well as Charles Ives and his “Variations on America,” focusing on the concepts of theme and variations and national music. The culmination of this period of study is learning the national anthem in a polished manner. Students sing the national anthem for the entire school at morning assembly during a short play they present about Francis Scott Key.

Solfege and Note Values: Students have already learned about solfege and note values, but now these concepts are studied in a formal manner. Children review the solfege syllables and take melodic dictation. They begin to study music notation in depth (especially the fact that every note tells a specific rhythm and pitch), which is reinforced through games, projects and worksheets.¹²

Ostinatos (rhythmic and melodic) and Canons: Students learn rhythm ostinatos to known songs and study Pachelbel’s *Canon in D*. Students learn and sing a number of well-known canons, such as the *Tallis Canon* and *The Orchestra (Das Orchester)*.

Learning about the Orchestra: Students learn about the instrument families as well as the individual instruments of the orchestra, specifically through the study of Prokofiev’s *Peter and the Wolf*.

Music Notation and the Staff (applying solfege to the staff): Students now study note names as well as the parts of the staff (both treble and bass) and their proper terminology.

Below is an excerpt of a description of a typical 3rd grade music class.

¹¹ The present curriculum details and any following curriculum or choir related materials not otherwise cited were given to me during my visit to the Madeleine Choir School, September 5, through October 14, 2012.

¹² At this point, pitch is studied primarily in terms of solfege.

Third Grade: Melanie Malinka, teacher; September 11, 2012 (Sight-singing, Ear-training and Theory Day)

1:27 p.m.: Class began with a melodic dictation quiz. Malinka sang a short melody on a neutral syllable six different times, with quiet time in between each repetition. She informed the students that the melody would begin and end on *do*, and that there would be no skips in the melody, only steps. Each student had a worksheet with a line of empty boxes drawn on it, corresponding to the number of notes in the melody for dictation. In each box they were to write the corresponding solfege syllable for each note the teacher sang.

One student was unsure about a part of the melodic example, but Malinka asked her to do her best so that she (the teacher) would have a true indicator of the student's ability. After singing the melody three times, Malinka asked them to begin comparing what they had written to what she was singing during the fourth repetition. She pointed out to the class that one student had drawn an up or a down arrow above every note so that she could check if her solfege syllables went up or down according to the melody.

1:37 p.m.: The students passed in their papers and the teacher asked one student to sing the melody using the proper solfege syllables and she did it correctly the first time. Malinka asked them if the quiz was difficult and the class answered with a resounding "NOOOOO!"

4th Grade Music Class

Beginning in the fourth grade, students attend a 45 minute music theory class four times a week, and also join the third grade students once a week on Wednesdays for a forty minute sing-a-long in order to introduce them to entry level choral repertoire and the formal choir rehearsal setting.

Throughout the year, these students focus intensely on developing their sight-singing skills and other aspects of musicianship. The primary areas of study in the fourth grade are listed and described in order below.

Concepts

American National Music:

- *Fanfare for the Common Man*
- *America the Beautiful*
- The National Anthem (the students eventually sing this during a presentation on the United States)

Note Values:

- Whole note, half note, quarter note, eighth note, sixteenth note (and their corresponding rests)
- Time signatures
- Bar/measure, bar line, double bar line
- Ties and slurs
- Tested both written and aurally

Treble clef and bass clef:

- Reading music in treble clef and bass clef
- Repeat signs: taking the first and second endings
- More work on ties and slurs
- Grand staff and ledger lines
- Relating the notes on the staff to those on the keyboard
- Melodic dictation

Accidentals:

- Sharps, flats and natural signs
- Enharmonics
- Performance directions—Italian words

Intervals:

- Whole and half steps
- Unison through octave (number of half steps in each)
- Major, minor or perfect quality
- Relating intervals to specific songs

Review of all that has been learned so far:**Gregorian Chant:**

- History of chant
- Neumes and their names
- Singing chants from the *Kyrie*

Scales and Keys:

- Half-steps and whole steps in the scale
- C, G, D, F and Bb Major
- Key signatures and scale degrees
- Order of sharps and flats in the key signatures
- Sight-singing exercises

Mozart and the Opera:

- The Classical Period
- Mozart and his operas
- Vocal ranges and character types
- Opera terminology
- *The Magic Flute*

Throughout the year, Malinka continually reinforces good singing habits¹³, but this is especially true during the sing-a-long, when students begin to learn about the vocal apparatus and its workings in a more scientific manner, and how to apply this knowledge to the music they sing. Visual aids are extremely helpful in this regard.

Such learning begins with posture itself. Singers are given visual examples of three different types of posture: that of the soldier, the slouch and the athlete, each with a vertical line drawn from the top to the bottom of the figure to show the body alignment proper for each. The

¹³ See Appendix One to view the notes from a talk Malinka gave to the Church Music Association of America in June, 2012, entitled “Healthy Vocal Habits for Young Singers,” which gives a succinct overview of her teaching methods and philosophy.

athlete stands with body alignment proper for singing, and Malinka asks the singers to see themselves as vocal athletes and to learn to recognize by feel how they should align their bodies.

After learning about proper posture, students study the specific parts of the vocal mechanism and their names. Students review the proper way to inhale and exhale efficiently and what the body specifically does during each act, including what happens in the vocal folds when one uses the head voice as opposed to the chest voice.¹⁴ The goal is for each singer to feel what is going on in his or her body, so that proper breathing—a foundation for healthy and beautiful singing—becomes second nature. Students specifically learn:

Inspiration:

1. Air enters through the mouth and/or nose into the pharynx
2. Air moves downward through the larynx into the trachea, bronchi, and lungs; the diaphragm's downward movement expands the rib cage and the abdominal wall.
3. The abdominal organs and the lower abdomen move out of the way and the lungs expand within the rib cage.

Expiration:

1. The lungs recoil (opposite of expand), drawing the rib cage with them; the abdominal muscles and organs return to their resting state (they move in and up).
2. The diaphragm recoils upward, reducing the volume of the rib cage. This increases the pressure and forces the air out.
3. Air is expelled from the lungs, first through the trachea and then through the larynx, either silently or with sung tone.

Students continue to develop the following within the context of the choir:

- Posture
- Vocal production
- Diction
- Intonation
- Musical Accuracy
- Participation
- Behavior

¹⁴ In the primary grades, students sing only in their head voices. Later on, they employ the chest voice as well, but not until they are proficient in the use of the head voice.

Malinka keeps a written record of each student's progress, called the Vocal Report Card.¹⁵ Every child eventually receives a copy of this report, which contains an evaluation of his or her effort and progress.

Some of the works the students might sing during the 4th grade year include "America the Beautiful;" "Still, Still, Still" (a traditional German folksong); "Silent Night;" "O Come, O Come, Emmanuel" (traditional chant); "Ave Maria" (Simon Lindley); "We Gather Together;" "Bless, O Lord, Us Thy Servants" (Martin How); "Ave Verum Corpus" (Mozart, arranged for unison or 2 voices); "A Prayer of St. Richard of Chichester" (L. J. White) and Mass XVIII from the *Kyriale*, as well as various rounds.

Students are also required to keep a "Voice Journal," which Malinka uses to help determine the maturity, ability and desire of each singer. It is helpful to reproduce the requirements, aims and goals of that journal here, namely

- To "write three paragraphs about your and the class's progress in singing"
- To "talk about your strengths and weaknesses"
- To "write about what everybody together is vocally working on"
- To be "open and honest...about your experience in choir."

At the beginning of March, the schedule changes slightly and all 4th grade students commence rehearsals with the cathedral chorister four days a week, in addition to their regularly scheduled music theory classes. These students are placed into one of three choirs according to their ability and gender. The two primary choral groups are the St. Gregory Choir and the St. Cecilia choir, for 5th through 8th grade boys and girls, respectively, who perform the treble and alto lines of the cathedral choir. These two choral units rotate musical duties in the cathedral each Sunday and throughout the week. The third choir is the St. Nicholas Choir, provided for those who love to sing but who would benefit from added instruction during rehearsals. The St.

¹⁵ See Appendix Two for a copy of the Vocal Report Card.

Nicholas Choir sings once a week at daily Mass and during some concerts. Malinka bases her decision to place a child in a particular choir on the “child’s current singing ability and emotional maturity as well as his/her level of interest and skill.”¹⁶ It should be noted that even though children in the fourth grade attend rehearsals with the cathedral choristers during this time, they do not yet sing for any sacred liturgies or concerts.

In the beginning of June, after the school and cathedral music staff have evaluated each student, a letter is sent to the parents of each child describing the process of evaluating their child for a certain choir as well as the results of that evaluation. At the bottom of the letter is a box where a short vocal and musical evaluation of the student is given, including both strengths and weaknesses. For those who are invited to take a place in either the St. Gregory or St. Cecilia Choirs, an additional list of duties is provided in order to insure that parents realize the incredible time commitment required on the part of a cathedral chorister and his or her family. Finally, after half a decade of training, these children are ready to take their places in the cathedral choir.

The Choir Investiture Ceremony

The cathedral choristers and cathedral altar servers (non-choir students who wish to serve) are formally invested¹⁷ in their specific ministries during Holy Mass (ferial) in late September. During the 2012-2013 school year, the investiture ceremony took place on the Feast of St. Vincent de Paul, September 27. The St. Cecilia and St. Gregory Choristers are vested in black cassocks and white surplices, while the St. Nicholas Choristers are vested in blue cassocks and white surplices. The ceremony calls to mind the seriousness of the chorister’s commitment to Christ and to the ministry of singing in the cathedral.

¹⁶ Taken from a letter sent to parents regarding the placement of their children in choir rehearsals for one of the three ensembles during the final quarter of the student’s 4th grade year.

¹⁷ The Choir Investiture Ceremony is given in full in Appendix Four.

Chapter Six

The Weekly Choir Schedule and Daily Rehearsals

The Choir of the Cathedral of the Madeleine sings for a number of choral services each week. Beginning the first Sunday after Labor Day and continuing through the Solemnity of Corpus Christi (usually mid-June), the *Opus Dei* of any given week begins Sunday morning with a pre-Mass rehearsal at 9:30 a.m. in the practice room, after which the choristers enter the cathedral at 11:00 a.m. to intone the *Introit* for Holy Mass. The boys (St. Gregory Choir) and girls (St. Cecilia Choir) rotate choral duties each Sunday, and when the students are on break from school, the Men of the Choir sing alone. In addition to Holy Mass, the choir sings Vespers each Sunday during Advent, Christmas, Lent and Easter. During the week, St. Gregory choristers sing for the celebration of Mass on Mondays and Wednesdays (they are joined by the changed voices on this day), and St. Cecilia choristers sing on Tuesdays and Thursdays. After the regular school day ends, choristers are provided with a snack or light meal by different groups of parents, and then have time to play or finish homework. At 4:25 p.m. they process to the cathedral for rehearsal and sing for Mass at 5:15 p.m. Parents pick up their children around 6:00 p.m.

Choristers attend rehearsals Monday through Friday from 11:11 a.m. to 11:56 a.m. Gregory Glenn, Melanie Malinka and Douglas O'Neill work with the St. Gregory/St. Cecilia choristers and Julie Maughan works with the St. Nicholas choristers. Those students who are not

in choir go to Collegium Humanitatis¹ for further studies in other areas of the fine arts. Finally, the Cathedral Cantor and music instructor Jason McAdams works with the changed voices.²

St. Gregory and St. Cecilia choristers rehearse in the Song School, a very large and spacious room with large windows, high ceilings, wooden floors and a Steinway grand piano, around which are arranged chairs in several rows. One of the instructors leads the children through a number of exercises designed to warm-up the voice and create a cohesive choral sound. Depending on which instructor leads the choral warm-up, it might be longer or shorter, but regardless, the objective remains the same. Below is sample of core vocal warm-ups.



Figure 9.1

¹ The Collegium Humanitatis is a program of further enrichment studies in the areas of fine arts, language arts, math, science and the performing arts for students who do not take part in one of the three choirs. This program is held during the daily choir rehearsal.

² On Wednesday evenings, the changed voices, choral scholars (auditioned high school students) and the men of the choir rehearse from 7:00 to 9:00 p.m., when the grade school and high school singers go home. The men of the choir continue until 9:30 p.m.

Following the warm-up, the choirs (boys and girls) sometimes remain together and rehearse music that both groups will sing. An example of such a piece of music would be the *Introit* for any given Sunday, which is often listed in the *Graduale* as the *Introit* for an entire week of the liturgical calendar. There are also certain pieces of music that the St. Gregory and St. Cecilia choristers will sing together in concert, such as music for the annual Requiem Mass on the Feast of All Souls or Benjamin Britten's *A Ceremony of Carols*, which the choristers sing every December. At other times, the boys and girls separate after the warm-up and rehearse music specific to the liturgies that each choir sings individually. Items might include Mass Ordinaries for use on certain Sundays or weekdays. There is a second rehearsal room with a small spinet piano and choir desks to accommodate these split rehearsals. The decision to divide the rehearsal is not based on a pre-set schedule, but rather, on the demands of the music on any given day. Three typical rehearsals, each led by a different instructor, are outlined below.

St. Cecilia/St. Gregory Choristers: Gregory Glenn, instructor; October 2, 2012

11:17 a.m.: Glenn began the choral warm-up.

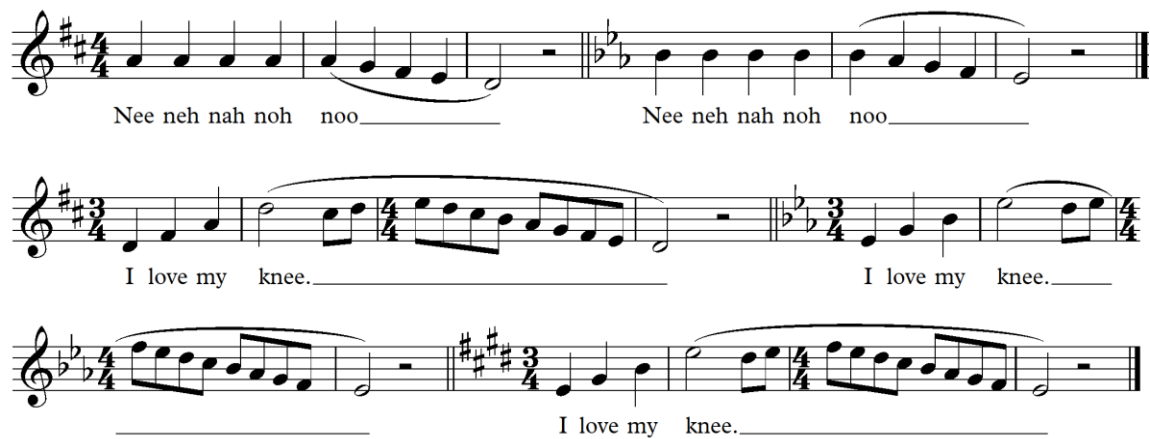


Figure 9.2

At the end of the warm-up, Glenn corrected the students' posture and asked for "race horse posture," namely being ready to get out of the gate, as opposed to "dead lettuce posture."

At this particular rehearsal, the choristers were preparing for an all school Mass the following day to be celebrated for a deceased choir school donor, whose family would be in attendance, which necessitated the St. Gregory and St. Cecilia choristers rehearse together. Glenn spoke to the students about the donor and asked them to offer their prayers to God on behalf of her soul. He also explained that the Mass celebrated would be the Votive Mass of Mary, Cause of Our Joy, and that the music would reflect these liturgical texts.

11:26 a.m.: "Agathista Hymn"

The Agathista Hymn is a plainchant honoring our Lady, and contains several difficult intervals and phrases. Glenn worked with the choristers first on phrasing, asking them questions about the neumes they were singing, specifically the *porectus*, in an effort to get them to sing each neume as a musical whole instead of individual notes. A number of students continued to make the same mistakes each time the chant was rehearsed, and Glenn reminded them that in order to sight-read well, one simply must read ahead in the music. He challenged them to fight the urge to go on "autopilot," and become thinking musicians.

11:42 a.m.: *Panis Angelicus* (Franck)

The choristers rehearsed a three part treble arrangement of this well-known work. The entire choir sang the solo (unison) in the first half, and then broke into harmony in the second half, while an eighth grade girl continued the solo. Glenn worked with the choristers to properly prepare themselves to sing the high notes, making sure the soft palate was lifted and that each student had the feel of a smile on the inside of his or her mouth.

11:50 a.m.: *Pie Jesu* (Fauré)

Glenn asked the seventh and eighth grade students to sing this piece while the fifth grade students followed along in their scores. The students sang it very well, after which Glenn spent a short time working with them to increase their use of *mesa di voce*.

11:54 a.m.: “The Seven Joys of Mary” (Proulx)

This is a very simple piece that Richard Proulx composed for the choristers of the Madeleine Choir School during his time as composer in residence. The choristers sang through it very well, with a bright and energetic tone.

St. Gregory/St. Cecilia Choristers: Melanie Malinka, instructor, September 18, 2012

11:13 a.m.: Malinka began the choral warm-up.



Figure 9.10

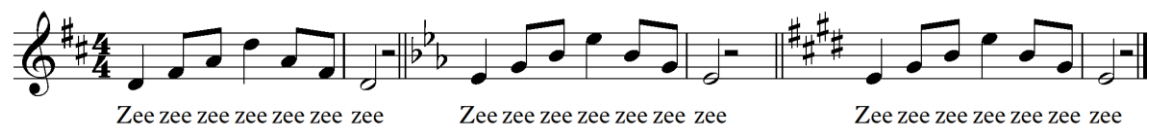


Figure 9.11

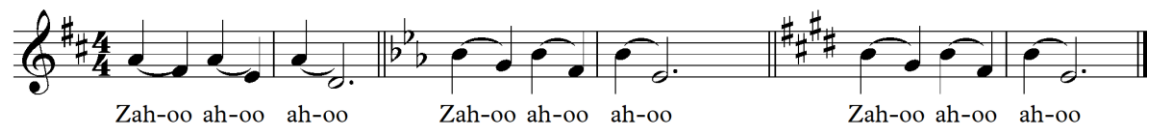


Figure 9.12

During the warm-up, Malinka reminded the choristers to keep an open space in their mouths while singing higher notes, and to be attentive to their vowel sounds, keeping them pure and unified.

11:19 a.m.: “O How Amiable” (Ralph Vaughan Williams)

The choristers struggled rhythmically their first time through the work, especially singing the St. Anne chorale melody where Vaughan Williams altered the traditional rhythm. Malinka asked them to write in the proper beats above the long notes, but after singing through the piece again on a neutral syllable, counting issues remained. Then, she had them speak the text rhythmically.

It took a couple of tries before the altos were able sing their part well, but Malinka would not play it for them on the piano—they had to figure out the music logically on their own. Finally, the choristers sang the text and ended on a decent note.

11:31 a.m.: *Os justi* (Bruckner)

Douglas O'Neill took the St. Cecilia choristers to another practice room to rehearse other music, while Melinka began working with the St. Gregory choristers on Bruckner's *Os justi*. The first time reading through was fair, but she asked one of the altos how much effort he thought he was putting into his work and he responded only eighty percent. She replied that it was not enough, she needed "one hundred percent." The second time singing through the piece the older boys provided much more leadership to the younger boys and the piece was much improved. She congratulated them on having done a much better job and on their improved sight-singing. There were still a few rough spots in the performance, so she worked first with the sopranos, using the time to teach and ask a number of questions related to music, helping the boys to connect their theoretical knowledge to the music on the page. She commended one boy on his mouth position, but admonished a few others, asking them to create resonant spaces in their mouths, because singing a note "should never sound like you are shoving a knife into a pumpkin."

She then began working with the altos, who were only giving "sixty percent," which she corrected immediately. Some were having difficulty finding their pitches from one phrase to another, so she asked them to sing the first phrase through and then stop on and hold the first note of the new phrase. Then she worked briefly with two sopranos, one of whom struggled to find the high C, and another who had trouble finding his second soprano note. She reminded them, "What is the rule when you can't find a note? Stop, listen and then sing." Finally, she returned to the altos. It should be noted that while Malinka worked with different groups, the other children sat quietly or reviewed their music.

11:54 a.m.: *Tantum Ergo* (Widor)

Time permitted the boys to sing through this work only once.

St. Gregory/St. Cecilia Choristers: Doug O'Neill, instructor, September 20, 2012

11:11 a.m.: O'Neill began the choral warm-up.



Figure 9.13

After the first two warm-up exercises, the students had yet to focus, so O'Neill spoke to the choristers briefly about not wasting his time. He then proceeded to another warm-up that focused on listening and intonation.



Figure 9.14

He especially worked with the choristers on listening well and moving cleanly from one note to the next, without scooping.

11:17 a.m.: *Salus populi* (Introit—from the *Graduale Novum*)

O’Neill directed the choristers through the Introit for the 25th Sunday in Ordinary Time, *Salus populi*; the children sang from modern transcriptions of the Introit. This was the first rehearsal of the chant, which generally went well, although the text and rhythm were a little “muddy”—not quite as clean as they should have been. O’Neill reviewed the pronunciation of a few words, and pointed out the phrase “*in perpetuum*” at the end of the antiphon. He questioned the students, “What does it mean?” One girl answered, “for ever.” “Yes,” he replied, and pointed out the long melisma over the first syllable—a case of medieval text painting. He reiterated how the children needed to sing *in perpetuum* as a phrase, not merely as individual notes. The second time through, the children sang in a much more polished manner.

11:25 a.m.: *Super flumina Babilonis* (Palestrina)

The boys went with Glenn to another practice room while O’Neill began working with the girl choristers on one of Palestrina’s 5 part offertory motets *Super flumina Babylonis* (the girls sang cantus, alto I and alto II), the proper *Offertorio* for the 26th Sunday in Ordinary Time. The first time singing through went well. O’Neill played the cantus and altus II parts lightly on the piano, pulsing halves, dotted halves and whole notes as he played. Afterward O’Neill asked the choristers why they thought this motet sounded rather sad, prodding them with “What is going on in the text?” The students quickly provided a working translation, after which one girl responded that the Babylonians invaded the Holy Land and took the two southern tribes of Judah into captivity (she even included a date for the invasion—an interdisciplinary connection between music and theology). During the second time singing through the work, O’Neill placed the emphasis on singing phrases instead of stressing the down beats. He reminded them that there were no bar lines in this music when it was originally composed. The choristers began shaping musical phrases better than before, but there was still work to be done.

11:42 a.m.: “Best of Rooms” (Randall Thompson)

The first time singing through the work the girls sight-sang on the syllable *doo*. O’Neill then spent a short time working with them on a couple of dissonances before they sang using text. Again the emphasis was on singing the notes as a musical phrase, as opposed to dying in the middle of one.

11:48 a.m.: *Gloria* (from *Missa Ego flos campi* by Juan Gutierrez de Padilla)

This setting of the Ordinary of the Mass in 8 parts (for double choir), written in the Spanish Renaissance style for the Cathedral in Puebla, Mexico, was a favorite of both the boy and girl choristers. In the spirit of the Spanish Renaissance tradition, the organ would accompany the Mass setting the following Sunday. The students read through the first time rather well, after which O'Neill worked with the altos I and II for a short time before he finished the rehearsal.

Concerts and Tours

Aside from its usual round of practices and sacred liturgies each week, the choir also performs a number of concerts each year, including the St. Cecilia's Day Concert, Benjamin Britten's *A Ceremony of Carols* and the annual Christmas Carol Services, the Founder's Day Concert (March), the Good Friday Choral Meditation (Pergolesi's *Stabat Mater*) and the Madeleine Festival Concert each spring. In addition to concertizing at home and performing regularly with groups such as the Salt Lake Choral Artists, the Mormon Tabernacle Choir, and the Utah Symphony and Opera, not to mention radio and television broadcasts, the choir goes on tour every year or two, either nationally or internationally. Venues have included Italy (Rome—St. Peter's Basilica, Florence and Assisi), Germany (Munich and Cologne), Austria (Vienna), France (Paris—Notre Dame Cathedral) and Spain (Madrid, Granada and Seville). These tours are considered part of the child's education, and aspects of each foreign visit are incorporated into the child's lessons before, during and after each trip.

In order to prepare the large volume of music necessary for all the concerts, over and above the large amount of music learned on a daily basis for use in the cathedral, students are invited to an annual week long summer camp, which in recent years has been held at the College of Eastern Utah in Price, Utah. Intense sessions in music theory as well as sectionals and full choir rehearsals are mixed with times of recreation for choristers of all the choirs, while a similar program in the humanities is provided for students in the Collegium Humanitatis. During the

week, Malinka takes time to listen to each voice individually to assure that children are assigned vocal parts appropriate to their voices (these placements can change throughout the school year as voices change). Finally, the camp provides time outside of school where children can deepen friendships and grow in a general spirit of teamwork.³

Repertoire

It would not be an exaggeration to write that the Cathedral Choir of the Madeleine has been deeply formed and shaped by the repertoire it sings. Gregorian chant constitutes a large part of that repertoire; each year the choristers perform generous portions of the *Graduale Romanum* and *Graduale Novum* in addition to the *Kyriale*. Mass settings include everything from Josquin to Stravinsky and Langlais and orchestral Masses on larger feast days. By the time choristers graduate from the 8th grade, they have sung through many of the great works of sacred music in the Christian tradition.⁴

³ See Appendix Five for the Summer Camp schedule.

⁴ See Appendix Six for a complete list of works in the cathedral's choral library as well as the cathedral music lists for the 2012-2013 choral season.

Chapter Seven

The Madeleine Choir School: A Model for Christian Formation and Outreach

In *A Chorister's Prayer*, the young singer prays “Bless, O Lord, us Thy servants, who minister in Thy temple; grant that what we sing with our lips we may believe in our hearts; and what we believe in our hearts we may show forth in our lives; through Jesus Christ our Lord. Amen.” This prayer could be said to encapsulate the mission of the Madeleine Choir School. In his seventh and eighth grade theology class at the beginning of the school year, Gregory Glenn asked what he called “the essential question,” and all students were to keep it with them as they progressed throughout the school year, namely, “How does one choose to live?” For Glenn, theology is not merely an intellectual exercise, but a seeking after a Person, the Person of Jesus Christ. Before the Second Vatican Council, religious education in Catholic schools consisted primarily in the development of the intellect, sometimes divorced from affective and experiential knowledge. After the Council, the emphasis of religious education shifted to favor the development of religious feelings and experiences, usually divorced from any grounding in Truth. Religious education at the Madeleine Choir School, on the other hand, follows what Glenn calls the catechumenal model, wedding both the intellectual and experiential models of teaching the Catholic Faith, along with prayer, spiritual formation and a deep participation in the Church’s liturgical life—all ultimately geared toward a life spent “bringing about the Kingdom on earth,”¹ most especially through lived charity.

Intellectual formation comes in the classroom, where students are given a solid foundation in theology and Sacred Scripture, appropriate to the age level of the child. In his

¹ Mr. Gregory Glenn in his 7th and 8th grade theology class, September 2012.

junior high classroom, Glenn goes so far as to teach the basics of philosophy before launching into theology. In his mind, too many catechists work to “dumb down” the Catholic Faith instead of working to answer the questions this age group is asking, such as “Is the Faith true? Is it viable? Is it worth it?”²

On the other hand, experiential formation takes place within the sacred liturgy, where each Christian has an encounter with the living God, the Word made flesh. Often an encounter with the living God within the sacred liturgy is prevented in many parochial school liturgies, where children are catered to at their lowest common denominator in an effort to get them physically involved in the sacred rites, as opposed to being in relationship with their Heavenly Father.³ The liturgy at the Madeleine Cathedral is treated very differently. Following Mannion’s lead, it is celebrated in a spirit of faithfulness to Christ (like that of a child for his father), along with the best in music, art and architecture and a loving desire on the part of those in ministry to give God their best, all in an effort to impress upon students the fact that God is awe-some, He is truly present, He loves them more than they could ever love themselves, and He is inviting each one of them to be in relationship with Him.

There is an important ancient theological maxim at work at the Madeleine Cathedral and Choir School, namely, *lex orandi, lex credendi* (the law of prayer is the law of belief), meaning that the manner in which one prays defines one’s belief. Whereas many parochial schools tend to rely heavily upon classroom instruction to teach the Faith, the Madeleine Choir School believes in the importance of the sacred liturgy in religious formation. Often, the prayers of the Church’s liturgy speak more eloquently to the truths of the Faith than any lecture could. When these texts are sung well to good melodies, the result is often a musical exegesis that brings new

² Gregory Glenn, conversation with the author, February 2014.

³ See chapter 2 and Martin Baker on “active” verses “actual” participation at the liturgy.

meaning to certain words, phrases or even whole texts. One might say the music itself is a sermon on the texts. Glenn believes that when the liturgy is celebrated in such a way that the sacred rites are performed with great solemnity and beauty, the heart and the senses are engaged as well as the mind, and the Christian is formed in a deeper way. He now sees Christ as the object of these “acts of self giving,” and in turn desires to give God the best he can offer, both by way of worship (love of God) and in his love for his neighbor.

Once a child has experienced such a meeting with the “living God” in the mind and in the heart, the only thing left is for this encounter to spill over into the child’s daily life, resulting in a desire to conform his life to the life of Christ and to serve his fellow brothers and sisters. This final choice is one that each student must make on his or her own, but the cathedral and choir school provide the child with a living example of self sacrificing service, whether through work with the immigrant population in Salt Lake City or in providing for the material and spiritual needs of the community, regardless of creed.

Even though the Madeleine Choir School is only in its second decade of existence, students, parents and community members speak to the success of the school in the arena of intellectual and spiritual formation, as the accomplishments of many former students demonstrate. Former pupils have gone on to a number of prestigious universities, including Dartmouth College, Duke Law School, Gonzaga University, Johns Hopkins University, the Pontifical Gregorian University in Rome, University of Texas at Austin, Worcester Polytechnic Institute, the Manhattan School of Music and Julliard. Students have gone on to work in many professions, and a number have entered the priesthood or religious life. In the summer of 2013, Fr. Christopher Gray, a member of the original graduating class of 1996, was ordained in the Cathedral of the Madeleine as a priest for the Archdiocese of Salt Lake City, and the Cathedral

Choir sang for both his ordination and Mass of Thanksgiving. Of special note are those students who have chosen a career in music, especially church music. Marc Day (graduated 1999) went on to receive a degree in Vocal Performance from the University of Illinois, after which he earned a master's degree in Voice Performance from the Manhattan School of Music. He currently sings at the Church of the Holy Family in Manhattan, the parish of the United Nations. Another student of note is Brett Patterson, who graduated in 1998. After receiving his bachelor's degree in Organ Performance, he went on to study Organ Performance and Sacred Music at the University of Texas at Austin under Gerre and Judith Hancock. In the summer of 2008, he studied the English Choral tradition at King's College and St. John's College, Cambridge, Westminster Cathedral, Westminster Abbey and St. Paul's Cathedral. Recently (August 2013), he assumed the role of Director of Music for St. Francis Xavier Cathedral in Alexandria, Louisiana. Interviewed regarding Patterson's new role, Gregory Glenn remarked, "One element of the mission of the Cathedral's Choir School is the formation of future musicians who will serve the church's liturgy as organists, conductors, singers and composers."⁴ In the same article, Patterson remarked, "Gregory Glenn started us early reading directly from the Gregorian Missal, ... introduced us to wonderful choral music and gave us an outline of what a cathedral music program should look like and be about. In a way it feels that things have come full circle and I'm reconnecting with my early musical experiences. I'm excited to be able to continue Gregory Glenn's tradition as I embark on my own cathedral job."⁵ Perhaps the genius of the Madeleine Choir School model is that it never set out only to teach music to young people. Rather, it worked to form musical missionaries, sent out to teach others, thus preparing them to "engage

⁴Christine Young, "Madeleine Choir School graduate is appointed director of diocesan music in Louisiana," *Intermountain Catholic*, [ICatholic.dioslc.org](http://Catholic.dioslc.org), August 2, 2013, <http://icatholic.dioslc.org/article/madeleine-choir-school-graduate-is-appointed-director-7495766>.

⁵ Young, "Madeleine Choir School graduate."

the culture with the Catholic intellectual, artistic, moral and religious tradition”⁶ for which the cathedral choir school is so well-known.

⁶ “Home,” *The Madeleine Choir School*, accessed June 15, 2013, <http://utmcs.org>.

Appendix One

Academic Curriculum and Class Schedules by Grade Level¹

Pre-Kindergarten

English Language Arts

Reading Standards for Literature

- Ask and answer questions about details in a text
- Listen attentively and retell simple stories through conversation, art, movement or drama
- Retell stories with simple plots, including some details about characters, settings and major events in a story
- Ask and answer questions about unknown words in a text
- Recognize common types of texts (e.g. storybooks, poems)
- Discuss the role of author and illustrator in telling the story
- Use illustrations to tell the story when looking at a familiar book
- Discuss characters and their experiences in familiar stories that are similar and different
- Engage in storytelling and conversation with peers and adults about texts read

Reading Standards for Informational Text

- Ask and answer questions about details in text and make personal connections with the text
- Listen to a wide variety of informational text
- Discuss information in a text, including differences, similarities and comparisons to personal experiences
- Ask and answer questions about unknown words in a text
- Identify the front cover, back cover and title page of a book
- Discuss the role of the author and illustrator/photographer in presenting the ideas or information in a text
- Recognize that a relationship exists between the illustrations/photographs and the text
- Identify key details in a text
- Participate in discussions to identify the similarities and differences between two texts on the same topic
- Actively engage in group reading activities with purpose and understanding

Reading Standards: Foundational Skills

- Recognize print in everyday life, such as numbers, letters, one's name, familiar logos and signs
- Identify and discriminate between sounds (phonemes) in spoken language, such as attention to beginning and ending sounds of words
- Recognize that words are made up of letters and their sounds

¹ "Academic Curriculum by Grade," accessed June 15, 2013, <http://utmcs.org/curriculum/academic-curriculum-by-grade>.

Writing Standards

- Use a combination of drawing, dictating, scribbling, approximating letters and using known letters
 - to represent and share feelings and ideas about a topic
 - to extend learning about a topic
 - to describe parts of a story
- Review drawing, dictation or developmentally appropriate writing
- Use a variety of writing/drawing materials and forms (e.g., notes, labels, letters, signs, stories, tape recorder and computer) to create and share ideas
- Participate in group activities that use developmentally appropriate writing to represent knowledge and/or opinion on a topic
- Recall information from provided sources (e.g., books, videos, pictures) to answer a question

Speaking and Listening Standards

- Engage in conversation with peers and adults in small and larger groups, by talking about pictures, topics and text
- Ask and answer questions and make comments about print material, oral information and other media (e.g., ask questions using where, why, when and how)
- Ask and answer questions to seek help or to learn more
- Describe familiar people, places, things and events
- Speak audibly and express thoughts, feelings and ideas clearly

Language Standards

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking
- Clarify the meaning of unknown and multiple-meaning words and phrases
- Discuss commonalities and differences and sort objects (e.g., shapes, foods)
- Identify opposites using descriptive words (e.g., big/little, short/tall)
- Use words and phrases acquired through conversation, being read to and responding to texts

Mathematics

Number Sense

- Sort and use manipulatives for numbers 1-20 and show one-to-one correspondence
- Recognize numbers up to 20
- Compare groups of numbers using manipulatives, pictures or written numerals to determine if the groups are the same, less than or greater than

Addition and Subtraction

- Demonstrate with manipulatives the combining and separating of sets with 10 or fewer objects to solve problems

Patterns and Number relationships

- Understand, describe, sort and create patterns with one or more attributes
- Predict next items in patterns
- Recognize missing parts in puzzles and patterns

Geometric Shapes and Relationships

- Identify match, and create basic geometric shapes: circles, triangles, rectangles and squares
- Experiment with combination of simple geometric shapes to make more complex geometric shapes through the use of manipulatives
- Match objects to shapes
- Describe simple spatial relationships

Measurement

- Experiment with measuring familiar items through non-standard units of measure (hands, feet, craft sticks, yarn)
- Compare two objects (i.e. shorter/longer, heavier/lighter, larger/smaller, more/less)
- Explore with standard measuring tools such as measuring cups, spoons, rulers and scales

Time

- Identify clocks and calendars as tools that measure time
- Begin to understand various aspects of time, i.e. how long an activity takes, what yesterday, tomorrow, day and week mean

Data and Probability

- Collect, classify, and represent simple data from everyday experiences on charts such as sticker charts
- Draw simple conclusions based on data

Problem solving

- Understand problem solving in mathematical and everyday contexts
- Develop critical thinking skills through open-ended questioning

Science

Natural World

- Observe objects and processes in the child's surrounding world
- Investigate aspects of the child's natural world such as living organisms, colors, seasonal changes, seeds and planting to name just a few

Making Connections

- Make comparisons and connections with seasons, animals, plants, self and others
- Begin to notice patterns and sequences in the natural world
- Begin to notice change such as in forms of matter (i.e. through cooking experiences)

Communicate about Discoveries and Explorations

- Describe and explain what happens in these scientific explorations
- Share information and prior experiences that relate to topics discussed and explored in class

Taking Care of the Earth

- Exploring natural resources and our responsibility to conserve these and use wisely
- Identify ways to conserve resources
- Investigate causes of pollution and how to reduce it

Social Studies

Geography

- Understand where they live (city, state, country)
- Discover maps and globes

Community and Family

- Family as a social institution/provision of basic needs
- Value of family heritage and traditions
- Describe factors that influence relationships with family and friends

American History

- Celebrate and discuss the importance and history of national holidays and celebrations

Peace and Justice

- Identifies the poor as having a special place in the teaching of Jesus
- Recognizes obligation Christians have to seek for justice in the world
- Recognizes Christian obligation to feed the hungry
- Support of our sister school in Tanzania

Religion

Standard One

- Develop an awareness of God in his or her life
- Understand that God loves us
- Recognize that the world is a gift from God

Standard Two

- Understand that he or she belongs to a Catholic Church community
- Can identify the Holy Family
- Recognize common bible stories

Standard Three

- Understand that prayer is simply talking to God
- Participate in daily prayer
- Can gesture the sign of the cross correctly
- Can create simple prayers of thanks, asking, sorrow, and praise
- Is able to say grace before meals
- Is able to recite the Our Father
- Is able to recite the Hail Mary and Angel of God prayer

Standard Four

- Is beginning to comprehend:
 - The Liturgical Year/Ordinary Time
 - Seasons of Advent, Christmas, Lent, and Easter
 - Holy Week
 - Thanksgiving Day
 - Valentine's Day
 - Mary's Feast Days

Standard Five

- Demonstrate Christ-like behavior
- Respect self and others
- Recognize talents and differences
- Show kindness and forgiveness
- Is involved in year-long service projects

The Arts

The arts will be incorporated every day into the Pre-Kindergarten curriculum. Visual art, dramatic play music, and movement and dance will be used to enhance the curriculum being used in the classroom. Students will explore and experiment with their bodies, with materials and with sound and rhythm. Activities will often be open-ended and lend themselves to the natural creativity the child brings with them.

Motor Skills

Movement enhances growth and development, increases body awareness, provides children with confidence, and enhances learning. There is a wide range of neuromuscular development in young children. It is important that opportunities are given to the students to develop both gross and fine motor skills through a variety of both indoor and outdoor activities.

Physical Education

Development of many gross motor skills will be focused on in physical activities. Games, exercises and controlled movement will foster the child's physical development. Students will participate in both indoor and outdoor activities. Students will engage in large group, small

group, partner and individual games and movement. The early building blocks of a healthy lifestyle will be emphasized.

Kindergarten

English Language Arts

Reading Standards for Literature

- Ask and answer questions about details in a text
- Listen attentively and retell simple stories through conversation, art, movement or drama
- Retell stories with simple plots, including some details about characters, settings and major events in a story
- Ask and answer questions about unknown words in a text
- Recognize common types of texts (e.g. storybooks, poems)
- Discuss the role of author and illustrator in telling the story
- Use illustrations to tell the story when looking at a familiar book
- Discuss characters and their experiences in familiar stories that are similar and different
- Engage in storytelling and conversation with peers and adults about texts read

Reading Standards for Informational Text

- Ask and answer questions about details in text and make personal connections with the text
- Listen to a wide variety of informational text
- Discuss information in a text, including differences, similarities and comparisons to personal experiences
- Ask and answer questions about unknown words in a text
- Identify the front cover, back cover and title page of a book
- Discuss the role of the author and illustrator/photographer in presenting the ideas or information in a text
- Recognize that a relationship exists between the illustrations/photographs and the text
- Identify key details in a text
- Participate in discussions to identify the similarities and differences between two texts on the same topic
- Actively engage in group reading activities with purpose and understanding

Reading Standards and Foundational Skills

Print Concept

- Understand the basic features of print (e.g. Follow words)
- Recognize and name all upper and lowercase letters of the alphabet

Phonological Awareness

- Recognize and produce rhyming words
- Count, pronounce, blend, and segment syllables
- Blend and segment onsets and rimes of single syllable words
- Isolate and pronounce the initial, middle, and ending sounds of CVC words
- Substitute or add sounds to create or make new words

Phonics and Word Recognition

- Say the sounds for all consonant letters
- Say the short and long vowel sounds
- Read high frequency words

Fluency

- Read & understand decodable text

Writing Standards

Text Types and Purpose

- Use a combination of drawing, dictating, and writing to compose opinion, informative, & narrative writing

Speaking and Listening

Conventions of Standard English

- Print upper and lowercase letters
- Use nouns, plural nouns, verbs, prepositions, when writing or speaking
- Use question words
- Demonstrate correct English grammar in speaking and writing
- Capitalize, punctuate and spell when writing

Vocabulary

- Determine the meaning of unknown words and phrases
- Use words and phrases learned through text and conversation

Mathematics

Counting and Cardinality

- Know number names and the count sequence
- Count to tell the number of objects
- Compare numbers

Operations and Algebraic Thinking

- Understand addition as putting together and adding to, and understand subtraction as taking apart and taking from.

Number and Operations in Base Ten

- Work with numbers 11-19 to gain foundations for place value

Measurement and Data

- Describe and compare measurable attributes
- Classify objects and count the number of objects in categories

Geometry

- Identify and describe shapes
- Analyze, compare, create, and compose shapes

Science

The Scientific Method

- Use the processes of scientific investigation (i.e. framing questions, designing investigations, conducting investigations, collecting data, drawing conclusions)
- Communicate effectively using science terminology and reasoning (orally, charts, graphs)
- Understand the nature of science (support findings through observations, and defend reasoning with supporting evidence, and accurately interpret results)

Earth and Space Science

- Investigate non-living things (observe, sort, and classify earth materials: rocks, air, water)
- Observe and describe changes in day and night (temperature differences, light, and shadows)
- Compare changes in weather over time observe, predict, and describe weather patterns

Physical Science

- Investigate how non-living things move (fast, slow, with different forces) and their physical properties (hard, soft, round square)
- Understand parts of non-living things are used to build and each part plays a role in the function of the object

Life Science

- Investigate living things (young:old, slow:fast, seasonal changes, growth)
- Describe parts of living things (parts of animals and plants, compare characteristics, differentiate between five senses)

Social Studies

Culture

- Recognize and respectfully describe how individuals are similar and different (gender, height, growth, language, etc.)
- Recognize and respectfully describe how families are similar and different (share traditions, rules, size)
- Describe ways families provide love, care, food, shelter, clothing, companionship, and protection

Citizenship

- Demonstrate appropriate ways to behave and act in different settings
- Explain rules and consequences and their purpose
- Identify examples of honesty, responsibility, patriotism, and courage from literature and everyday life
- Identify and demonstrate safe practices at home and school (know name, address, phone number)
- Follow safety procedures (fire drill, earthquake, intruder)
- Identify and articulate role of adults in the community and to whom students may seek help and safety (fireperson, policeperson, etc.)
- Recite and honor the Pledge of Allegiance while demonstrating appropriate patriotic etiquette

Geography

- Identify simple geographic terms (near/far, mountain/hill) and make a simple map
- Identify properties of maps and globes (land/water, up/down) and directions (N,S,E,W)

Financial Literacy

- Describe differences between needs and wants and how needs are met
- Identify various jobs, their tools/equipment, and the purpose of work
- Recognize U.S. currency

Religion

The emphasis of kindergarten religion is God Loves Us. Students are reminded that they are created in the image of God and that God loves his creation.

Creed

- Understand that God made people out of love and each person is special because of God's love

Worship and Sacraments

- Understand that Mass and Lauds are a time to worship God
- Gain a basic understanding of sacraments the Catholic Church recognizes

Morality

- Explain right vs. wrong and understand that we are in control of our choices and these choices have consequences
- Explain how family and school involvement help us live our faith

Social Justice

- Demonstrate a respect for all of God's creations
- Participate in several stewardship projects that help our community

Scripture

- Re-tell New Testament stories: Birth of Jesus, Miracles, and Resurrection
- Re-tell Old Testament stories: Creation, Noah, David, etc.
- Understand the Bible is the word of God and the Bible stories inform us how to be moral and religious people

Family Life

- Understand that God gave the gift of life to create families that grow and change
- Understand that God is forgiving and wants us to be kind, fair, and truthful
- Know about the Holy Family – Jesus, Mary, and Joseph

Liturgical Year

- Know of special liturgical times (Advent, Christmas, Lent, Easter)
- Celebrate Mary, Guardian Angels, St. Francis, and St. Nicholas on their feast days

Prayer and Practice

- Experience various forms of prayer (silent, listening, songs, spontaneous, group, etc.)
- Reverently recite the Our Father, Hail Mary, Angel of God, Grace before meals, and Gloria

Vocabulary

- Demonstrate knowledge of Biblical and religious vocabulary we use during Mass, Lauds, and other times of reverence
- Use religious vocabulary appropriately while participating in class

Vocation

- Understand that God has a special vocation for each of his people and we are to accept our spiritual calling
- Understand the various different leaders in the Catholic Church (Priest, Nuns, Cardinals, Pope, etc.)

Grade 1

English Language Arts

Reading Standards for Literature

- Ask and answer questions and re-tell stories including details
- Describe character settings and major events
- Identify sensory words and phrases
- Compare book types, informational/literature
- Identify who is telling the story

Reading Standards for Informational Text

- Ask and answer questions about details
- Identify main ideas and detail
- Make connections with text, illustrations, events, ideas
- Clarify the meaning of words
- Use various text features to locate information

Reading Standards and Foundational Skills

- Recognize features of print including: sentence, first word, punctuation
- Distinguish long and short vowel sounds
- Blend sounds into words
- Segment words into sounds
- Use diagraphs
- Decode one syllable words
- Decode using long vowel patterns
- Decode and segment two syllable words including inflectional endings
- Recognize and read irregularly spelled words
- Read on level text with purpose, understanding, accuracy, expression

Writing

- Write opinion text
- Write informational text
- Write narrative text

Speaking and Listening

- Listen and participate in conversations with peers and adults

Language

- Demonstrate correct English grammar in speaking and writing
- Print upper and lowercase letters
- Produce a variety of types of complete sentences

Mathematics

Operations and Algebraic Thinking

- Represent and solve problems involving addition and subtraction
- Understand and apply properties of operations and the relationship between addition and subtraction
- Add and subtract within 20
- Work with addition and subtraction equations

Number and Operations in Base Ten

- Extend the counting sequence
- Understand place value
- Use place value understanding and properties of operations to add and subtract

Measurement and Data

- Measure lengths indirectly and by iterating length units
- Tell and write time
- Represent and interpret data

Geometry

- Reason with shapes and their attributes

Science

Scientific Method

- Create a focus question, observe, record, and create a hypothesis
- Collect data and evaluate charts and graphs
- Draw a conclusion and communicate it orally and in writing

Earth and Space Science

- Compare/contrast the seasons (i.e. daily changes, seasonal patterns and characteristics)
- Describe the basic components of weather
- Observe the sun and moon and report observations
- Identify and describe sources of water

Physical Science

- Sort, classify, and chart objects by observable properties
- Predict changes in matter
- Predict, describe and communicate observations about the motion of objects
- Explore the destructive effects of water
- Describe the relationships between the three states of water

Life Science

- Observe and communicate about plants and animals and their differences and similarities
- Describe and model life cycles of living things

Social Studies

Culture

- Recognize and describe the elements of schools and neighborhoods
- Identify elements of various international groups (recognize food, dress, music holidays as a cultural characteristic)
- Explain the roles of people in a neighborhood
- List and discuss how neighborhoods change over time

Citizenship

- Discuss the roles and responsibilities of being a member of a group
- Articulate how individual choices affect self, peers, others
- Communicate positive feelings and ideas of self
- Identify neighborhood and community landmarks
- Demonstrate respect for patriotic practices and customs

Geography

- Use a compass rose to locate cardinal directions
- Identify Utah and the United States on a variety of maps and globes
- Create a map showing important sites or landmarks in a school community
- Locate physical features and man-made features on a map or globe

Financial Literacy

- Identify goods and services and explain how they are exchanged
- Identify choices families make in terms of goods and services
- Explain why people save money to buy goods and services in the future

Religion

Students will be able to...

- Sign and say the Sign of the Cross
- Correctly recite the Our Father, Hail Mary, Grace, and the Guardian Angel prayers
- Accurately identify and name our Pope, Pope Francis, and our Bishop, The Most Reverend John C. Wester
- Identify the Trinity by name
- Explain how God loves us
- Actively participate in school Masses
- Identify the difference between a sin, an accident, and a mistake
- Discuss the difference between right and wrong, in consistency with a Christian lifestyle

Class Schedule²

Monday	Tuesday	Wednesday	Thursday	Friday
Homeroom	Homeroom	Homeroom	Homeroom	Homeroom
Homeroom	Homeroom	Homeroom	Music 9:30-10:15	Reading Buddies 9:15-9:45
AM Break 10:00-10:15	AM Break 10:00-10:15	AM Break 10:00-10:10	AM Break 10:15-10:30	AM Break 9:45-10:05
Homeroom	Homeroom	Spanish 10:10-10:50	Homeroom	Homeroom
Homeroom	Homeroom	P.E. 10:50-11:30	Homeroom	Homeroom
Lunch 11:30-12:15	Lunch 11:30-12:15	Lunch 11:30-12:15	Lunch 11:30-12:15	Lunch 11:30-12:15
Homeroom	Homeroom	Homeroom	Homeroom	Homeroom
Homeroom	Art 12:30-1:20	Homeroom	Spanish 1:00-1:45	Homeroom
Afternoon Break 1:45-2:15	Music 1:25-2:05	Homeroom	Spanish 1:45-2:30	Homeroom
Homeroom	Afternoon Break 2:00-2:20	Afternoon Break 2:00-2:20	Afternoon Break 2:00-2:20	Afternoon Break 2:00-2:20
Homeroom	Homeroom	Homeroom	Homeroom	Homeroom

² All class schedules in this chapter were provided to the author during his visit to the Madeleine Choir School, September 5, through October 14, 2012.

Grade 2

English Language Arts

Reading Standards for Literature

- Identify plot, setting, characters and problems of a story
- Recount stories
- Compare and contrast two or more versions of the same story
- Describe how the beginning introduces the story and the ending concludes the action
- Recognize different points of view of characters

Reading Standards for Informational Text

- Identify the main topic of the text as well as the focus of specific paragraphs within the text
- Use various text features (captions, bold print, subheadings, glossaries, indexes, menus, and icons) to locate key information
- Compare and contrast the most important points presented by two texts on the same topic
- Describe the connection of a series of events, scientific ideas or concepts in a text
- Explain how specific images (diagrams) add to and clarify text

Reading Standards: Foundational Skills

- Tell the difference between long and short vowels in both one- and two-syllable words
- Decode words with common prefixes and suffixes
- Read fluently with accuracy, appropriate rate, and expression

Writing Standards

- Write opinion pieces with supporting reasons, linking verbs (because, and, also) and a concluding statement
- Write informative texts using facts, points and definitions with a concluding statement
- Write a narrative with detailed, sequential events using temporal words and provide a closure

Speaking and Listening Standards

- Participate in partner conversations with peers and adults
- Re-tell key details from information presented orally
- Use complete sentences when re-telling an experience

Language Standards

- Use correct grammar and conventions in speaking and writing
- Use strategies (root words, prefixes, compound words, and passage clues) to determine the meanings of unknown words
- Tell the difference between closely related words (toss, throw, hurl)

Mathematics

Operations and Algebraic Thinking

- Represent and solve problems involving addition and subtraction
- Add and subtract within 20
- Work with equal groups of objects to gain foundations for multiplication

Number and Operations in Base Ten

- Understand place value
- Use place value understanding and properties of operations to add and subtract

Measurement and Data

- Measure and estimate lengths in standard units
- Relate addition and subtraction to length
- Work with time and money
- Represent and interpret data

Geometry

- Reason with shapes and their attributes

Science

- Describe the characteristics of different rocks
- Observe and record recognizable objects in the sky
- Observe, describe and measure seasonal weather patterns and local variations
- Communicate observations about falling objects
- Compare and contrast the differences in how different materials respond to change
- Tell how external features affect an animal's ability to survive in its environment
- Identify basic needs of living things (plants and animals) and their abilities to meet their needs
- Explore the history of inventions, inventors and innovative people

Social Studies

Students will be able to...

- Compare urban, suburban and rural communities and identify common features and professions within all three
- Research different professions within a community and compare the ideas of producing versus consuming
- Identify the unique features of communities within Utah, focusing on tradition and common professions
- Understand the position of the Presidency
- Study national elections and understand how voting is a civic duty
- Demonstrate an understanding of the basic causes and effects of the American Revolution
- Identify common symbols of American history (e.g. the American flag, the Declaration of Independence) and explain their symbolic meaning
- Use literacy skills such as reading and writing to identify features of Africa, including animals, vegetation, geography, food and culture
- Use knowledge of geography symbols to identify specific spots on globes and maps
- Research the Civil Rights movement and compare modern American society to pre-Civil Rights America
- Compare modern life to life in Ancient Greece
- Understand the daily lives, traditions and beliefs of Ancient Greeks

Religion

Students will be able to...

- Explain the three Persons of the Holy Trinity and understand Catholic teaching on how they intervene within our lives
- Actively participate in the Mass and comprehend the purpose of its individual prayers and rituals
- Contrast the difference between right and wrong when making decisions
- Actively participate in community service projects and comprehend the need to assist others
- Compare the Old and New Testaments and retell prominent stories from both
- Participate in the Right Relationships program and differentiate between appropriate contact with others versus unwanted contact
- Understand the tradition behind Advent and Lent and actively participate in the celebration of both
- Recite specific prayers and understand how they are used within the Catholic faith.
- Research the lives of a variety of Catholic saints
- Demonstrate understanding of and participation in the Catholic sacraments, especially Confirmation, Eucharist and Penance

Class Schedule

Monday	Tuesday	Wednesday	Thursday	Friday
Homeroom	Homeroom	Homeroom	Homeroom	Homeroom
Homeroom	Art 9:05-10:00	Homeroom	Homeroom	Homeroom
AM Break 10:00-10:15	AM Break 10:00-10:15	AM Break 10:00-10:15	AM Break 10:00-10:15	AM Break 10:00-10:15
Homeroom	Music 10:15-11:00	Music 10:15-11:00	Homeroom	Library 10:20-10:50
Homeroom	Homeroom	Homeroom	Homeroom	Homeroom
Lunch/Recess 11:30-12:15	Lunch/Recess 11:30-12:15	Lunch/Recess 11:30-12:15	Lunch/Recess 11:30-12:15	Lunch/Recess 11:30-12:15
Homeroom 12:15-12:35	Homeroom	Homeroom	Homeroom	Homeroom
P.E. 12:35-2:00	Homeroom	Homeroom	Homeroom	Homeroom
Violin 2:00-3:30	Homeroom	Homeroom	Violin 2:00-3:30	Homeroom

Grade 3

English Language Arts

Reading Literature

- Describe characters in a story
- Determine the meaning of words and phrases in text
- Refer to parts of poems, drama and stories when writing
- Distinguish personal point of view from narrator or characters
- Explain how illustrations contribute to the meaning of the story
- Compare and contrast themes, topics, and events across texts

Reading Informational Texts

- Answer questions to demonstrate understanding of a text
- Describe details in a text using sequence and cause and effect
- Use text features to locate information on a specific topic
- Compare personal point of view from that of the author
- Use information from illustrations and words in texts to demonstrate understanding
- Compare and contrast important information from two texts

Foundational Skills

- Identify and understand prefixes and suffixes
- Decode multisyllabic words
- Read irregularly spelled words
- Read fluently with accuracy, appropriate rate and expression
- Use context to understand vocabulary

Writing

- Write opinion pieces
- Write informative texts
- Write narrative texts
- Begin using organizational tools to write for a purpose
- Begin to plan, revise and edit for conventions
- Use technology to produce and publish writing (includes keyboarding)
- Conduct short research projects
- Take notes and sort important information into categories

Speaking and Listening

- Engage effectively in discussions (partners and groups)
- Determine main ideas and details from a read aloud text
- Report on a topic or text
- Ask and answer questions about information from a speaker

Language

- Use grammar and conventions in speaking, writing, and spelling
- Clarify the meaning of unknown words, multiple-meanings and phrases
- Use reference materials to check for spelling
- Demonstrate understanding of similes, metaphors, idioms, antonyms, synonyms, etc.

Social Studies

How Geography Influences Community Location and Development

- Determine the relationships between human settlement and geography
- Describe how various communities have adapted to existing environments and how other communities have modified the environment
- Analyze ways that cultures use, maintain, and preserve the physical environment

Cultural Factors that Shape a Community

- Evaluate key factors that determine how a community develops
- Explain how selected indigenous cultures of the Americas have changed over time

Principles of Civic Responsibility in Classroom, Community, and Country

- Describe the rights and responsibilities inherent in being a contributing member of a community
- Identify ways community needs are met by government
- Apply principles of civic responsibility

Science

The Relationship Between the Earth and our Moon

- Describe the appearance of Earth and the moon
- Describe the movement of Earth and the moon and the apparent movement of other bodies through the sky

Organisms Depend on Living and Nonliving Things Within Their Environment

- Classify living and nonliving things in an environment
- Describe the interactions between living and nonliving things in a small environment

The Relationship Between the Force Applied to an Object and the Resulting Motion of the Object

- Demonstrate how forces cause changes in speed or directions of objects
- Demonstrate that the greater the force applied to an object, the greater the change in speed or direction of the object

Objects near Earth are Pulled to Earth by Gravity

- Demonstrate that gravity is a force
- Describe the effects of gravity on the motion of an object

The Sun is the Main Source of Heat and Light for Earth

- Provide evidence showing that the sun is the source of heat and light for Earth
- Demonstrate that mechanical and electrical machines produce heat and sometimes light
- Demonstrate that heat may be produced when objects are rubbed against one another

Mathematics

Operations and Algebraic Thinking

- Represent and solve problems involving multiplication and division
- Understand properties of multiplication and the relationship between multiplication and division
- Multiply and divide within 100
- Solve problems involving the four operations, and identify and explain patterns in arithmetic

Number and Operations in Base Ten

- Use place value understanding and properties of operations to perform multi-digit arithmetic

Number and Operations – Fractions

- Develop understanding of fractions as numbers

Measurement and Data

- Solve problems involving measurement and estimation of intervals of time, liquid volumes, and masses of objects
- Represent and interpret data
- Geometric measurement: understand concepts of area and related area to multiplication and to addition
- Geometric measurement: recognize perimeter as an attribute of plane figures and distinguish between linear and area measures

Geometry

- Reason with shapes and their attributes

Religion

Understanding of Core Catholic Beliefs

- Discover that God speaks through the Bible and the Church
- Reflect on meaning that God is holy and everlasting
- Discuss that Mary is the mother of Jesus through the power of the Holy Spirit
- Re-tell that God sent His only Son to save all people from sin
- Explain the Paschal Mystery (life, death, resurrection, ascension of Jesus)
- Reflect that through faith and baptism they join with Jews and the Church and share in the mission of the Church
- Celebrate the feasts recognized by the Catholic Church

Worship and the Sacraments

- Explain the Sacraments of Initiation: Baptism, Eucharist, Confirmation
- Receive Sacraments of Reconciliation and Eucharist
- Know responses in the Mass liturgy
- Experience individual and communal prayer
- Recite prayers (Apostles Creed, Acts of Faith, Hope, Love)
- Read, interpret, and apply Scripture

Liturgical Calendar

- Describe seasons of Advent and Christmas
- Describe seasons of Lent, Holy Week, and Easter
- Describe Ordinary Time

Social Justice and Service

- Demonstrate respect and dignity for all creation
- Explain conscience
- Actively participate in class and individual service projects
- Identify needs of the world and ways we can help

Class Schedule

M	Morning Activity 8:40-9:00	Spelling/ Writing 9:00-10:00 Morning Recess 10:10-10:30	Math 10:30-11:25 Lunch/Recess 11:30-12:15	Violin/ Reading 12:30-2:00 Erbin Hall	Computer (every other week) 2:05-2:45 Erbin Hall	Science/SS/ Religion 2:45-3:20	Closing 3:20-3:30
T	Lauds 8:35-9:00 Erbin Hall	Spelling/ Writing 9:00-10:00 Morning Recess 10:10-10:30	Math 10:30-10:50 Spanish 10:50-11:30 Lunch/Recess 11:30-12:15	Reading 12:20-1:20	Music 1:25-2:05 Erbin Hall	Science/SS/ Religion 2:05-2:35	Art 2:40-3:30
W	Morning Activity 8:40-9:00	Spelling/ Writing 9:00-10:00 Morning Recess 10:10-10:30	Math 10:30-11:25 Lunch/Recess 11:30-12:15	Reading 12:20-1:20	Singing 1:25-2:05 Erbin Hall	Science/SS/ Religion 2:10-3:20	Closing 3:20-3:30
Th	Morning Activity 8:40-9:00	Spelling/ Writing 9:00-10:00 Morning Recess 10:10-10:30	Math 10:30-10:50 Spanish 10:50-11:30 Lunch/Recess 11:30-12:15	Violin/ Reading 12:30-2:00 Erbin Hall	Violin/ Reading (continued)	Closing 2:00-2:10	P.E. 2:15-3:30 Erbin Hall
F	Morning Activity 8:40-9:00	Spelling/ Writing 9:00-10:00 Morning Recess 10:10-10:30	Math 10:30-11:25 Lunch/Recess 11:30-12:15	Reading 12:20-1:20 Music 1:25-2:05 Erbin Hall	Science/SS/ Religion 2:10-2:35	Library 2:35-3:15	Closing 3:20-3:30

Grade 4

English Language Arts

Reading Literature

- Identify and describe story elements
- Determine the meaning of words and phrases in text
- Explain differences between poetry, drama and prose
- Compare and contrast first- and third- person points of view
- Connect written text to visual or oral presentations of that text
- Compare and contrast themes, topics, and events across texts

Reading Informational Texts

- Find details and examples in a text
- Determine main idea and key details to summarize text
- Describe ideas and information based on specifics in the text
- Identify text structure (chronology, cause/effect, problem/solution)
- Compare and contrast firsthand and secondhand accounts
- Interpret information using graphs, charts, diagram, etc.
- Integrate information from two texts on the same topic

Foundational Skills

- Use and decode multisyllabic words
- Read fluently with accuracy, appropriate rate and expression
- Use content to understand vocabulary

Writing

- Write opinion pieces
- Write informative texts
- Write narrative texts
- Produce clear and organized writing
- Plan, revise and edit for conventions
- Use technology to produce and publish writing (includes keyboarding)
- Conduct short research projects
- Take notes and categorize important information
- Gather evidence from texts to support analysis, reflection, and research

Speaking and Listening

- Engage effectively in discussions (partners and groups)
- Paraphrase text
- Report on a topic or text

Language

- Use grammar and conventions in speaking, writing, and spelling
- Clarify the meaning of unknown words, multiple-meanings and phrases
- Consult reference materials (dictionaries, glossaries, thesauruses) to find pronunciation or to clarify meaning of words
- Demonstrate understanding of similes, metaphors, idioms antonyms, synonyms, etc.

Mathematics

Operations and Algebraic Thinking

- Use the four operations with whole numbers to solve problems
- Gain Familiarity with factors and multiples
- Generate and analyze patterns

Number and Operations in Base Ten

- Generalize place value understanding for multi-digit whole numbers
- Use place value understanding and properties of operations to perform multi-digit arithmetic

Number and Operations – Fractions

- Extend understanding of fraction equivalence and ordering
- Build fractions from unit fractions by applying and extending previous understandings of operations on whole numbers
- Understand decimal notation for fractions, and compare decimal fractions

Measurement and Data

- Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit.
- Represent and interpret data
- Geometric measurement: understand concepts of angle and measure angles

Geometry

- Draw and identify lines and angles, and classify shapes by properties of their lines and angles

Science

Weather/Water Cycle (build upon the foundation started in the second grade science curriculum)

- Identify the elements of weather
- Measure and record elements of weather
- Predict weather based on qualitative and quantitative observations
- Understand the water cycle
- Explain the processes of melting, precipitation, evaporation, condensation, percolation, weathering and erosion

Rocks, Minerals/Fossils

- Identify properties of rocks and minerals
- Categorize rocks and minerals according to observed properties
- Discuss and draw the rock cycle
- Collect and analyze data about Utah fossils and infer how fossils are formed
- Explain how Utah fossils can be used to draw inferences about the earth's history

Soil

- Gather data on the components of soil
- Determine soil types, such as sand, clay and silt
- Research and communicate the economic value of soil

Biomes/Plants and Animals of Utah

- Describe Utah's past biomes
- Compare and contrast Utah's wetlands, forests, and deserts
- Relate plants and animals to a given biome
- Understand how plants and animals adapt to their respective environments
- Use of an existing classification system, and development of a new classification system for Utah plants and animals

Social Studies

- The study of Utah over time: geography, culture, communities, Native Americans, trappers, explorers, first settlers, future growth
- Government: Utah as a territory vs. statehood
- Economy: goods and services, workers and consumers in Utah history
- Comparison of Utah government and economy to Japan
- Geography of Japan and China compared to Utah/Identification of major geographical features of the United States in comparison to Japan and China
- Promote cultural understanding and good citizenship skills through a year-long service project TBA at the start of every year as well as year-long service to our sister school in Palestine
- Participate in the school Social Studies/Science fair with their Utah County project

Religion

Beliefs

- God's word to us through the Bible
- Listening to God
- God the Father, the Son and the Holy Spirit
- Death and resurrection of Jesus
- The beatitudes
- The precepts of the Church

Worship

- Celebrating God's love for us
- Sharing in Christ's life and work
- Jesus feeds His people
- Jesus' work of healing
- Signs of God's love

We Live as Children of God

- Created in God's image
- Living a moral life
- The Law of Love

Prayer

- People of prayer
- We pray in Jesus' name
- Formal and informal forms of prayer: The Gloria, Penitential Rite (Confiteor), and Angelus

Special Celebrations

- The liturgical year/Ordinary Time
- Seasons of Advent, Christmas, Lent, and Easter
- Holy Week

Building Catholic Character (Virtues)

- Participate in Virtues rotating three-year program
- Participate in year-long service project to be decided upon at start of year
- Participate in global service in support of our sister school in Tanzania

Class Schedule

Period/Time	Monday	Tuesday	Wednesday	Thursday	Friday
1 st 8:30-9:25	English/ Language Arts	English/ Language Arts	P.E.	English/ Language Arts	Spelling
2 nd 9:28-10:08	English/ Language Arts	English/ Language Arts	P.E.	English/ Language Arts	Art
Break 10:08-10:23	AM Break	AM Break	AM Break	AM Break	Art
3 rd 10:23-11:08	Math	Math	Math	Math	AM Break
4 th 11:11-11:56	Latin	Math	Latin	Math	Latin
Lunch 11:56-12:36	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess
5 th 12:36-1:21	Music	Music	Music	English/ Language Arts	Music
6 th 1:24-2:04	Computer	Social Studies	Sing-a-long	Theology	Reading Buddies
7 th 2:07-2:47	Science	Science	English/ Language Arts	Science	Math
8 th 2:50-3:30	Social Studies	Theology	Theology	Social Studies	Friday Time

Grade 5

English Language Arts

Reading Literature

- Quote accurately from a text
- Identify elements of a text
- Describe the meaning of words and phrases using metaphors and similes
- Explain how a narrator's point of view influences a story
- Analyze how written text compares to visual or oral presentations of that text
- Compare and contrast stories in the same genre

Reading Informational Text

- Quote accurately from a text
- Determine main idea and key details to summarize text
- Describe ideas and information based on specifics in the text
- Identify text structure (chronology, cause/effect, problem/solution)
- Analyze multiple accounts of the same event or topic
- Interpret information from multiple print or digital sources
- Integrate information from several texts on the same topic

Foundational Skills

- Use and decode multisyllabic words
- Read fluently with accuracy, appropriate rate and expression
- Use content to understand vocabulary

Writing

- Write opinion pieces
- Write informative texts
- Write narrative texts
- Produce clear and organized writing
- Plan, revise and edit for conventions
- Use technology to produce and publish writing (includes keyboarding)
- Conduct short research projects
- Take notes and categorize important information
- Gather evidence from texts to support analysis, reflection, and research

Speaking and Listening

- Engage effectively in discussions (partners and groups)
- Summarize text
- Report on a topic or text

Language

- Use grammar and conventions in speaking, writing and spelling
- Clarify the meaning of unknown words, multiple-meanings and phrases
- Consult reference materials (dictionaries, glossaries, thesauruses) to find pronunciation or to clarify meaning of words
- Demonstrate understanding of similes, metaphors, idioms antonyms, synonyms, etc.

Mathematics

Operations and Algebraic Thinking

- Write and interpret numerical expressions
- Analyze patterns and relationships

Number and Operations in Base Ten

- Understand the place value system
- Perform operations with multi-digit whole numbers and with decimals to hundredths

Number and Operations – Fractions

- Use equivalent fractions as a strategy to add and subtract fractions
- Apply and extend previous understandings of multiplication and division to multiply and divide fractions

Measurement and Data

- Convert like measurement units within a given measurement system
- Represent and interpret data
- Geometric measurement: understand concepts of volume and relate volume to multiplication and to addition

Geometry

- Graph points on the coordinate plane to solve real-world and mathematical problems
- Classify two-dimensional figures into categories based on their properties

Science

Our Changing Earth

- Understanding that the Earth's surface is constantly changing
- Study of plate tectonics
- Determine how weathering and erosion change the Earth's surface
- Explain how volcanoes, earthquakes and uplift affect the Earth's surface
- Relate the Earth's change to existing physical land features

Magnetism

- Investigate the behavior of magnetism with hands-on work with magnets
- Compare and contrast the magnetic field of Earth and a magnet

Electricity

- Understand the features of static and current electricity
- Describe the behavior of static electricity in nature and everyday occurrences
- Analyze the behavior of current electricity

Genetics

- Understand the transfer of traits from parents to offspring
- Describe how some characteristics could give a species a survival advantage
- Identify the parts of DNA
- Compare and contrast phenotypes and genotypes
- Use Punnett squares to predict the outcomes of offspring

Matter

- Understand the occurrence of chemical and physical changes in matter
- Evaluate evidence that indicates a physical change has occurred
- Investigate evidence for changes in matter that occur during a chemical reaction

Environmental Awareness

- Become aware of ecological and social issues related to natural resources

Social Studies

- Development of the New World and the United States
- Westward expansion in the United States
- Recognize key individuals and groups in the development of the United States: Native Americans, explorers
- Development of United States government: the three branches of federal government
- Development and expansion of the United States through the 1900's
- United States as a world influence from 1900's-present
- Compare the government, geography, culture, and economies of Canada and Mexico to the United States
- Develop good citizenship qualities through a year-long service learning project TBA by the teacher and students each year as well as year-long service to our sister school in Palestine

Religion

Beliefs

- Jesus' humanity and divinity
- Jesus' incarnation
- Jesus welcomes, forgives, and heals people
- Church carries on Jesus' mission through discipleship and the sacraments
- The marks of the Church: one, holy, catholic, apostolic
- The three theological virtues: faith, hope, love
- The early Church; Paul

Worship

- Sacraments of initiation: Baptism, Confirmation, Eucharist
- Restored order of the sacraments here at the Cathedral of the Madeleine
- Sacraments of healing and service: Reconciliation, Holy Orders and Matrimony

We Live as Children of God

- We receive God's own life in Baptism
- We are strengthened by Confirmation
- We are fed through the Eucharist

Prayer

- Prayer to be channels of grace
- Prayer as a time to listen to God
- Prayer through the Bible: labeling/learning the sections and nooks of the Bible, how to find a Bible verse
- Formal and informal forms of prayer: The Apostle's Creed, The Nicene Creed, The Confiteor, Hail Holy Queen, The Angelus, How to Pray the Rosary, The Prayer of St. Francis

Special Celebrations

- The seasons of the liturgical year
- Seasons of Advent/Christmas and Lent/Easter
- Holy Week

Building Catholic Character (Virtues)

- Participate in rotating three-year Virtues program
- Participate in year-long service project to be decided upon at start of year
- Participate in global service in support of our sister school in Palestine

Class Schedule

Period/Time	Monday	Tuesday	Wednesday	Thursday	Friday
1 st 8:30-9:20	Math	Lauds Math	Math	Math	Math
2 nd 9:23-10:08	Spelling/ Latin Roots	Writing	Writing	Writing	Writing
Recess 10:08-10:23	Recess	Recess	Recess	Recess	Recess
3 rd 10:23-11:08	Reading	Reading	Reading	Reading	Music Theory
4 th 11:11-11:56	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium
Lunch 11:56-12:36	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess	Lunch/ Recess
5 th 12:36-1:21	Computer	Social Studies	P.E.	Social Studies	Social Studies
6 th 1:24-2:04	Theology	Theology	P.E.	Theology	Spelling/ Roots
7 th 2:07-2:47	Latin	Latin	Art	Social Studies	Latin
8 th 2:50-3:30	Science	Science	Art	Science	Science

Grade 6

English Language Arts

Reading Literature

- Cite textual evidence accurately
- Identify and summarize the theme of a text
- Determine the meaning of words and phrases using figurative language
- Explain how a develop point of view
- Analyze how written text compares to visual or oral presentations of that text
- Compare and contrast text in different genres

Reading Informational Text

- Cite textual evidence accurately
- Determine main idea and key details to summarize text
- Determine the meaning of words and phrases using figurative and technical language
- Determine an author's point of view
- Compare multiple accounts of the same event or topic
- Compare one author's presentation of events with that of another
- Trace and evaluate the specific claims in a text, identifying those backed by research

Writing

- Write arguments to support claims
- Write informative texts to examine a topic and convey ideas
- Write narrative texts to develop real or imagined experiences
- Produce clear and organized writing
- Plan, revise and edit for conventions
- Use technology to produce and publish writing (includes keyboarding)
- Conduct short research projects
- Gather information from various sources to support research projects
- Gather evidence from texts to support analysis, reflection, and research

Speaking and Listening

- Engage effectively in discussions (partners and groups)
- Interpret information presented in diverse media and formats
- Outline a speaker's argument and specific claims, identifying those supported by research
- Give a presentation providing facts and pertinent information using eye contact, adequate volume and clear pronunciation

Language

- Use grammar and conventions in speaking, writing and spelling
- Clarify the meaning of unknown words, multiple-meanings and phrases
- Consult reference materials (dictionaries, glossaries, thesauruses) to find pronunciation or to clarify meaning of words
- Demonstrate understanding of figurative language, word relationships and nuances

Mathematics

Ratios and Proportional Relationships

- Understand ratio concepts and use ratio reasoning to solve problems

The Number System

- Apply and extend previous understandings of multiplication and division to divide fractions by fractions
- Compute fluently with multi-digit numbers and find common factors and multiples
- Apply and extend previous understandings of numbers to the system of rational numbers

Expressions and Equations

- Apply and extend previous understanding of arithmetic to algebraic expressions
- Reason about and solve one-variable equations and inequalities
- Represent and analyze quantitative relationships between dependent and independent variables

Geometry

- Solve real-world and mathematical problems involving area, surface area, and volume

Statistics and Probability

- Develop understanding of statistical variability
- Summarize and describe distributions

Science

The Moon/Seasons

- Identify the patterns of changes in the appearance of the moon as it orbits the Earth
- Demonstrate how the relative positions of the Earth, the moon, and the sun create the appearance of the moon's phases
- Understand how the Earth's tilt on its axis changes the length of daylight and creates the seasons

Solar System

- Describe and compare the components of the solar system
- Describe the use of technology to observe objects in the solar system and relate this to our understanding of the solar system
- Describe the forces that keep objects in orbit in the solar system
- Compare the size and distance of objects within systems in the universe
- Describe the appearance and apparent motion of groups of stars in the night sky

Heat, Light, Sound

- Determine the different types of waves and how to identify their behaviors
- Investigate the movement of heat between objects by conduction, convection and radiation
- Describe how light can be produced, reflected, refracted and separated into visible light of various colors
- Describe the production of sound in terms of vibration of objects that create vibrations in other materials
- Identify different forms of energy
- Compare the differences between heat and temperature

Microorganisms

- Identify the use of classification with living organisms
- Explain the characteristics of the five kingdoms of organisms
- Determine the parts of animal and plant cells
- Observe and summarize information about microorganisms
- Demonstrate the skills needed to plan and conduct an experiment to determine a microorganism's requirements in a specific environment
- Identify positive and negative effects of microorganisms and how science has developed positive uses for some microorganisms and overcome the negative effects of others

Social Studies

- Introduction to cultural universals: archaeology, anthropology, examining prehistory artifacts and historical records
- Civilization of Mesopotamia: hunters and gatherers vs. early farmers, characteristics of civilizations form of government
- Civilization of Ancient Egypt: Dynastic Rule; Old, Middle and New Kingdoms; religious beliefs, social order
- Civilization of Ancient India: Indus Valley civilizations, culture and architecture of Harappa and Mohenjo-Daro, introduction of Buddhism and Hinduism
- Civilization of Ancient China: Early dynasties, the Silk Road, Confucianism, Legalism, Daoism, and Maoism, calligraphy and poetry
- Civilization of Ancient Greece: Rise of City-States, Art and Architecture, Golden Age of Greece, the Origins of Democracy, Greek Mythology, Alexander the Great, Early Philosophers
- Civilization of Ancient Rome: Birth of Rome, Rise of the Republic and Empire, Citizenship
- Develop good citizenship qualities through a year-long service learning project TNA by the teacher and students each year as well a year-long service to our sister school in Palestine

Religion

Beliefs

- Created to be like God/belief in one God
- Created for God
- Original sin and God's mercy
- Knowledge of and reverence for the Old Testament of the Bible: books, stories, figures
- The Law of Love
- Paul and the early Christians
- The Works of Mercy
- Catholics and Jews
- The Beatitudes
- Death and eternal life

Worship

- Celebrating Reconciliation and Eucharist
- The vows of the Sacraments of Matrimony and Holy Orders
- Passover and Easter

We Live as Children of God

- We receive God's own life in Baptism
- We are strengthened by Confirmation
- We are fed through the Eucharist
- Living with faith and courage

Prayer

- Prayer through the Bible: intensive study of the Old Testament
- Formal and informal forms of prayer: The Apostle's Creed, The Nicene Creed, The Confiteor, Hail Holy Queen, The Angelus, How to pray the Rosary, Memorare, Acts of Faith, Hope and Love, Mass responses

Special Celebrations

- The seasons of the liturgical year
- Seasons of Advent/Christmas and Lent/Easter
- Holy Week

Building Catholic Character (Virtues)

- Participate in rotating three-year Virtues program
- Participate in year-long service project to be decided upon at start of year
- Participate in global service in support of our sister school in Palestine

Class Schedule

Period/Time	Monday	Tuesday	Wednesday	Thursday	Friday
1 st 8:30-9:20	Math	Lauds Math	Math	Math	Fun Friday
2 nd 9:23-10:08	Writing/ Spelling	Computer	Writing	Writing	Writing/ Spelling
Recess 10:08-10:23	Recess	Recess	Recess	Recess	Recess
3 rd 10:23-11:08	Reading	Reading	Reading	Reading	Reading
4 th 11:11-11:56	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium
Lunch 11:56-12:36	Lunch	Lunch	Lunch	Lunch	Lunch
5 th 12:36-1:21	Science	Science	Art	Science	Science
6 th 1:24-2:04					
7 th 2:07-2:47					
8 th 2:50-3:30					

Grade 7

English Language Arts

ELA Core Standards Overview

- Cite several sources of specific evidence from a piece when offering an oral or written analysis of a book, essay, article, or play
- Analyze works of fiction to see how events advance the plot and how setting shapes the characters
- Determine an author's point of view or purpose in a nonfiction work and analyzing how the author takes a position different from other authors
- Organize and focus his or her own writing, including supporting statements and conclusions with evidence and showing that the evidence is accurate and reliable
- Conduct research in response to a specific question by drawing on evidence from several credible literary or informational sources to support an analysis or reflection
- Avoid plagiarism and following a standard format for citations (e.g., footnotes, bibliography)
- Evaluate a speaker's key points and reasoning, asking questions, and stating his or her own well supported ideas in discussions
- Present claims and findings to others emphasizing main points, making eye contact, speaking loudly enough, pronouncing words clearly, and using formal English when the situation calls for it
- Using common, grade-appropriate Greek or Latin affixes and roots as clues to defining the meaning of a word (e.g., semi-, semiannual, semicircle)

Mathematics

Expressions and Equations

- Use properties of operations to generate equivalent expressions
- Solve real-life and mathematical problems using numerical and algebraic expressions and equations

Ratios and Proportional Relationships

- Analyze proportional relationships and use them to solve real-world and mathematical problems

The Number System

- Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers

Statistics and Probability

- Use random sampling to draw inferences about a population
- Draw informal comparative inferences about two populations
- Investigate chance processes and develop, use, and evaluate probability models

Geometry

- Draw, construct and describe geometrical figures and describe the relationships between them
- Solve real-life and mathematical problems involving angle measure, area, surface area, and volume

Science

Science is a way of knowing, a process for gaining knowledge and understanding of the natural world. Students will participate in a hands-on active curriculum where they "do" science, not simply read about science to emphasize the importance of science in their daily lives. Students will work through the scientific process by observing, inquiring, questioning, formulating and testing hypotheses, and analyzing, reporting and evaluating data. The emphasis of seventh grade science is natural science.

Science Methods

- Experimental Design
- Study of measuring systems
- Students participate in data collection, graphing/technology of their findings
- Students learn and participate in laboratory techniques
- Using SI units
- Conversions

Characteristics of Living Things

- The Origin of Life
- Needs of Living Things
- Chemistry of Living Things

Cells

- Cell Theory
- Structures and Function of Cells
- Cell Processes
- Cell Growth and Division
- Cell Specialization

Genetics

- Probability
- DNA
- Chromosomes
- Inherited Traits
- Adaptability

Plate Tectonics

- Plate Tectonic Theory
- Convection
- Plate Boundaries

Volcanic Activity

- Volcanic structures
- Magma Types
- Types of Volcanoes

Earthquakes

- Stress and Strain
- Faults
- Related Technology

Mountain Building

- Crust and Mantle Relationships
- Convergent-Boundary Mountains
- Types of Mountains

Weather and Erosion

- Paleontology: Prehistoric Life/Plan and Animal Adaptations/Taxonomy
- Geologic Eras
- Darwin's theory of natural selection
- Index fossils
- Radioactive dating
- Comparison of mammal and marsupial evolution
- Defining plant and animal adaptations
- Color and light absorption
- Structural , behavioral, physiological adaptations
- Habitats
- Seven Kingdoms

Human Body Systems

- Understanding of the skeletal, muscular, digestive, circulatory, respiratory, excretory, nervous and endocrine systems, reproductive and immune systems
- Cells: observe and describe cellular structures and functions

Earth Materials and Chemistry

- Describe the structure of matter in terms of atoms and molecules
- Accurately measure the characteristics of matter in different states
- Investigate the motion of particles
- Understand the relationship between properties of matter and Earth's structure
- Mass, volume, and density measurements
- Minerals
- Internal structure of the earth
- Pressure and temperature

Atmosphere and Weather

- Composition and structure
- Temperature, pressure, density and movement of air
- Factors of weather
- Cloud formation and humidity
- Air masses and fronts
- Climate types
- Climate

Ecology II

- Ecosystems
- Biomes
- Succession
- Carbon cycle
- Understanding global changes and personal impact and responsibility to the environment

Social Studies

Students will study physical and cultural geography for the first semester. The areas of emphasis are the United States, Europe and the Middle Eastern countries. Students will study European history for the second semester. The areas of emphasis are the Russian Revolution, WWI, WWII, current political and physical country boundaries, and the current political climate.

Geography

- Investigate the areas of the world through the approach of the five themes of geography: location, place, human/environment interaction, movement and region
- Investigate the areas of the world describing its culture, climate, physical features, history, trade, transportation and economics

European History

- European History studies including the events leading up to, during, and as the result of the Russian Revolution
- European history studies: WWI, WWII, cultural, political, economic changes leading up to, during, and as the result of these wars

Religion

Religion is an integral part of the entire school day. Through religious education, students' experiences of living and learning achieve their deepest meaning. Relationship to Catholic theology and worship will enhance the spiritual life of all the students. Seventh grade theology is a rotating curriculum shared with the eighth grade year.

Church History

- The human search for meaning and purpose
- Faith
- The early Church
- The persecuted Church
- The Roman Church
- Medieval/Reformation Church
- The Modern Church

Introduction to Sacred Scripture: The New Testament

- The Gospels
- The Letters of Paul
- St. John/Revelation

Sacraments, Worship and Prayer

- Sacraments of Initiation
- The Eucharist
- Penance
- Anointing of the Sick
- Matrimony
- Holy Orders
- Rites of Holy Week

The Apostolic Creed

Understanding the beliefs of the Roman Catholic Church

Morality

Introduction to Sacred Scriptures: The Hebrew Scriptures

Class Schedule

Period/Time	Monday	Tuesday	Wednesday	Thursday	Friday
1 st 8:30-9:20	Math	Lauds Math	Math	Math	Math
2 nd 9:23-10:08	Language Arts	Language Arts	Language Arts	Language Arts	Language Arts
3 rd 10:11-10:56	Science	Science	Technology	Science	Science
Break 10:56-11:11	Break	Break	Break	Break	Break
4 th 11:11-11:56	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium
Lunch 11:56-12:36	Lunch	Lunch	Lunch	Lunch	Lunch
5 th 12:36-1:21	Geography	Geography	Geography	Geography	P.E.
6 th 1:24-2:04	French or Spanish	Latin	French or Spanish	Latin	P.E.
7 th 2:07-2:47	Theology	Theology	Theology	Theology	Art
8 th 2:50-3:30	Drama	Music History	Science	Health	Art

Grade 8

English Language Arts

ELA Core Standards Overview

- Citing the evidence that most strongly supports an analysis of what is explicitly stated and/or implied from a book, article, poem, or play
- Analyzing where materials on the same topic disagree on matters of fact, interpretation, or point of view
- Learning how authors support their ideas through word choice, sentence and paragraph structure, and other methods
- Building writing around strong central ideas or points of view; supporting the ideas with sound reasoning and evidence, precise word choices, smooth transitions, and different sentence structures
- Planning and conducting research projects that include several steps and use many credible and documented print and digital sources
- Analyzing the purpose of information presented in diverse media (e.g. print, TV, web) and evaluating its social, political, or commercial motives
- Presenting findings and claims to others, emphasizing key points with relevant evidence and sound reasoning, adapting speech to the audience and the formality of the setting, and responding to questions and comments with relevant observations and ideas
- Using strong, active verbs to create a clear picture for the reader (e.g. walk, skip, meander, lurch, limp)
- Interpreting figures of speech (e.g. irony, puns) and developing a large vocabulary of general academic words and phrases

Mathematics

Expressions and Equations

- Work with radicals and integer exponents
- Understand the connections between proportional relationships, lines, and linear equations
- Analyze and solve linear equations and pairs of simultaneous linear equations

Functions

- Define, evaluate, and compare functions
- Use functions to model relationships between quantities

The Number System

- Know that there are numbers that are not rational, and approximate them by rational numbers

Statistics and Probability

- Investigate patterns of association in bivariate data

Geometry

- Understand congruence and similarity using physical models, transparencies, or geometry software
- Understand and apply the Pythagorean Theorem
- Solve real-world and mathematical problems involving volume of cylinders, cones and sphere

Science

Science is a way of knowing, a process for gaining knowledge and understanding of the natural world. Students will participate in a hands-on active curriculum where they "do" science, not simply read about science to emphasize the importance of science in their daily lives. Students will work through the scientific process by observing, inquiring, questioning, formulating and testing hypotheses, and analyzing, reporting, and evaluating data. Eighth grade science is a pre-physics and pre-chemistry study.

Scientific Methods

- Experimental Design
- Study of measuring systems
- Students participate in data collection, graphing/technology of their findings
- Students learn and participate in laboratory techniques
- Using SI units
- Conversions

Exploring Motion and Forces

- Motion and speed
- Velocity and acceleration
- Forces and safety
- Connecting motion with forces
- Friction
- Gravity
- Balancing forces
- Inertia
- Newton's First Law

Acceleration and Momentum

- Acceleration motion
- Newton's Second Law
- Air resistance
- Projectile and circular motion
- Satellites
- Newton's Third Law
- Action and reaction
- Conservation of momentum

Energy

- Energy and work
- Potential and kinetic energy
- Temperature and heat
- Thermal pollution
- Measuring thermal energy
- Specific heat

Using Thermal Energy

- Thermal energy on the move
- Conduction
- Convection
- Radiation
- Heat
- Insulators and conductors
- Using heat to do work
- Radiators, forced air, and electric heating systems
- Solar energy: passive and active
- Engines: internal and external combustion

Machines

- Mechanical advantage
- Ideal machines
- Six simple machines
- Mending with machines
- Compound machines
- Efficiency
- Power

Classification and Behavior of Matter

- States of matter
- Changes of state

Atomic Structures and the Periodic Table

- Protons, neutrons and electrons
- Atomic mass
- Periodic table

Elements and Properties

- Metals
- Nonmetals
- Mixed groups

Chemical Bonding

- Ionic bonding
- Covalent bonding
- Describe the chemical and physical properties of various substances
- Observe and evaluate evidence of chemical and physical change
- Identify the observable feature of chemical reactions, acid base chemistry/oxidation reduction

Applied Physics and Chemistry

- Introductory Petrology: rock cycle/elementary chemistry and physics of rock formation

Social Studies

Students will study United States history with an emphasis in the 18th and 19th centuries on the Age of Exploration through Reconstruction and the western movement. There will be ongoing studies of current events in the United States as time permits.

- Native American lifestyle and culture prior to exploration and colonization
- Review of the development of the thirteen colonies
- Study of the events leading up to, during and post Revolutionary War
- Development and the principles of the U.S. Constitution
- Study of the events leading up to, during and post Civil War
- Western expansion of the United States: Louisiana Purchase, Industrialization, and Immigration

Religion

Religion is an integral part of the entire school day. Through religious education, students' experiences of living and learning achieve their deepest meaning. Relationship to Catholic theology and worship will enhance the spiritual life of all the students. Eighth grade theology is a rotating curriculum shared with the Seventh grade year.

Church History

- The human search for meaning and purpose
- Faith
- The early Church
- The persecuted Church
- The Roman Church
- Medieval/Reformation Church
- The modern Church

Introduction to Sacred Scripture: The New Testament

- The Gospels
- The Letters of St. Paul
- St. John/Revelation

Sacraments, Worship and Prayer

- Sacraments of Initiation
- The Eucharist
- Penance
- Anointing of the Sick
- Matrimony
- Holy Orders
- Rite of Holy Week

The Apostolic Creed-Understanding the beliefs of the Roman Catholic Church

Morality

Introduction to Sacred Scriptures: The Hebrew Scriptures

Class Schedule

Period/Time	Monday	Tuesday	Wednesday	Thursday	Friday
1 st 8:30-9:20	Language Arts	Lauds Language Arts	Language Arts	Language Arts	Language Arts
2 nd 9:23-10:08	Math	Math	Math	Math	Math
3 rd 10:11-10:56	U.S. History	Technology	U.S. History	U.S. History	U.S. History
Break 10:56-11:11	Break	Break	Break	Break	Break
4 th 11:11-11:56	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium	Choir/ Collegium
Lunch 11:56-12:36	Lunch	Lunch	Lunch	Lunch	Lunch
5 th 12:36-1:21	French or Spanish	Latin	French or Spanish	Latin	Art
6 th 1:24-2:04	Science	Science	Science	Science	Art
7 th 2:07-2:47	Theology	Theology	Theology	Theology	P.E.
8 th 2:50-3:30	Health	U.S. History	Music History	Drama	P.E.

Modern Foreign Language Curricula: Spanish and French

Curriculum Standards Spanish K-3rd

Level: Kindergarten - 3rd grade

General Objectives:

- Students develop skills and strategies for acquiring new vocabulary
- Students develop the skills to communicate in a foreign language
- Students increase their readiness to acquire other languages
- Students increase their readiness to learn about other cultures
- Students gain insight in how a language works
- Students can lay a solid foundation for language study

Course-Specific Objectives:

Students can ...

- Recognize and reproduce the sounds of Spanish with accurate pronunciation
- Label objects in Spanish
- Express basic physical needs
- Express basic courtesies
- Create simple descriptions
- Express likes and dislikes
- Express agreement and disagreement
- Ask and respond to simple questions
- Participate in conversations
- Respond appropriately to directions, instructions, and commands
- Identify main ideas and key words in oral and written language
- Respond to written or spoken passages about topics such as school, family, housing, food, clothing, traveling
- Write simple phrases and sentences in Spanish
- Draw conclusions and make inferences orally or in writing
- Identify and react to perspectives and practices in Spanish culture regarding eating habits, school life, family life, celebrations
- Identify some products of Spanish-speaking countries
- Identify the expressive forms of Spanish culture such as art, literature, music
- Identify contributions of diverse groups within Spanish-speaking regions
- Apply their knowledge of Spanish to their religious life by memorizing Spanish prayers

Curriculum Standards Spanish 7th/8th

Level: 7th/8th grade

Material: ¡Buen viaje!

The Purpose of Spanish Study

- To develop the ability to communicate in a foreign language
- To understand a language system in general
- To understand and appreciate culture in general
- To foster vocabulary expansion
- To become life-long learners

Benefits of Spanish Study

- Students develop skills and strategies for acquiring new vocabulary
- Students develop the skill to communicate in a foreign language
- Students increase their readiness to acquire other languages
- Students increase their readiness to learn about other cultures
- Students gain insight in how a language works
- Students can lay a solid foundation for language study

Curriculum Standards:

- Communicate in languages other than English
 - Students obtain and provide information, express feelings and emotions, engage in conversations, and exchange opinions
 - Recognize and reproduce the sounds of Spanish with accurate pronunciation
 - Express basic physical needs
 - Express basic courtesies
 - Create simple descriptions
 - Express likes and dislikes
 - Express agreement and disagreement
 - Ask and respond to simple questions
 - Participate in conversations
 - Students understand, interpret, and respond to written and spoken language on a variety of topics
 - Respond appropriately to directions, instructions, and commands
 - Identify main ideas and key words in oral and written language
 - Respond to written or spoken passages about topics such as school, family, housing, food, clothing, traveling
 - Write simple phrases and sentences in Spanish
 - Draw conclusions and make inferences orally or in writing

- Students present information, concepts, and ideas to listeners and readers for a variety of purposes
 - Describe people
 - Write a personal communication
 - List main ideas
 - Present prepared material to an audience
- Gain knowledge and understanding of other cultures
 - Students demonstrate an understanding of the relationship between the perspectives of cultures studied and use this knowledge to interact effectively in cultural contexts
 - Identify and react to perspectives and practices in Spanish culture regarding eating habits, school life, family life, celebrations
 - Recognize and discuss language and behaviors that are evident in the target cultures such as common greetings, proverbs, youth culture language
 - Identify some commonly held generalizations about the cultures studied
 - Identify social and geographical factors that impact cultural practices
 - Identify common words, phrases, and idioms that reflect Spanish culture
 - Students demonstrate an understanding of the relationship between the perspectives and the products/contributions of Spanish culture
 - Identify some products of Spanish-speaking countries
 - Identify the expressive forms of Spanish culture such as art, literature, music
 - Identify contributions of diverse groups within Spanish-speaking regions
 - Recognize the effects of Spanish culture on individuals within their society
- Compare and connect with other disciplines and acquire information
 - Students reinforce and expand their knowledge of other disciplines through the Spanish language
 - Identify information for use in other disciplines
 - Recognize and illustrate the linguistic connection between Spanish and Latin
 - Recognize and illustrate the linguistic connection between Spanish and English
 - Understand choral songs written in the Spanish language
 - Students acquire information and recognize the distinctive viewpoints that are available only through the study of Spanish
 - Identify information from sources intended for native speakers of the target language
 - Identify perspectives of Spanish culture using authentic sources
 - Students recognize that the Spanish language has differences in words, expressions, and sentence structure. They compare and contrast these patterns with their own.
 - Identify common cognates in the Spanish language
 - Identify borrowed words in Spanish and English

- Students recognize that cultures use different patterns of interaction. They compare and contrast these patterns with their own
 - Identify similarities and differences
 - Identify various cultures within their own communities
 - Evaluate products/contributions from the target cultures
- Participate in multilingual communities
 - Students use their knowledge of Spanish to connect with local, national, and international communities
 - Identify Spanish in their daily life
 - Use local resources, technology and media to explore Spanish language and culture
 - Identify examples of the interdependence of the world's communities
 - Students show evidence of becoming life-long learners by using language for personal development
 - Identify occupations that require or are enhanced by proficiency in more than one language
 - Participate in activities of Spanish culture available in the student's community

Curriculum Standards French 7th/8th

Level: 7th/8th grade

Material: Bon voyage!

The Purpose of French Study

- To develop the ability to communicate in a foreign language
- To understand a language system in general
- To understand and appreciate culture in general
- To foster vocabulary expansion
- To become life-long learners

Benefits of French Study

- Students develop skills and strategies for acquiring new vocabulary
- Students develop the skill to communicate in a foreign language
- Students increase their readiness to acquire other languages
- Students increase their readiness to learn about other cultures
- Students gain insight in how a language works
- Students can lay a solid foundation for language study

Curriculum Standards

- Communicate in languages other than English
 - Students obtain and provide information, express feelings and emotions, engage in conversations, and exchange opinions
 - Recognize and reproduce the sounds of French with accurate pronunciation
 - Express basic physical needs
 - Express basic courtesies
 - Create simple descriptions
 - Express likes and dislikes
 - Express agreement and disagreement
 - Ask and respond to simple questions
 - Participate in conversations
 - Students understand, interpret, and respond to written and spoken language on a variety of topics
 - Respond appropriately to directions, instructions, and commands
 - Identify main ideas and key words in oral and written language
 - Respond to written or spoken passages about topics such as school, family, housing, food, clothing, traveling
 - Write simple phrases and sentences in French
 - Draw conclusions and make inferences orally or in writing

- Students present information, concepts, and ideas to listeners and readers for a variety of purposes
 - Describe people
 - Write a personal communication
 - List main ideas
 - Present prepared material to an audience
- Gain knowledge and understanding of other cultures
 - Students demonstrate an understanding of the relationship between the perspectives of cultures studied and use this knowledge to interact effectively in cultural contexts
 - Identify and react to perspectives and practices in French culture regarding eating habits, school life, family life, celebrations
 - Recognize and discuss language and behaviors that are evident in the target cultures such as common greetings, proverbs, youth culture language
 - Identify some commonly held generalizations about the cultures studies
 - Identify social and geographical factors that impact cultural practices
 - Identify common words, phrases, and idioms that reflect French culture
 - Students demonstrate an understanding of the relationship between the perspectives and the products/contributions of French culture
 - Identify some products of French-speaking countries
 - Identify the expressive forms of French culture such as art, literature, music
 - Identify contributions of diverse groups within French-speaking regions
 - Recognize the effects of French culture on individuals within their society
- Compare and connect with other disciplines and acquire information
 - Students reinforce and expand their knowledge of other disciplines through the French language
 - Identify information for use in other disciplines
 - Recognize and illustrate the linguistic connection between French and Latin
 - Recognize and illustrate the linguistic connection between French and English
 - Understand choral songs written in the French language
 - Students acquire information and recognize the distinctive viewpoints that are available only through the study of French
 - Identify information from sources intended for native speakers of the target language
 - Identify perspective of French culture using authentic sources
 - Students recognize that the French language has differences in words, expressions, and sentence structure. They compare and contract these patterns with their own.
 - Identify common cognates in the French language
 - Identify borrowed words in French and English

- Students recognize that cultures use different patterns of interaction. They compare and contrast these patterns with their own
 - Identify similarities and differences
 - Identify various cultures within their own communities
 - Evaluate products/contributions from the target cultures
- Participate in multilingual communities
 - Students use their knowledge of French to connect with local, national, and international communities
 - Identify French in their daily life
 - Use local resources technology and media to explore French language and culture
 - Identify examples of the interdependence of the world's communities
 - Students show evidence of becoming life-long learners by using language for personal development
 - Identify occupations which require or are enhanced by proficiency in more than one language
 - Participate in activities of French culture available in the student's community

Physical Education Requirements

Kindergarten through Second Grade

Students will begin to enhance their motor skills and in the process learn the importance of self-health and positive interaction with peers.

Spiritual Goal

- Students will appreciate God's gift of life and the consequent obligations to preserve and protect it through healthy lifestyles

Social and Emotional

- Students will develop a sense of self and respect for others through responsible participation in physical activities
- Demonstrate sportsmanship
- Cooperate in group play
- Develop and use skills to communicate ideas, information, and feelings
- Describe and practice responsible behaviors for health and safety
- Repeat and demonstrate directions

Motor Skills

- Develop skills in gross and fine motor movement
- Use manipulative equipment for gross motor coordination
- Demonstrate locomotor skills: hopping, jumping, skipping, galloping and running
- Move in response to rhythms
- Demonstrate balance

Knowledge

- Understand the importance and benefits of daily exercise for a minimum of 30 minutes
- Understand the importance of healthy lifestyle
- Establish a beginning movement vocabulary
- Define spatial concepts: e.g. personal space, general space, play area, in-bound

Fitness

- Develop habit of "warming up" and "cooling down" before and after physical activity
- Participate in physical fitness exercises

Third through Sixth Grade

Students will enhance motor skills by following rules and procedures. They will understand the importance of self-health. They will recognize individual differences and be capable of group problem solving.

Spiritual Goal

- Students will appreciate God's gift of life and the consequent obligations to preserve and protect it through healthy lifestyles
- Respect the sanctity of the body by dressing and acting in a dignified manner
- Keep rules and practice honesty, loyalty, and self-control
- Learn to accept success or failure graciously

Social and Emotional

- Demonstrate respect for self and others through responsible personal and social behavior
- Recognize and accept the attributes that individuals with differences can bring to group activities
- Understand that physical activity provides opportunities for enjoyment, challenge, and self-expression
- Demonstrate appropriate risk-taking
- Demonstrate on-task behavior
- Demonstrate a sense of good sportsmanship and fair play
- Demonstrate judgment in safe use of equipment and material in relation to self and others
- Demonstrate cooperative play
- Demonstrate conflict management skills and group problem solving

Motor Skills

- Apply movement concepts and principles to enhance motor skill development
- Demonstrate personal and general spatial awareness in a variety of physical activities
- Identify and demonstrate the basic steps of manipulative skills
- Demonstrate competency in a variety of movement forms
- Demonstrate locomotor and non-locomotor movements and manipulative skills in games and activities
- Combine rhythm and dance movements
- Demonstrate skill in object handling
- Demonstrate simple stunt and tumbling skills
- Demonstrate skill in lead-up games associated with team sports (soccer, volleyball, basketball, softball)

Knowledge

- Acquire and apply knowledge specific to the activity setting
- Follow the rules and procedures for the physical activity
- Demonstrate knowledge of fitness and movement concepts
- Practice safety principles in the activity settings
- Access information about physical education and dance from a variety of resources, beginning with the library media center
- Apply rules and procedures of the physical education class to other activities or settings
- Understand the importance and benefits of flexibility and daily exercise for a minimum of 30 minutes
- Understand the importance of healthy lifestyle
- Demonstrate in written form the rules and performance skill for different sports
- Recognize that evaluation is an integral part of physical education and should aid in the improvement of performance

Fitness

- Achieve and maintain health-enhancing forms of physical fitness skills
- Participate in daily-sustained physical activity to promote health-related physical fitness
- Perform assessment of personal fitness levels in each of the health-related components of physical fitness to set goals and use results to improve and maintain fitness
- Identify lifetime activities that enhance the health-related components of physical fitness
- Develop habit of "warming up" and "cooling down" before and after physical activity

Seventh and Eighth Grade

Students will have motor skills that will allow them to begin to demonstrate correct technique for a variety of activities. They will understand the correlation between proper exercise and nutrition, with health benefits.

Spiritual Goal

- Students will appreciate God's gift of life and the consequent obligations to preserve and protect it through healthy lifestyles
- Respect the sanctity of the body by dressing and acting in a dignified manner
- Keep rules and practice honesty, loyalty, and self-control
- Learn to accept success or failure graciously

Social and Emotional

- Demonstrate respect for self and others through responsible personal and social behavior
- Recognize and accept the attributes that individuals with differences can bring to group activities
- Understand that physical activity provides opportunities for enjoyment, challenge, self-expression and social interaction
- Demonstrate appropriate risk-taking
- Demonstrate on-task behavior
- Demonstrate a sense of good sportsmanship and fair play
- Demonstrate judgment in safe use of equipment and material in relation to self and others
- Demonstrate cooperative play
- Demonstrate conflict management skills and group problem solving

Motor Skills

- Demonstrate the correct technique for a variety of basic movement skills
- Apply correct techniques of basic skills during lead-up games and in rhythmic activities
- Demonstrate correct technique in a variety of improvised rhythmic activities
- Identify and demonstrate ways to link and transfer basic manipulative skills and concepts to specialized sports skills
- Students will demonstrate understanding of movement concepts, principles, strategies, and tactics as they apply to the learning and performance of physical activities
- Set goals and apply concepts for development of movement skills to improve performance

Knowledge

- Explore the relationship between physical activity and proper nutritional choice
- Adjust and monitor fitness and exercise programs using a variety of technological resources
- Demonstrate the health-enhancing benefits of physical activity and proper nutrition
- Show, in written form, improved understanding the rules and performance skills for various sports
- Understand the importance and benefits of flexibility and daily exercise for a minimum of 30 minutes
- Understand the importance of healthy lifestyle
- Recognize that evaluation is an integral part of physical education and should aid in the improvement of performance

Exercise

- Perform assessment of personal fitness levels in each of the health-related components of physical fitness to set goals and use results to improve and maintain fitness
- Participate in daily-sustained physical activity, and be able to identify those activities that promote health-related physical fitness
- Achieve and maintain health-enhancing forms of physical fitness skills
- Demonstrate the proper biomechanical principles of posture during activity
- Students will participate regularly in physical activity

Demonstrate "warm up" and "cool down" exercise before and after physical activities

Appendix Two

Healthy Vocal Habits for Young Singers (Melanie Malinka)

INTRODUCTION

As choir directors, music teachers, and voice coaches, we are entrusted with the care of our singers' voices. When those singers are ten years old or even as young as seven, our concern should not only be for their immediate vocal health but also for the longevity of their developing voices. The following curriculum focuses on setting the basis for healthy vocal habits in young singers. It highlights important aspects of vocal technique each young chorister or soloist should be introduced to.

A FEW INITIAL THOUGHTS

- When teaching young singers it is crucial to use positive language when addressing improper vocal habits. Avoid words like “no”, “bad”, or “wrong” when describing the student's vocal technique. Ensure that your student understands you are working on “their voice” and you are not criticizing them as a person.
- When working with children on posture, breath, and tone use as much imagery as possible. Some helpful examples include “stand tall and noble”, “sing into your Dracula collar”, “picture a cathedral dome above your tongue at the back of your throat”, “your chest might feel like an open book.”
- Always have your student articulate back to you what they are thinking about when they are singing; this ensures you are using verbiage your student can connect with.
- Teach your students to sing by sensation opposed to by ear. Practice mouth positions without sound to encourage students to focus on the sensation of good technique.
- Approach one technical aspect at a time; giving too much information at once or working on too many issues at the same time will only confuse your young singers
- Always listen to the nuances of each individual voice and be prepared to adjust your teaching to encourage the most natural sound in each singer

BODY AWARENESS

- Introduce students to the body (show correct skeleton, pictures, etc.)
- Ensure each student “pictures” their body correctly (diaphragm, spine, divisions of torso, jaw, etc.)
- Allow students to experience the difference between tense, engaged, and relaxed muscles
- Show students the anatomy of their instrument (pictures, video clips, presentations)

POSTURE

- Highlight focus points on body that allow for “good” posture (feet, knees, chest, etc.)
- Explore a centered body with students (visuals, practice, observation)
- Focus on the need for “tall and noble” posture, chin position, and released jaw and neck muscles
- Practice “good” posture in various positions (seated, standing, with folder, etc.)

BREATH

- Introduce the process of breathing (visuals, practice, partner observation)
- Ensure students understand what happens during “Inhalation” and “Exhalation” (breathing cycle)
- Practice a low and silent breath (no shoulder movement, released abdominal muscles, expanded rib cage)
- Use simple vocal exercises that allow students to focus on breathing
- Practice inhaling with proper mouth position (preparation of initial vowel with released jaw)
- Allow students to explore expansion of the rib cage at the end of phrases
- Remember to begin with short exercises to encourage focus on breath; move to longer exercises to focus on sustaining the breath

TONE

- Allow students to explore open mouth positions
- Review position of jaw joint and “placement” of chin
- Practice inhaling through the initial vowel with space needed for first pitch
- Encourage use of space when singing (lifted soft palate)
 - Imagery suggestions: space between back teeth, hot marshmallows, cathedral dome, yawn, etc.
- Make students aware of head and chest registers
 - Use descending “u” for building head voice, ascending “a” for building chest voice
 - Laughing like Santa Claus (chest voice) opposed to laughing like an elf (head voice)
- Allow students to find a relaxed and forward tongue position
- Ensure all vowels are created through tongue “placement” and mouth shape opposed to jaw tension (pay special attention to the “i” vowel)
- Practice crisp, yet fluid consonants; a consonant should never interrupt the legato line

VOCAL HYGENE

- Don't forget to teach your students how to take care of their voices
 - Refrain from excessive screaming
 - Always stay hydrated and rested
 - Stay away from drugs (smoking, etc)
 - Be aware of medications that affect your need for more water (antihistamine, decongestant, etc.)
- Know your choristers' voices and allow for vocal rest if vocal fatigue can be detected

HELPFUL VOACBULARY

Be aware of the language you are using to communicate with your young singers during lessons or rehearsals. Some phrases can have detrimental results to breath support and tone production. In general, avoid using the words “push” or “tension.” To give a more specific example, “sustain that note” allows for a more flowing breath support than “hold that note.” The word “energize” or “engage” allows for a better gaging of maximum volume than “sing louder.” “Release your muscles” will result in more energized posture than “relax your muscles.” “And lastly, singing with an “aligned” body is a more fitting description of our posture than a “straight” back.

Appendix Three



The Madeleine Choir School Vocal Report Card 4th Grade

Name _____ Date _____

	C	S	N	Comments
Posture				
Vocal Production				
Diction				
Intonation				
Musical Accuracy				
Participation				
Behavior				

_____ teacher's signature & date	_____ parent's signature & date
_____ student's signature & date	_____ parent's signature & date

(letter from Melanie Malinka that accompanies and explains the Vocal Report Card)

Melanie Malinka
Director of Music
The Madeleine Choir School
205 First Avenue
Salt Lake City, UT 84103

Dear Students and Parents:

I would like to send a few words along with your Vocal Report Card.

The Vocal Report Card functions as an evaluation of your effort and progress shown in choir over the last two months. I purposely do not use letter grades on these report cards. Singing is all about progress; a singer will never truly reach a final goal—there is always something new to learn, something to improve.

Please interpret the checked letters as the following:

C What a great job! Keep on doing exactly what you have been doing!
S Well done! Now see if you can make this process become second nature.
N Try to focus your energy on this aspect of singing. It will help you to become a better singer/musician on all levels.

Please don't try to equate the above letters with a letter grade—they don't have anything to do with each other. Read the comments carefully and try to apply them to your vocal studies.

As always, feel free to contact me with any questions or concerns. I would be happy to communicate by e-mail, talk over the phone, or meet in person.

Thank you for your great dedication to singing!

Best Wishes,

Melanie Malinka
Director of Music

Appendix Four

The Choir Investiture Ceremony

Following the Introit and Sign of the Cross, the priest-celebrant continues with the following:

Greeting The grace of our Lord Jesus Christ,
and the love of God,
and the communion of the Holy Spirit
be with you all.

Introduction Dear Brothers and sisters,
We gather together this day as a community of faith
to remember St. Vincent de Paul
who courageously and generously served the poor
and helped others to follow Jesus of Nazareth
more faithfully in this ministry.
With the Church throughout the world,
we seek the prayers and inspiration of St. Vincent
as the needs of the poor in our time press upon us.

We also gather today to celebrate the commitment of our choristers and
servers from the Choir School as they embark on another year of service
to the life of prayer and worship in this Cathedral Church.

Brothers and sisters,
let us acknowledge our sins, and so prepare ourselves
to celebrate the sacred mysteries.

Confiteor *A period of silence before continuing.*
I confess to almighty God
and to you, my brothers and sisters,
that I have greatly sinned,
in my thoughts and in my words,
in what I have done
and in what I have failed to do,
through my fault, through my fault,
through my most grievous fault;
therefore I ask blessed Mary ever-Virgin,
all the Angels and Saints,
and you, my brothers and sisters,
to pray for me to the Lord our God.

Absolution May Almighty God have mercy on us,
 forgive us our sins,
 and bring us to everlasting life.
 Amen.

Kyrie *sung by the choir*

Collect Let us pray.
 O God, who for the relief of the poor
 and the formation of the clergy
 endowed the Priest Saint Vincent de Paul
 with apostolic virtues,
 grant, we pray, that, afire with that same spirit,
 we may love what he loved
 and put into practice what he taught.

 Through our Lord Jesus Christ, your Son,
 who lives and reigns with you
 in the unity of the Holy Spirit,
 one God, for ever and ever.
 Amen.

*Immediately following is the Liturgy of the Word. The blessing continues
after the homily with the blessing of altar servers (which is omitted here)
and then the blessing of the choristers.*

Choir Master [Insert name of celebrant], I ask that you receive and bless
 the Saint Cecilia Choristers. They have shown interest
 and zeal in serving Christ and his Church in this cathedral.
 They will serve in the coming year as choristers in
 the Cathedral Choir.

Deacon God be praised. Let the Saint Cecilia Choristers come
 forward as their names are called.

The choirmaster calls their names.

Deacon My dear Saint Cecilia Choristers, do you promise to serve Christ, our King, by attending faithfully and punctually all classes, rehearsals and services required of you as members of the Cathedral Choir?

Chorister I will.

Deacon Will you respect and obey those who are set over you and keep all the rules of the choir?

Chorister I will.

Celebrant On behalf of this Cathedral Church, I welcome you to the Cathedral Choir and look forward to your service to the prayer of this church. Your singing will bring comfort to the sorrowing, encouragement and challenge to the faint of heart and joy to all who worship here.

Deacon Let the parents come forward to invest the choristers.

Parents place the surplice over their daughter.

Celebrant The Lord be with you.
And with your spirit.

The Lord is worthy of all praise;
may he give you the gift of striving to sing a new song
to him with your voices, your hearts and your lives,
so that one day you may sing that song for ever in the
company of the angels and saints.
Amen.

And may almighty God Bless you, the Father,
and the Son, and the Holy Spirit.
Amen.

The same calling, vesting and blessing is then repeated with the St. Gregory Choristers and the St. Nicholas Choristers. Whereas the St. Cecilia Choristers and St. Gregory Choristers are invested into the Cathedral Choir, the St. Nicholas Choristers are invested into the Madeleine Choir School. Following the investiture ceremony, the Mass continues as usual with the General Intercessions.

Appendix Five

The Madeleine Choir School Summer Camp Schedule 2012

Monday 23 July

930 am	Check-in
1030 am	Depart from School
1230 pm	Lunch in Price (sack lunch)
100 pm	Welcome/Room Assignments/Move in
200 pm	General Session
330 pm	Snack/Group Pictures
400 pm	General Session
530 pm	Dinner
630 pm	Camp Expectation/Review
645 pm	General Session
745 pm	Chapter Mtg
800 pm	Team Field Games
1000 pm	Lights out

Wednesday 25 July

800 am	Wake up
800 am	Breakfast Available
900 am	Music
1050 am	Morning Break
1120 am	Music
1200 noon	Lunch
100 pm	Recreation 1
250 pm	Recreation 2
500 pm	General Session
600 pm	Dinner
700 pm	General Session
745 pm	Chapter Mtg
800pm	Movie Night
1000 pm	Lights Out

Tuesday 24 July

800 am	Wake up
800 am	Breakfast Available
900 am	Music
1050 am	Morning Break
1120 am	Music
1200 noon	Lunch
100 pm	Recreation 1
250 pm	Water Games and Root Beer floats
500 pm	General Session
600 pm	Dinner
645 pm	Chapter Mtg
700 pm	Bowling Night
1000 pm	Lights out

Thursday 26 July

800 am	Wake up
800 am	Breakfast Available
900 am	Music
1050 am	Morning Break
1120 am	Music
1200 noon	Lunch
100 pm	Recreation 1
250 pm	Recreation 2
500 pm	General Session
600 pm	Dinner
645 pm	General Session
745 pm	Chapter Mtg
830 pm	Casino Night
1030 pm	Capture the Flag/Lights Out

Friday 27 July

800 am	Wake up
800 am	Breakfast Available
900 am	General Session
945 am	Packing/Cleaning/Loading
1030am	Snack
1100am	Final Awards/Departure
100pm	Arrive at Choir School

Appendix Six

The Choral library

What follows below is a list I compiled of all the Mass settings and individual works in the cathedral choral library, followed by the cathedral music lists for the 2012-2013 choral year (beginning the first Sunday after Labor Day and continuing through the Solemnity of Corpus Christi, usually in June, including various additional feasts). Information includes the name of each work, composer, voice arrangements and general information regarding instrumentation (as noted in each edition of a particular composition). Settings of the Ordinary of the Mass (and the Requiem Mass) are listed first alphabetically by composer, followed by individual works and complete large scale choral works and anthologies listed alphabetically by title.

Chant Masses

Ambrosian *Gloria* (English plainsong)
 Mass I (*Lux et origo*)
 Mass II (*Fons bonitatis*)
 Mass IV (*Cuntpotens genitor Deus*)
 Mass VIII (*Missa de angelis*)
 Mass VIII (*Missa de angelis*) (arranged by Richard Proulx)
 Mass IX (*Cum júbilo*)
 Mass XI (*Orbis factor*)
 Mass XII (*Pater cuncta*)
 Mass XVI (*In feriis per annum*)
 Mass XVII (*In Dominicis Adventus et Quadragesimae*)
 Mass XVIII (*In feriis Adventus et Qaudragesimae et ad missam pro defunctis*)

Choral Masses (alphabetical by composer)

Title	Composer	Voicing	Instrumentation
<i>Missa Rex Genitor</i>	Allen, Kevin	TTB	a cappella
<i>Missa in g minor</i>	Bach, J. S.	SATB/ATB soli	chamber ensemble
Mass in C	Beethoven	SATB/SATB soli	keyboard reduction
<i>Missa Brevis</i>	Berkeley, Lennox	SATB	organ
<i>Missa Brevis in D</i>	Britten, Benjamin	SSA	organ
Mass for 3 Voices	Byrd, William	ATB	a cappella
Mass for 4 Voices	Byrd, William	SATB	a cappella
Mass for 5 Voices	Byrd, William	SATTB	a cappella
<i>Missa Parvula</i>	Davies, Peter M.	Treble	organ
<i>Messe breve</i>	Delibes, Leo	SAA or SSA	
Mass for 3 Voices	Durante, Francesco	SSA or TBB	a cappella
<i>Messe "Cum Jubilo"</i>	Durufié, Maurice	Baritone/Bar. solo	organ and orchestra
<i>Missa Brevis no. 2</i>	Eyerly, Scott	SSA	organ
<i>Messe Basse</i>	Fauré, Gabriel	SSA/Sop. solo	organ
<i>Missa Brevis</i>	Gabrieli, Andrea	SATB/ SATTB	a cappella
<i>Gloria (Sacrae Symphoniae-1597)</i>	Gabrieli, Giovanni	SATB/double SATB soli	a cappella
<i>Missa Kyrie</i>	Glenn, Gregory	SATB	a cappella
<i>Missa "Sine nomine"</i> (Kyrie only)	Glenn, Gregory	SA	a cappella
Plainsong Ordinary	Glenn, Gregory	unison	bells
St. Cecilia Mass	Gounod, Charles	SATB/Ten. solo	organ
Mass	Grier	SS/Sop. solo	
<i>Missa Secunda</i>	Haller, Michael	SAB/SSAB	a cappella
<i>Missa Tertia</i>	Haller, Michael	SA	a cappella
<i>Missa St. Aloysii</i>	Hayden, J. Michael	SSA	orchestra
<i>Missa Sancti Nicolai</i>	Hayden, J. Michael	SATB/SATB soli	orchestra

Choral Masses (continued)

Title	Composer	Voicing	Instrumentation
<i>Missa sub titulo Sancti Leopoldi</i>	Hayden, J. Michael	SSA/Sop. solo	orchestra
<i>Missa Brevis Sancti Joannis de Deo (Little Organ Mass)</i>	Hayden, Joseph	SATB/Sop. solo	organ
<i>Missa super "Salve Regina" et "Vater unser in Himmelreich"</i>	Heiller, Anton	SSA	a cappella
Holy Cross Mass	Isele, David Clark	SATB	organ
<i>Missa Bilingue</i>	Joyce, Kevin	SATB	organ and instruments
<i>Missa Brevis</i>	Kodály, Zoltan	SATB/ <i>divisi</i>	organ and orchestra
<i>Missa Luna</i>	Kolar, Peter M.	Choir	guitar
<i>Missa in simplicitate</i>	Langlais, Jean	Unison	organ
<i>Messe Solennelle</i>	Langlais, Jean	SATB/ <i>divisi</i>	organ (orchestra)
<i>Missa "Bell'Amfitrit' altera"</i>	Lasso, Orlando di	Double SATB	a cappella
<i>Missa ad imitationem moduli Puis que i'ay perdu</i>	Lasso, Orlando di	SATB	a cappella
<i>Missa "Douce me'moire"</i>	Lasso, Orlando di	SATB	a cappella
<i>Missa Octavi Toni</i>	Lasso, Orlando di	SSATBB	a cappella
<i>Missa Maria Magdalene</i>	Lobo, Alonso	SSA	a cappella
Mass in Bb	Lotti, Antonio	Unison/SAATB	organ
St. Anne's Mass	MacMillan, James	SATB/ <i>divisi</i>	organ
<i>Missa ad praesepe</i>	Malcolm, George	SA	organ
<i>Missa "Emmanuel"</i>	Marier, Theodore	Mixed voices	organ (optional brass)
<i>Missa Guadalupe</i>	Mawby, Colin	Cantor/choir	a cappella
Mass of the Holy City	Monteverdi, Claudio	SATB	organ reduction
<i>Messa à 4 voci</i>	Mozart, W. A.	SATB/SATB soli	organ reduction
Coronation Mass	Mozart, W. A.	SATB/soli	organ reduction
<i>Missa Brevis</i> in D Major (KV 194)	Mozart, W. A.	SATB/soli	organ reduction
<i>Missa Brevis</i> in F Major (KV 192)	Mozart, W. A.	SATB/soli	organ reduction
<i>Missa Brevis</i> in G Major (KV 49)	Mozart, W. A.	Double SATB/soli	organ reduction
<i>Missa Solemnis</i> in c minor	Near, Gerald	SATB	organ
The Berkeley <i>Missa Brevis</i>	Nelhybel, Vaclav	SATB/congregation	organ (opt. instrum.)
Sanctus in d minor with with Memorial Acclamation and Amen			
<i>Missa Ego flos campi</i>	Padilla, Juan de	Double SATB	a cappella
<i>Missa Aeterna Christi Munera</i>	Palestrina	SATB	a cappella
<i>Missa Brevis</i>	Palestrina	SATB/SSATB	a cappella
<i>Missa Papae Marcelli</i>	Palestrina	SATTBB	a cappella

Choral Masses (continued)

Title	Composer	Voicing	Instrumentation
<i>Berline Messe</i>	Pärt, Arvo	SATB	string orchestra
<i>Missa Festiva</i> (op. 62)	Peters, Flor	SATBB	organ
<i>Missa in honorem Regina Pacis</i> (op. 30)	Peters, Flor	2 equal voices	organ
<i>Missa in honorem Sancti Josephi</i> (op. 21)	Peters, Flor	SATB	organ
<i>Messa á Tre Voci D'uomo</i>	Perosi, Don Lorenzo	TTB (SSA)	organ
Canterbury Mass	Piccolo, Anthony	SATB	a cappella
<i>Messe en Sol Majeur</i>	Poulenc, Francis	SSAATTBB	a cappella
<i>Missa Brevis</i>	Pranschke, Johannes	SABaritone	a cappella
Mass "D'ung aultre amer"	Prez, Josquin des	SATB	a cappella
<i>Missa Ave Maris Stella</i>	Prez, Josquin des	SATB	a cappella
<i>Missa Pange lingua</i>	Prez, Josquin des	SATB	a cappella
A Community Mass	Proulx, Richard	SATB	organ (opt. instrum.)
A Festival Eucharist	Proulx, Richard	SATB	organ, instrum. ad lib.
Carillon Mass	Proulx, Richard	SATB	organ & flute ad lib.
Corpus Christi Mass	Proulx, Richard	SATB	a cappella
Mass for Treble Voices	Proulx, Richard	Treble voices	organ
Mass of the City	Proulx, Richard	SATB	organ (opt. instrum.)
<i>Missa Emanuel</i>	Proulx, Richard	SATB	a cappella
Responsorial Mass	Proulx, Richard	SATB	organ
Mass in honor of St. Teresa of the Infant Jesus	Quignard, René	Treble	organ
Mass in honor of the Immaculate Conception	Refice, Licinio	TTB	organ
<i>Missa A-Dur</i>	Rheinberger, Josef	SSA	orchestra
<i>Missa Puerorum</i>	Rheinberger, Josef	Treble	
<i>Missa á 5</i>	Robledo, Melchor	SSATB & SSAATTB	a cappella
<i>Missa á 3</i>	Rubbra, Edmund	SA(or T)B	a cappella
<i>Missa Brevis</i>	Sanger, David	SSS	organ
Jubilee Mass	Schiavone, John	SATB	organ (instrum.)
Mass in Praise of God the Holy Spirit	Schiavone, John	SATB	organ
<i>Missa psalmodica</i>	Schroeder, Hermann	SATB	a cappella
Mass in G	Schubert, Franz	SATB/STB soli	organ & strings
Plainsong Mass for a Mean	Sheppard, John	SATB/solo	a cappella
Stravinsky Mass	Stravinsky, Igor	SATB	small orchestra
Mass for Four Voices	Tallis, Thomas	SATB	a cappella
<i>Misa Magdalena</i>	Tenreiro, Alfonso E.	SATB	keyboard
St. John's Mass	Tenreiro, Alfonso E.	SATB	a cappella
Mass in Honor of St. Andrew	Tuuk, Jonathan A.	SATB	ad lib.
Mass of the Holy Trinity	Tuuk, Jonathan A.	SATB	organ
<i>Missa Ascendens Christus</i>	Victoria	SSATB	a cappella
<i>Missa O magnum mysterium</i>	Victoria	SATB	a cappella

Choral Masses (continued)

Title	Composer	Voicing	Instrumentation
<i>Missa O Quam gloriosum est regnum</i>	Victoria	SATB	a cappella
<i>Missa Quarti Toni</i> Mass for 2 Choirs and 2 Organs	Victoria Widor, C. M.	SATB/SATBB	a cappella
Mass in G Minor <i>Missa "Exultet"</i>	Williams, R. V. Will, Fr.	Double SATB/soli SATB	organ ad lib. organ
Mass for Boys Voices	Woollen, Russell	3 part	
Mass in Honor of St. Joseph	Woollen, Russell	2 equal voices	organ
<i>Missa Domus Aurea</i>	Woollen, Russell	TTBB	organ
Simple Mass for Medium Voice and Organ	Woollen, Russell	Medium voices	organ

Requiem Masses (alphabetical by composer)

Title	Composer	Voicing	Instrumentation
Requiem in C minor <i>Messe de requiem</i>	Cherubini, Luigi Desenclos, Alfred	SATB	orchestra
Requiem	Durufié, Maurice	SATB/Bar. solo	organ & orchestra
Requiem	Mozart, W. A.	SATB/soli	orchestra (organ)
<i>Messa di Requiem</i>	Pizzetti, Ildebrando	SATBB	a cappella
Requiem	Rutter, John	SATB	orchestra
Requiem	Tenreiro, Alfonso	MezzoTB & SATBB	(double choir)
<i>Missa pro defunctis</i>	Victoria	SATB	a cappella

Motets and Anthems (alphabetical by title of work)

Title	Composer	Voicing	Instrumentation
Abide in Me	Nester, Leo	SATB	organ
Acclamations <i>Carolingiennes</i>	chant		
Achieved is the glorious work (from “The Creation”)	Haydn, Joseph	SA arrangement	
<i>Achte Symphonie</i>	Mahler, Gustav	Trebles/ <i>divisi</i>	orchestra
<i>Ad regias Agni dapes</i>	Palestrina	SAB	a cappella
<i>Ad te levavi</i>	Palestrina	SATTB	a cappella
<i>Ad te levavi</i>	Rheinberger, Josef	SATB	
Adam lay ybounden	Ord, Boris	SATB	a cappella
Adam lay ybounden	Warlock, Peter	Treble	organ
<i>Adoramus te, Christe</i>	Lasso, Orlando di	SSA	a cappella
<i>Aeterna fac (Te Deum)</i>	Bruckner, Anton	SATB/ <i>divisi</i>	
The Agathist Hymn	English chant		
Ah, Holy Jesus	Crüger, Joh. (arr. Jennings)	SA	cello
All Creatures of Our God and King	<i>Kirchengesang</i> (<i>Köln</i> , 1623—arr. Rutter)	SATB	organ & instruments
Alleluia	Obrect, Jakob	SATB	a cappella
<i>Alleluia! Cognoverunt discipuli</i>	Byrd, William	SATB	a cappella
Alleluia! In Your Resurrection	Gallus, Jacobus	Double SATB	
<i>Alleluia psallat</i>	anonymous 13 th cen.	SSA	a cappella
<i>Alma Redemptoris Mater</i>	Palestrina	SATB	a cappella
<i>Alma Redemptoris Mater</i>	Palestrina	TTBarB	a cappella
<i>Alma Redemptoris Mater</i>	Rheinberger, Josef	SA	organ
<i>Alma Redemptoris Mater</i>	Taverner, John	SSATTTBBBB	organ
<i>Also hat Gott die Welt geliebt</i>	Schütz, Heinrich	SATTB	a cappella
And I Saw a New Heaven	Bainton, Edgar L.	SATB	organ
And Peace at the Last	Nester, Leo	SATB/ <i>divisi</i>	a cappella
And the glory of the Lord (Messiah)	Handel, G. F.	SATB	keyboard reduction
And the Ransomed of the Lord Shall Return	Franck, Melchior	SATB	a cappella
<i>Angelus ad Virginem</i>	melody c. 1250 (arr. Carter)	SATB	organ
<i>Angelus Pacis</i>	arr. Carter	chant	
<i>Anima Christi</i>	Near, Gerald	SATB	organ
Antiphon no. 5	Williams R. V.	SATB	orchestra (organ)
<i>Ascendit Deus</i>	Philips, Peter	SSATB	optional keyboard
<i>Ascendo ad Patrem</i>	Palestrina	SATTB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Asperges me</i>	Morales, Cristóbal de	SATB	a cappella
<i>Assumpta est Maria</i>	Palestrina	SATTB	a cappella
<i>Assumpta est Maria</i>	Philips, Peter	SSATB	a cappella
<i>At the River</i>	Copland, Aaron	Treble	piano
<i>Attende Domine</i>		chant	
<i>Attende Domine</i>	Proulx, Richard	SATB	a cappella
<i>Audivi, media nocte</i>	Tallis, Thomas	SATB	a cappella
<i>Aus der Tiefen rufe ich Herr, zu dir</i>	Bach, J. S.	SATB	chamber orchestra
<i>Ave Maria</i>	Alain, Jehan		
<i>Ave Maria</i>	Arcadelt, Jacob	SATB	a cappella
<i>Ave Maria</i>	Biery, James	SATB	a cappella
<i>Ave Maria</i>	Brahms, Johannes	SSAA	organ
<i>Ave Maria</i>	Bruckner, Anton	SATB/ <i>divisi</i>	a cappella
<i>Ave Maria</i>	Dupré, Marcel		
<i>Ave Maria</i>	Palestrina	SATB	a cappella
<i>Ave Maria I paribus vocibus</i>	Palestrina	SATB	a cappella
<i>Ave Maria</i>	Parsons	SAATB	a cappella
<i>Ave Maria</i>	Peeters, Flor	3 equal voices	organ
<i>Ave Maria</i>	Poulenc, Francis	SSA	keyboard
<i>Ave Maria</i>	Schubert, Franz	Soprano	keyboard
<i>Ave Maria</i>	Stravinsky, Igor	SATB	a cappella
<i>Ave Maria</i>	Tenreiro, Alfonso	SA	a cappella
<i>Ave Maria</i>	Verdi, Giuseppe	SATB	a cappella
<i>Ave Maria</i>	Victoria	SATB	a cappella
<i>Ave Maria</i>	Vierne, Louis	SATB	organ
<i>Ave verum corpus</i>	Byrd, William	SATB	a cappella
<i>Ave verum corpus</i>	Dupré, Marcel	SATB	organ
<i>Ave verum corpus</i>	Elgar, Edward	SATB	organ
<i>Ave verum corpus</i>	Fauré, Gabriel	SA	organ
<i>Ave verum corpus</i>	Hendrie, Gerald	SATB	a cappella
<i>Ave verum corpus</i>	Lassus, Orlande de	SSATTB	a cappella
<i>Ave verum corpus</i>	Mawby, Colin	SATB/ <i>divisi</i>	organ
<i>Ave verum corpus</i>	Mozart, W. A.	SATB	organ
<i>Ave verum corpus</i>	Peeters, Flor	SATB	a cappella
<i>Ave verum corpus</i>	Poulenc, Francis	SSA	a cappella
<i>Ave verum corpus</i>	Viadana, Lodovico da	SATB	a cappella
<i>Ave Virgo Sanctissima</i>	Guerrero, Francisco	SSATB	a cappella
<i>Banu Choshech Legaresh</i>	Eddleman	SA	keyboard
<i>The Baptism of Christ</i>	Hallock, Peter	SATB	a cappella
<i>Be Not Afraid</i>	Dufford, Bob, S. J.	Unison	keyboard
<i>Beati quorum via</i>	Stanford, C. V.	SSATBB	a cappella
<i>The Beatitudes</i>	Gore, Richard	SATB	a cappella
<i>The Beatitudes</i>	Pärt, Arvo	SATB	organ

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Beatus vir & Oculus non vidit</i>	Lassus, Orlandus	SA	a cappella
Before the Paling of the Stars	Nester, Leo	SA	a cappella
<i>Benedic Domine, Confirma Hoc Deus & Sacrum Convivium</i>	Philips, Peter	SATB	a cappella
<i>Benedicamus Domino</i>		SSB	continuo
<i>Benedicta sit Sancta Trinitas</i>	Warlock, Peter	SSB	continuo
Beside Thy Cradle	Palestrina	SATB	a cappella
Here I Stand	Bach, J. S. (<i>harm.</i>)	SATB	hymn
The Best of Rooms			
The Birds	Near, Gerald	SATB	a cappella
<i>Bist du bei mir</i>	Britten, Benjamin	Unison Treble	piano
<i>Blagoslovi, dushe Moya, Ghospoda</i>	Bach, J. S.	Unison Treble	piano
Bless, O Lord, Us Thy Servants	Rachmaninoff, Sergei	SATB/Alto solo	a cappella
Blessed are the Faithful (Selig sind die Toten)	How, Martin	Treble/ <i>divisi</i>	organ
The Blessed Son of God & No Sad Thought	Schütz, Heinrich	SSATTB	organ ad lib.
The Bluebird	Williams, R. V.	SATB	a cappella
<i>Bogoroditse Devo</i>		SATB	a cappella
Brother James' Air	Stanford, C. V.	MsATB/Sop. solo	a cappella
The Call	Rachmaninoff, Sergei	SATB	a cappella
The Call	arr. Gordon Jacob	SSA	piano
Call to Remembrance	Williams, R. V.	Tenor solo	
<i>Canite tuba & Rorate coeli</i>	Williams, R. V.	Unison	keyboard
<i>Canite tuba</i>	Farrant, Richard	SATB	a cappella
<i>Cantantibus organis</i>	Guerrero, Francisco	SATB	a cappella
<i>Cantantibus organis</i>	Handl, Jacob	SATBB	a cappella
<i>Cantate Domino canticum novum</i>	Marenzio, Luca	SATB	a cappella
<i>Cantate Domin canticum novum</i>	Philips, Peter	SSATB	a cappella
<i>Cantate Domino</i>	Guerrero, Francisco	SSATB	a cappella
<i>Cantata Misericordium</i>			
<i>Cantique de Jean Racine</i>	Hassler, Hans Leo	SATB	a cap./opt. keyboard
<i>Cantique de Jean Racine</i>	Monteverdi, Claudio	SSATTB	a cappella
<i>Caro Mea</i>	Pitoni, Giuseppe O.	SATB	a cappella
A Ceremony of Carols	Britten, Benjamin	SATB/soli	orchestra
Chichester Psalms	Fauré, Gabriel (arr. Rutter)	SSAA	keyboard
	Fauré Gabriel	SATB	keyboard
	Gascogne, Mathieu	SATB	a cappella
	Britten, Benjamin	SSA	harp
	Berstein, Leonard	SATB/Boy solo	orchestra

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
A Child's Prayer	MacMillan, James	TrebatBB/ 2 Treb soli	a cappella
Choral Fantasy	Beethoven	SSATTB	piano & orchestra
A Choral Flourish	Williams, R. V.	SATB	a cappella
Choristers' Blessing	Proulx, Richard	Unison Treble	organ
Christ Has Called Us to New Visions (concertato)	Proulx, Richard	SATB	a cappella
Christ is Arisen	Hassler, Hans Leo	SATB	a cappella
Christ is the King (concertato)	Schalk, Carl	SATB & cong.	organ and brass
<i>Christ lag in Todes Banden</i>	Bach, J. S.	SATB	chamber orchestra
Christ Rising Again	Shepherd, John	TTBarB	a cappella
Christ, the Glory	Lallouette, Jean F.	2 mixed voices	organ
Christmas Day	Holst, Gustav		
<i>Christo resurgenti</i>	Couperin, François	SS	keyboard
<i>Christo te necesita</i>	Gabarain, Cesario	SSATB	a cappella
<i>Christus factus est</i>	Anerio, Felice	SATB	a cappella
<i>Christus factus est</i>	Bruckner, Anton	SATB	a cappella
<i>Christus resurgens</i>	Philips, Peter	SSATB	a cappella
<i>Cibavit eos</i>	Byrd, William	SATB	a cappella
<i>Coenantibus autem illis</i>	Lienas, Jaun de	SATB	a cappella
Come Thou Fount of Every Blessing	Wilberg		
Comfort, Comfort Ye My People	Bach, J. S.	Treble	
Comfort, Comfort Ye My People	Goudimel, Claude	SATB	a cappella
<i>Confitemini Domino</i>	Constantini, Alessandro	SSA	a cappella
<i>Confitemini Domino</i>	Ravanello, Oreste	SSA	a cappella
Corpus Christi Carol	Britten	Treble	organ
Coventry Carol	Grier, Francis	SSAATBB	a cappella
<i>Creator alme siderum</i>	Victoria	SAB	a cappella
Creator of the Stars of Night (<i>Creator alma siderum</i>)	Dufay, Guillaume	S/TA/B	one instrument
<i>Crucifixus</i>	Lotti, Antonio	SSAATTBB	a cappella
<i>Da nobis pacem</i>	Mendelssohn, Felix	SATB	organ/piano
<i>Dank sagen wir alle Gott</i>	Schütz, Heinrich	SATB	organ/piano
<i>Das Neugebor'ne Kindlein</i>	Buxtehude, Dieterich	SATB	strings/continuo
<i>De coelo veniet</i>	Gallus, J.	TTBarB	a cappella
Dear Lord and Father	Parry, C. H. H.	SATB	organ
Deep River	arr. Tippett	SATB	a cappella
<i>Der Geist hilft unsrer Schwachheit auf</i>	Bach, J. S.	SSAATTBB	

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Deus canticum novum</i>	Asola		
<i>Dic nobis, Maria</i>	Bassano, Giovanni	SSATTB	a cappella
<i>Dicite pusillanimes</i>	Fux, Johann	SATB	a cappella
Ding Dong! Merrily on High	arr. Near, Gerald	SAB	organ
The Divine Praises	Proulx, Richard	SATB/Ten. solo	a cappella
<i>Dixit Dominus</i>	Handel, G. F.	SSATB	strings/continuo
<i>Dixit Dominus</i> (RV 807)	Vivaldi	SATB	strings/continuo
<i>Dnes spaseniye</i> ("Today is Salvation From "All Night Vigil")	Rachmaninoff, Sergei	SATB	a cappella
Do You Hear What I Hear	Regney, Noel & Gloria Shayne	SATB	a cappella
The Doctrine of Wisdom	Mathias, William	SATB	organ
<i>Domine exaudi</i>	Malcolm, George	SSA	a cappella
Draw Nigh and Take the Body of the Lord	LeBlanc, Robert	SATB	a cappella
<i>Due'rmete mi Nino</i>		2 part Treble	piano
<i>Dum complerentur</i>	Palestrina	CAATTB	a cappella
<i>Dum transisset sabbatum</i>	Taverner, J. (d. 1545)	STBarB	a cappella
<i>Duo seraphim</i>	Dering, Richard	SS	keyboard
<i>Duo seraphim</i>	Handl, Jacob	Double SATB	a cappella
<i>Duo seraphim</i>	Victoria	TTBB	a cappella
Easter Carol	Proulx, Richard	Unison Treble	organ/flute
Easter No. 1	Williams, R. V.	solo	orchestra/organ
Easter Proclamation	English chant		
<i>Ecce concipies</i>	Handl, Jacob	SATB	
<i>Ecce fidelis servus</i> (Feast of St. Joseph)	Fauré, Gabriel	STB	organ
<i>Ecce, nunc benedicite</i> <i>Dominum</i>	Palestrina	TTBarB	a cappella
<i>Ecce sacerdos magnus</i>	Bruckner, Anton	SATB/ <i>divisi</i>	organ/3 trombones
<i>Ecce vicit Leo</i>	Philips, Peter	SSAATTBB	a cappella
<i>Ecce virgo concipiet</i>	Byrd, William	SATTB	a cappella
<i>Ecce virgo concipiet</i>	Isaac, Heinrich	SATB	a cappella
Echo Carol	Wilby, Philip	3 Treble voices	organ
E'en So, Lord Jesus, Quickly Come	Manz, Paul	SATB	a cappella
<i>Ego sum panis vivus</i>	Martini, Giabattista	2 Parts	organ
<i>Ego sum panis vivus</i>	Palestrina	SATB	a cappella
<i>Ehmendemus in melius</i>	Byrd, William	SATTB	a cappella
<i>Ehmendemus in melius</i>	Morales, Cristóbal de	SATTB	a cappella
<i>Ehre sei dem Vater</i>	Schütz, Heinrich	SATB	a cappella
<i>Ehre sei dir, Gott</i>	Bach, J. S.	SATB	

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>En natus est Emanuel</i>	Praetorius, Michael	SATB	a cappella
<i>Entrata Festiva</i> (<i>Christus vincit</i>)	Peeters, Flor	Unison men & women	organ
The Erie Canal	arr. DeCormier	SA	piano/percussion
<i>Esta es cena de amor llena</i>	Tomas Pascual	SATB	recorders, flutes
<i>Eucaristica</i>	Casals, Pablo	3 part Treble	organ
Evening Hymn	Purcell, Henry	Unison Treble	keyboard
The Evening Primrose	Britten, Benjamin	SATB	a cappella
<i>Exultate Deo</i>	Palestrina	SAATB	a cappella
<i>Exultate Deo</i>	Poulenc, Francis	SATB/ <i>divisi</i>	a cappella
<i>Exultate justi</i>	Viadana	SATB	a cappella
The Eyes of All Wait Upon Thee	Berger, Jean	SATB	a cappella
The Eyes of All	Proulx, Richard	Unison Treble	organ
<i>Factus est repente</i>	Byrd, William	SSATB	a cappella
Faire is the Heaven	Harris, William	SSAATTBB	a cappella
Fantasia on Christmas Carols	Williams, R. V.	Baritone solo	orchestra
Fantasia on the 'Old 104 th Psalm Tune	Williams, R. V.	SATB	Pianoforte solo, orchestra & organ
Festival <i>Te Deum</i>	Britten, Benjamin	SATB/Treble solo	organ
Festive <i>Sanctus</i>	Nelhybel, Vaclav	SATB	organ
Five Christmas Carols	arr. Willcocks, David	SATB	orchestra & organ
Five Latin Motets	Malcolm, George	SSA (or TTB)	a cappella
Five Mystical Songs	Williams, R. V.	SATB/Baritone solo	orchestra
Five Negro Spirituals	arr. Tippett, Michael	Mixed chorus	a cappella
<i>Flos Campi</i>	Williams, R. V.	SATB	orchestra
Folk Songs of the Four Seasons	Williams, R. V.	Women's Voices	orchestra
For the Beauty of the Earth	Goemanne, Noel	SAB	organ & 2 trombones
For Unto Us a Child is Born	Handel, G. F.	SATB	
Forest Hymns	Chuaqui, Miquel	SSA	
Four Psalm Settings	Mawby, Colin	SS	organ
Friday Afternoons	Britten, Benjamin	Unison to SSAA	piano
<i>Gabriel archangelus</i>	Guerrero, Francisco	SSSA	a cappella
<i>Gaudent in coelis</i>	Dering, Richard	SS	organ
<i>Gaudete</i>	Öhrwall, Anders	Mixed voices	3 instruments
<i>Gelobet seist du Jesu Christ</i>	Othmayer, Kaspar	SA	a cappella
General William Booth Enters into Heaven	Ives, Charles	Chorus/solo	orchestra
<i>Gesù bambino</i>	Yon, Pietro	SATB/Baritone solo	keyboard
<i>Ghospodne</i> (Praise the Name of the Lord)	Rachmaninoff, S.	SATB/ <i>divisi</i>	a cappella
Gift of Finest Wheat	Kreutz, Robert	SATB	organ
<i>Gloria</i>	Poulenc, Francis	SATB/Sop. solo	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Gloria</i>	Vivaldi, Antonio	SATB/soli	chamber orchestra
The Glory of the Father	Hovland, Egil	SSATB	a cappella
Glory to God ("Messiah")	Handel, G. F.	SATB	chamber orchestra
God Be in My Head	Rutter, John	SATB	a cappella
God is Gone Up	Finzi, Gerald	SATB	organ
God is Love: Canticale of Christian Unity	Proulx, Richard	Unison/Sop. descant	organ
God So Loved the World	Stainer, John	SATB	a cappella
Greater Love Hath No Man	Ireland, John	SATB	organ
<i>Gressus meas dirige</i>	Lasso, Orlando de	SATB	a cappella
<i>Haec dies</i>	Byrd, William	SSATTB	a cappella
<i>Haec dies quam fecit</i>	Sheppard, John	SATTBarB	a cappella
<i>Dominus</i>			
Hail, Thee, Festival Day	Williams, R. V.	Unison Soprano	
Hallelujah, Amen	Handel, G. F.	SATB	chamber orchestra
("Judas Maccabaeus")			
Hallelujah Chorus	Handel, G. F.	SATB	chamber orchestra
("Messiah")			
Hansel and Gretel	Humperdinck		
<i>Has amado la justicia</i>	Nester, Leo	SATB	
Have Mercy Upon Me, O Lord	Tomkins, Thomas	TBarB	a cappella
He is Risen	Cope, Cecil	Treble/Bass	organ
He That is Down	Williams, R. V.	Unison Treble	piano
Need Fear No Fall			
(The Woodcutter's Song)			
He Watching Over Israel	Mendelssohn, Felix	SATB	orchestra
("Elijah")			
Hear My Prayer, O Lord	Dvořák, Anton		
Hear My Prayer, O Lord	Purcell, Henry	SSAATTBB	opt. organ continuo
The Hedge-Hog Song	Poulenc, Francis	2 part Treble	piano
Here, O my Lord, I see Thee face to face	Whitlock, Percy	SATB	organ
<i>Hic est panis</i>	Aichinger, Gregor	TTB	a cappella
Hide Not Thou Thy Face	Farrant, Richard	SATB	organ
From Us, O Lord & Call to Remembrance, O Lord			
<i>Hodie Christus natus est</i>	Carol, Henri	SSA	organ
<i>Hodie Christus natus est</i>	Gabrieli, Giovanni	SSAATTBB	a cappella
<i>Hodie Christus natus est</i>	Marenzio, Luca	SATB	a cappella
<i>Hodie Christus natus est</i>	Monteverdi, Claudio	SSA	a cappella
<i>Hodie Christus natus est</i>	Poulenc, Francis	SATB	a cappella
<i>Hodie Christus natus est</i>	Sweelinck, J. P.	SSATB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Holy God, We Praise Thy Name	arr. Goemanne, Noel	SATB	organ & trumpets
Hosanna to the Son of David	Gibbons, Orlando	SSAATTB	a cappella
How Beautiful are the Feet ("Messiah")	Handel, G. F.	Soprano	keyboard
How Blest are They	Proulx, Richard	Unison	keyboard & flute
How Lovely is Thy Dwelling Place	Brahms, Johannes (arr. Cain)	SSA	keyboard
Hymn of the Holy Oils	Hunstiger, Jay	Unison	keyboard
A Hymn to the Virgin	Britten, Benjamin	SSAATTBB	a cappella
<i>Hymnus te decet laus</i>	traditional chant		
I Bind Unto Myself Today	harm. Schalk, C.	Unison	
I Give You a New Commandment	arr. Gregory Glenn	SATB	a cappella
I Know That My Redeemer Liveth	Handel, G. F.	Soprano	keyboard
I Received the Living God	harm. R. Proulx	SATB	keyboard
I sat down under His shadow	Bairstow, Edward	SATB/ <i>divisi</i>	a cappella
I Saw a New Heaven and a New Earth	Hallock, Peter	SATB	handbells
I Saw the Lord	Stainer, John	TrebTrebAATTBB	organ
I Saw Water	Nester, Leo	SATB	organ
I Sing as I Arise Today	arr. Joseph Clokey	SATB	organ
I Was Glad	Ferko, Frank	SATB	a cappella
I Was Glad	Parry, C. H. H.	SSAATTBB	organ
I Will Arise and Go to Jesus	Nestor, Leo	SATB	a cappella
I will lift up mine eyes	Rutter, John	SATB	organ
I will lift up mine eyes into the hills	Taverner, John		
I Will Not Leave You Comfortless	Titcomb, Everett	SATB	a cappella
<i>Ich freue mich im Herrn</i>	Homilius, Gottfried	SATB	a cappella
If Ye Love Me	Tallis, Thomas	SATB	a cappella
Improperia	traditional chant		
<i>In dulci jubilo</i>	Pearsall, R. L.	SSAATTBB	a cappella
<i>In ieiunio et fletu</i>	Tallis, Thomas		
<i>In Monte Oliveti</i>	Wilber, Mack	SATB/ <i>divisi</i> & Ten. solo	a cappella
<i>In Te speravi, Domine</i>	Proulx, Richard	2 part Treble	organ
<i>In terra pax</i>	Finzi, Gerald	Mixed chorus/soli	piano
In the Beginning	Copland, Aaron	SATB/Mez. Sop. solo	a cappella
In the Bleak Midwinter	Darke, Harold	SATB	keyboard
In Thee, O Lord	Savoy, Thomas	SATB	a cappella
<i>Inclina Domine</i>	Rheinberger, J.	SS	organ

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Infant Holy, Infant Lowly	arr. Gerre Hancock	SATB	organ
<i>Inveni David</i>	Palestrina	SATTB	a cappella
<i>Inveni David</i>	Turnblom, Michael	SATB	organ
The Ionian Psalter	Hallock, Peter R.	SATB	a cappella
<i>Jesu dulcis memoria</i>	Victoria	SATB	a cappella
<i>Jesu dulcis memoria</i>	Villele, Pierre	SATB	a cappella
Jesu, Joy of Man's Desiring	Bach, J. S.	Treble	
Jesu, Joy of Man's Desiring	Bach, J. S.	SATB	keyboard
Jesus Christ is Risen Today!	Nestor, Leo	SATB	orchestra/organ
Jesus Christ the Apple Tree	Poston, Elizabeth	SATB	optional accomp.
Jesus Christ the Apple Tree	Schalk, Carl	SATB	bells
Jesus, the Very Thought of Thee	Proulx, Richard	SATB	keyboard
Joy Comes with the Morning	Paulus, Stephen	SA	keyboard
Joy in the Morning	Wagner, Douglas	SATB	handbells
Shall Be Mine			
Joy to the World	arr. Proulx, Richard	SATB	organ/opt. strings
Joys Seven	Proulx, Richard	SAB	keyboard/bells
<i>Jubilate Deo</i>	Britten, Benjamin	SATB	organ
<i>Jubilate Deo</i>	Gabrieli, Giovanni	SSAATTBB	a cappella
<i>Jubilate Deo</i>	Lasso, Orlando di	SATB	a cappella
<i>Jubilate Deo</i>	Mozart, W. A.	SATB	a cappella
<i>Jubilate Deo in chordis</i>	Schütz, Heinrich	TTB	transcribed for organ
<i>Jubilate Deo omnis terra</i>	Peeters, Flor	TTB	organ
<i>Judicium Salomonis</i>	Charpentier, M. A.		
<i>Justorum animae</i>	Byrd, William	SATB	a cappella
<i>Justorum animae</i>	Stanford, C. V.	SATB	a cappella
Keep Me Faithfully in Thy Paths	Handel, G. F.	SB	organ
The King of Love My Shepherd Is	Ferguson, John	SATB	organ
<i>Komm, Heiliger Geist</i> <i>Herre Gott</i>	Distler, Hugo	SATB	
<i>Komm, Heiliger Geist</i> <i>Herre Gott</i>	Eccard, Johannes	SATB	basso continuo
<i>Komm, Heiliger Geist</i> <i>Herre Gott</i>	Schütz, Heinrich	2 Choirs/soli	instruments
<i>Laboravi in gemitu meo</i>	Caldara, Antonio	ATB	continuo
The Lamb	Taverner, John	SATB	a cappella
<i>Lass dich nur nichts</i> <i>nicht dauern (Geistliches Lied)</i>	Brahms, Johannes	SATB	organ
<i>Lasset uns frolocken</i>	Mendelssohn, Felix	SSAATTBB	a cappella
<i>Lateinische Hymnen</i>	Rheinberger, J.	SSA	organ
<i>Laudate</i>	Dupré, Marcel	SSA	

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Laudate Dominum</i>	Hassler, Hans Leo	SATB	opt. keyboard
<i>Laudate Dominum</i>	Mozart, W. A.	SATB/Sop. solo	keyboard
<i>Laudate Dominum</i>	Perosi, Lorenzo	SS	organ
<i>Laudate Dominum</i>	Sweelinck, J. P.	SSA or SSATB	organ
<i>Laudate Dominum</i>	Tye, Christopher	SATB	a cappella
<i>Laudate Pueri</i>	Haydn, J. Michael	SSA	
<i>Laudate Pueri</i>	Mendelssohn, Felix	SSA	organ
<i>Laudi alla vergine Maria</i>	Verdi, Giuseppe	SSAA	a cappella
Laughing and Shouting for Joy (Cantata no. 15)	Bach, J. S.	SA	keyboard
<i>Laus Trinitata</i>	Ferko, Frank (text: Hildegard v. Bingen)	SATB	a cappella
Lay a Garland	Pearsal, Robert	SSAATTBB	a cappella
Let All Mortal Flesh Keep Silence	Holst, Gustav	SATB	keyboard
Let all the world in every corner sing	Lang, C. S.	SS	organ/piano
Let All the World in Ev'ry Corner Sing	Proulx, Richard	SAB	organ/trumpet
Let Joyful Anthems Rise	Handel	SABar	keyboard
Let the Bright Seraphim	Handel, G. F.	Soprano	keyboard
<i>Libera nos, salva nos</i>	Sheppard, John	SSAATTB	a cappella
Lift High the Cross	Sydney, Hugo	SB	organ/trumpet
Lift Thine Eyes	Mendelssohn, Felix	SSA	a cappella
Litany to the Holy Spirit	Hurford, Peter	Unison	piano
Lo! How a Rose E'er Blooming	Distler, Hugo	SATB	a cappella
<i>Lobet den Herren, der zu Zion wohnet</i>	Schütz, Heinrich	AA	continuo
<i>Lobet den Herrn, alle Heiden</i>	Bach, J. S.	SATB	chamber orchestra
<i>Locus iste</i>	Bruchner, Anton	SATB	a cappella
Look for Me in Lowly Men	Proulx, Richard	SATB	organ/instruments
<i>Loquebantur variis linguis</i>	Tallis Thomas	SSAATTBB	a cappella
Lord, for Thy tender mercies' sake	Farrant, Richard	SATB	a cappella
Lord for thy tender mercy's sake	Farrant, Richard or John Hilton	SATB	organ
Lord God, Be Praised	Gabrieli, Giovanni	double SATB	a cappella
Lord, How Long Wilt Thou Be Angry	Purcell, Henry	SSATB	organ
The Lord is My Light	Pitt, R.	SATB	organ
The Lord is My Shepherd	Glenn, Gregory	SA	keyboard
The Lord is My Shepherd	Nestor, Leo	SATB	organ

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Lord Jesus Christ Humbled Himself	Messaus, Guiliemus	SATB	a cappella
Lord, Keep Us Steadfast	Luther, Martin	SABar	a cappella
Lord of All Being	Mul, J.	Unison	
Lord of Life and King of Glory	Grancini, Michel A.	SB	organ
Lord, Thou Alone Art God ("Paulus")	Mendelssohn, Felix	SATB	piano reduction
Lord, to whom shall we go?	Glenn, Gregory	chant and SSATB with fauxbourdon	a cappella
Love bade me welcome	Williams, R. V.	Soprano solo/SATB	orchestra
The Love of Christ Compels Us	Nester, Leo	SATB	organ
Lullaby	Williams, R. V.	SA/Sop. solo	piano
Lully, lulla, thou little tiny child	Leighton, Kenneth	SATB/Sop. solo	a cappella
<i>Lux aurumque</i>	Whitacre, Eric	SATB/ <i>divisi</i>	a cappella
<i>Lux beata Trinitas</i>	traditional chant		
Magdalen, Cease from Sobs and Sighs	arr. Peter Hurford	SATB	a cappella
Magnificat ³ (English plainsong, mode VI)			
Magnificat in D minor	Bach, J. S.	SSATB	chamber orchestra
<i>Magnificat á 6</i>	Bevan, David	SSATTB	a cappella
<i>Magnificat primi toni</i>	Bevan, David	SSATTB	a cappella
<i>Magnificat octavi toni á 8</i>	Bevan, David	SSAATTBarB	a cappella
Magnificat in Bb	Burchell, David	Unison	
Magnificat	Buxtehude, Dieterich	SSATB	organ
Magnificat	Chepponis, James	SA	organ
<i>Magnificat quinti toni</i>	Dufay, Guillaume	SATB	a cappella
<i>Magnificat á 8 voci</i>	Gabrieli, Giovanni	SSAATTBB	a cappella
<i>Magnificat octavi toni</i>	Grassi, Ciro	SSA	a cappella
Magnificat	Hirten, John Karl	SATB	a cappella
Magnificat	Hutto, Benjamin	SATB	a cappella
<i>Magnificat secundi toni</i>	Lassus, Orlando di	SATB	a cappella
<i>Magnificat tertii toni</i>	Lassus, Orlando di	SATB	a cappella
<i>Magnificat quinti toni</i>	Lassus, Orlando di	SATB	a cappella
<i>Magnificat octavi toni</i>	Lassus, Orlando di	SATB	a cappella
<i>Magnificat secundi toni</i>	Lechner, Leonhard	SATB	a cappella
<i>Magnificat septimi toni</i>	Lechner, Leonhard	SATB	a cappella
<i>Magnificat octavi toni</i>	Lechner, Leonhard	SATB	a cappella
<i>Magnificat á 4</i>	Lopez, Fancisco	SATB	a cappella
Magnificat (English)	Marier, Theodore	SATB	organ

³ Settings of the Magnificat are arranged in the choral library alphabetically according to the composer's last name.

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Magnificat sexti toni</i>	Palestrina	SATB	a cappella
Magnificat	Pärt, Arvo	SSATB	a cappella
Magnificat	Pergolesi, Giovanni	SATB/soli	piano reduct.
Magnificat	Proulx, Richard	SATB	a cappella
<i>Magnificat tercer toni</i>	Robledo, Melchor	SATB	a cappella
<i>Magnificat quinti toni</i>	Robledo, Melchor	SATB	a cappella
Magnificat and Nunc Dimittis	Sumsion, Herbert	SS	organ
Magnificat and Nunc Dimittis	Williams, R. V.	SATB	organ
<i>Magnificat secundi toni</i>	Victoria	SATB	a cappella
<i>Magnificat quinti toni</i>	Victoria	SATB	a cappella
<i>Magnificat septimi toni</i>	Victoria	ATTB	a cappella
A maiden most gentle	arr. Andrew Carter	SATB	organ
Make Me a Channel of Your Peace	Temple, Sebastian	Unison/descant	organ
<i>Maria durch ein Dornwald ging</i>	arr. Gottfried Wolters		
<i>Maria Magdalene</i>	Gabrieli, Andrea	SATB	opt. organ
<i>Maria Magdalena et altera Maria</i>	Guerrero, Francisco	SSATBarB	a cappella
<i>Maria Mater Gratiae</i>	Fauré, Gabriel	SA/TB	organ
Mary Magdalena at the Tomb	Thomas, Hugh	SSAA	organ
<i>Miserere mei, Deus</i>	Allegrì, Gregorio	Double choir	a cappella
<i>Miserere mei, Deus</i>	Byrd, William	SATBarB	a cappella
<i>Miserere mei, Deus</i>	Lotti, Antonio	SATB	a cappella
<i>Miserere mei, Domine</i>	Lasso, Orlando di	SATB	a cappella
<i>Motet pour le jour de Noël (Hodie Christus natus est)</i>	Clerambault, Louis- Nicolas	SA	continuo
Music for the Mandatum (Spanish)	Glenn, Gregory	SSATBB/chant	a cappella
My Beloved Spake	Hadley, Patrick	SATB	organ/piano
My Dancing Day	Near, Gerald	Treble & SATB	organ
My eyes for beauty pine	Howells, Herbert	Unison	organ
My lovely one (Marriage Anthem)	Finzi, Gerald	SATB	organ
My Shepherd Will Supply My Need	Thompson, Virgil	SATB	a cappella
My Song is Love Unknown	Archer, Malcolm	SS	organ
My Song Shall Be Alway of the Loving-kindness of the Lord	Near, Gerald	SATB	organ
<i>Nativitie</i>	Woollen, Russell	SATB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
A New Year Carol	Britten, Benjamin	Unison	piano
<i>Nigra sum</i>	Casals, Pablo	SSA	piano/organ
<i>Nine otpushchayeshi</i> (Lord, now lettest Thou)	Rachmaninoff, Sergei	SATB/Ten. solo	a cappella
Nine Psalm Tunes for Archbishop Parker's Psalter (number 3)	Tallis, Thomas	SATB	a cappella
<i>Non nobis Domine</i>	Byrd, William	SAB	a cappella
<i>Non vos relinquam orphanos</i>	Byrd, William	AATBarB	a cappella
Now the Eleven Disciples	Hurd, David	SATB	organ
<i>Noye's Fludde</i> (The Chester Miracle Play)	Britten, Benjamin	Unison & SATB	orchestra
<i>Nun danket alle Gott</i> (Cantata no. 192)	Bach, J. S.	SATB/SB soli	chamber orchestra
Nunc Dimittis	Holst, Gustav	SSAATTBB	a cappella
<i>O beatum et sacrosanctum diem</i>	Philips, Peter	SSATB	a cappella
O Blessed Savior	Brubaker	SATB	keyboard
O Clap Your Hands	Williams, R. V.	SATB/ <i>divisi</i>	organ
O Come, All Ye Faithful	arr. Proulx, Richard	SATB	organ & strings
<i>O Domine Jesu Christe</i>	Monteverdi, Claudio	SAA	a cappella
<i>O Domine Jesu Christe</i>	Victoria	SAATTB	a cappella
<i>O Domine Jesu Christe</i>	Vivanco, Sebastian de	SSATB	a cappella
<i>O filii et filiae</i>	Gevaert, F. A.	SSA	a cappella
<i>O filii et filiae</i>	MJB	TrebATB	organ
<i>O filii et filiae</i>	Sanger, David	SATB	organ
O God, Beyond All Praising	arr. Richard Proulx	SATB	organ
O God, My Heart is Ready	Lindley, Simon	SA	organ
O God, the King of glory	Purcell, Henry	SATB	organ
O Gracious Light	Lehman, Robert	SATB	a cappella
O Holy Banquet	Englert, Eugene	SATB	a cappella
O Holy Night	arr. John Rutter	SATB	organ
O How Amiable	Williams, R. V.	SATB	organ
O Little Town of Bethlehem	arr. Richard Proulx	SATB	organ & strings
O Lord, Give Thy Holy Spirit	Tallis, Thomas	SATB	organ
O Lord, Increase My Faith	Gibbons, Orlando	SATB	a cappella
<i>O magnum mysterium</i>	Gabrieli, Giovanni	SSAATTBB	a cappella/opt. acc.
<i>O magnum mysterium</i>	Lauridsen, Morten	SATB/ <i>divisi</i>	a cappella
<i>O magnum mysterium</i>	Marales, Cristóbal de	SATB	a cappella
<i>O magnum mysterium</i>	Near, Gerald	Unison	organ
<i>O magnum mysterium</i>	Poulenc, Francis	SATB	a cappella
<i>O magnum mysterium</i>	Victoria	SATB	a cappella
<i>O nata lux</i>	Lauridsen, Morten	SATB/ <i>divisi</i>	a cappella
<i>O nata lux</i>	Tallis, Thomas	SATB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
O Praise the Lord	Green, Maurice	Unison	organ & trumpet
<i>O quam gloriosum</i>	Victoria	SATB	a cappella
O Redeemer, Receive the Song	Nestor, Leo	Treble	organ
<i>O Rex gloriae</i>	Marenzio, Luca	SATB	a cappella
<i>O sacrum convivium</i>	Guerrero, Francisco	SSATBB	a cappella
<i>O sacrum convivium</i>	Leighton, Kenneth	SS/Sop. solo	organ
<i>O sacrum convivium</i>	Messiaen, Olivier	SATB	organ
<i>O sacrum convivium</i>	Nuffel, J. Van	SATBB	organ
<i>O sacrum convivium</i>	Pergolesi, G. B.	SATB	a cappella
<i>O sacrum convivium</i>	Tallis, Thomas	SAATB	a cappella
<i>O sacrum convivium</i>	Victoria	TTBarB	a cappella
<i>O sacrum convivium</i>	Weelkes, Thomas	SATB	a cappella
<i>O salutaris hostia</i>	traditional chant, mode VIII		
<i>O salutaris hostia</i>	harm. Jehan Alain	SATB	a cappella
<i>O salutaris hostia</i>	Durpé, Marcel	TB	organ
<i>O salutaris hostia</i>	Elgar, Edward	SATB	organ
<i>O salutaris hostia</i>	Tallis, Thomas	SATBarB	a cappella
O Spirit All-Embracing (Thaxted)	Proulx, Richard	SATB	organ/brass/timpani
O Taste and See	Williams, R. V.	SATB	organ
O Thou the Central Orb	Wood, Charles	SATB	organ
<i>O vos omnes</i>	Casals, Pablo	SATB/ <i>divisi</i>	a cappella
<i>O vos omnes</i>	Victoria	SATB	a cappella
<i>Oculus non vidit</i>	Lassu, Orlandus	SA	a cappella
Of the Father's heart begotten	arr. David Willcocks	SATB	organ
Of the Kindness of the Lord	Proulx, Richard	SA or Unison	organ
Ol' Dan Tucker	arr. R. de Cormier	SA	piano
The Old Hundredth Psalm Tune	Williams, R. V.	SATB	organ
<i>Omnes de Saba venient</i>	Handl, Jacob	SATTB	a cappella
On Christmas Night (Sussex Carol)	arr. Philip Ledger	Mixed chorus	organ
On Eagle's Wings	Joncas, Michael	Unison/descant	piano
One Fold, One Shepherd	Woollen, Russell	2 equal or 2 mixed	organ
<i>Oravit ad Dominum</i>	Palestrina	SATTB	a cappella
The Order for Holy Communion	Aston, Peter	SATB	organ
<i>Os justi</i>	Bruckner, Anton	SATB	a cappella
Over the Hills Young Mary Hastes	Eccard, Johannes	SSATB	a cappella
<i>Panis angelicus</i>	Franck, César	SATB	organ
<i>Panis angelicus</i>	Franck, César	SA/Sop. solo	organ

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Panis angelicus</i>	Saint-Saëns, Camille	ATTB	organ
<i>Pater noster</i>	Biggs, Richard K.	TTBB	a cappella
<i>Pater, peccavi in caelum</i>	Crecquillon, Thomas	SSAATTBB	organ
<i>Pater, peccavi</i>	Lobo, Duarte	SSATB	a cappella
The Pelican	Proulx, Richard	SATB	a cappella
<i>Personent Hodie</i>	arr. Gustav Holst	Unison	piano
<i>Pie Jesu</i>	Boulanger, Lili	Unison	
<i>Pie Jesu</i>	Fauré, Gabriel	Unison	keyboard
The Pilgrim	Proulx, Richard	Mixed Chorus	handbells & tabor
<i>Plaudite coeli</i>	Mul, J.	Unison	organ
<i>Plebs angelica</i>	Tippett, Michael	Double SATB	a cappella
Praise to the Lord, the Almighty	Gilbert, Norman	SATB	organ
A Prayer of St. Richard of Chichester	White, L. J.	SA	organ
Prayer to Jesus	Oldroyd, George	SATB	a cappella/organ intro.
Presentation of Christ in the Temple	Eccard, Johannes	SSATBB	a cappella
<i>Priez pour paix</i>	Poulenc, Francis	Unison	keyboard
<i>Priidite, poklonimsia</i> (Come, Let Us Worship)	Rachmaninoff, Sergei	SATB/ <i>divisi</i>	a cappella
A Procession Psalm For a Festive Occasion	Hallock, Peter	SATB	handbells & percuss.
The Promise of Living	Copland, Aaron	SATBB	piano duet
Psalm 13	Brahms, Johannes	SSA	organ
Psalm 23	Schubert, Franz	SATB	piano
Psalm 30	Unsworth, Andrew	SATB	a cappella
Psalm 34	Phillips, Craig	SS	
Psalm 34	Proulx, Richard	SATB	handbells & percuss.
Psalm 86	Holst, Gustav	Mixed chorus	organ
Psalm 90	Ives, Charles	SATB	organ & bells
Psalm 104	Wyton, Alec	SATB	
Psalm 110	Glenn, Greg	SATB	
Psalm 113	Glenn, Greg	Unison	
Psalm 116	Gelineau	SATB	
Psalm 121 (BCP)	Proulx, Richard	SATB	organ & brass
Psalm 133	Proulx, Richard		
Psalm 134	Proulx, Richard	2 mixed/equal voices	handbells & percuss.
Psalm 148	Holst, Gustav	SATB	organ & strings/brass
Psalm 148	Proulx, Richard	SATB	organ
Psalm 150 (Spanish)	Aguiar, Ernani	SATB	
Psalm 150	Britten, Benjamin	SA	
Psalm 150	Harper, John	2 part	organ
Psalm 150	Kodály, Zoltán	SMsA	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Psalm 150	Vermulst, Jan	SATB	organ & trumpets
Psalm 150	Willcocks, David	SSAA	organ
Psalm for Christmas (Respons. Psalm for Midnight Mass)	Brubaker, Jerry	SATB	organ
Psalm for Christmas (Respons. Psalm for Mass during the Day)	Martinson, Joel	SATB	organ & trumpet
Psalm for Pentecost	Peloquin, Alexander	SATB	organ
<i>Puer natus & Surrexit Christus</i>	Scheidt, Samuel	Double SATB	opt. organ
<i>Puer natus in Bethlehem</i>	Haydn, J. Michael	SSA	organ
<i>Pueri concinite</i>	Handl, Jacob	SSAA	a cappella
<i>Quam admirabile</i>	Rheinberger, Josef	SS	organ
<i>Quanti mercernarii</i>	Morales, Cristóbal de	SAATTB	a cappella
<i>Quem pastores</i>	Pitt, Roland	SATB	organ
<i>Quem vidisti pastores dicite</i>	Poulenc, Francis	SATB/ <i>divisi</i>	a cappella
A Radiant Light	Proulx, Richard	Treble voices	organ & instruments
<i>Recordare, Virgo Mater</i>	Casals, Pablo	SATB	organ/piano
<i>Reges Tharsis</i>	Sheppard, John	SSAATB	a cappella
<i>Regina coeli</i>	Aichinger, Gregor	SATB	a cappella
<i>Regina coeli</i>	Byrd, William	STB	a cappella
<i>Regina coeli</i>	Mauro-Cottone, Melchiorre	Unison, 2 or 4 part	a cappella
<i>Regina caeli</i>	Morales, Cristóbal	SATB	a cappella
<i>Regina coeli</i> (KV 108)	Mozart, W. A.	SATB/Sop. solo	piano reduc.
<i>Regina coeli</i>	Rheinberger, Josef	SSA	organ
<i>Regina caeli, jubila</i>	anon. XVII cent.		
Rejoice Greatly	Willan, Healey	SA or TB	keyboard
Rejoice in the Lamb	Britten, Benjamin	SATB/SATB soli	organ
Rejoice in the Lord Always	Martinson, Joel	2 or 3 part mixed	organ
Rejoice in the Lord Always	attr. John Redford	SATB	a cappella
Rejoice, O my spirit (Cantata no. 15)	Bach, J. S.	Unison Treble keyboard	
Remember not, Lord our offences	Purcell, Henry	SSATB	organ
The Reproaches	Sanders, John	SATB/ <i>divisi</i>	opt. organ
<i>Resonet in laudibus</i>	Handl, Jacob	SATB	a cappella
<i>Responsoria prolix</i> (<i>In Festo SS. Trinitatis- Benedictus Dominus</i>)	traditional chant		
<i>Rex gloriose martyrum</i>	Festa, Constantius	SSA	a cappella
Rise! Up! Arise! ("Paulus")	Mendelssohn	SATB	orchestra

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Rise Up, My Love, My Fair One	Willan, Healey	SATB	a cappella
<i>Rorate coeli</i>	Byrd, William	STB	a cappella
<i>Rorate coeli</i>	Byrd, William	ATTBarB	a cappella
<i>Rorate coeli</i>	Guerrero, Francisco	SATB	a cappella
<i>Rorate coeli</i>	Handl, Jacob	SSATBB	a cappella
<i>Rorate coeli</i>	Palestrina	SSATB	a cappella
<i>Rorate coeli</i>	Proulx, Richard	SATB	a cappella
<i>Rorate coeli</i>	traditional chant		
<i>Sacerdotes Domini</i>	Byrd, William	SATB	a cappella
Saint Nicholas	Britten, Benjamin	SATB	orchestra
Salvation is Created	Tschesnokoff, Peter	SATTBB	a cappella
<i>Salvator mundi</i>	Tallis, Thomas	SAATB	a cappella
<i>Salve, festa dies</i>	Pitt, Roland	SATB	flute
<i>Salve Mater!</i>	Jaeggi, Oswald	SATB	a cappella
<i>Salve Regina</i>	Desenclos, Alfred	SATB	a cappella
<i>Salve Regina</i>	Howells, Herbert	SSATBB	a cappella
Sans Day Carol	arr. John Rutter	SATB	piano
Saw Ye My Savior?	arr. Leo Nestor	SATB	a cappella
<i>Schafe können sicher weiden</i>	Bach, J. S.	Treble	piano reduc.
See What Love ("Paulus")	Mendelssohn, Felix		
<i>Senex puerum portabat</i>	Victoria	SATB	a cappella
Sequence for Corpus Christi	traditional chant		
Sequence for Pentecost	traditional chant		
<i>Serdeczna Matko</i> (Beloved Mother)	arr. Richard Proulx	SATB/Mezzo Sop. solo	harp/piano & cello
Serenade to Music	Williams, R. V.	SATB/ <i>divisi</i>	piano
<i>Serve bone</i>	Lassus, Orlando de	2 equal voices	a cappella
Set me as a seal upon thine heart	Walton, William	SATB	a cappella
Shepherd's Pipe Carol	Rutter, John	Unison/descant	piano
Shout the Glad Tidings	Handel, G. F.	SATB	keyboard
<i>Sicut Moses serpentem</i>	Schütz, Heinrich	SATB	organ
Silent Night	arr. Robert Powell	SATB	organ/string quartet
Silent Night	arr. LeRoy Wetzell	SATB	piano or organ
<i>Simile est regnum caelorum</i>	Guerrero, Francisco	SATB	a cappella
Sing Joyfully	Wyton, Alec	2 part Treble	organ
Sing Joyfully Unto God	Byrd, William	SSATTB	organ
Sing, My Soul, His Wondrous Love	Rorem, Ned	SATB	a cappella
Sing to the Lord a New Song	Martinson, Joel	4 part Treble	organ
Sing Unto God	Beck, John Ness	Unison Treble	organ
Sing unto the Lord	Purcell, Henry	SATB	continuo
Sing Ye Praises to Our King	Copland, Aaron	SATB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Sing ye to the Lord	Bairstow, Edward	SATB	organ
The Snow Lay on the Ground	arr. Leo Sowerby	SATB	organ
<i>Solfeggio</i>	Pärt, Arvo	SATB	a cappella
Song for Athene	Taverner, John	SATB	a cappella
Song of the Passion (When I think on Jesus' blood)	Oldroyd, George	SATB/ <i>divisi</i>	a cappella
Song of the Three Young Men	Proulx, Richard	Unison or 2 part	organ
The Song of the Tree of Life	Williams, R. V.	2 part or Unison	piano
Sound Forth the Trumpet in Zion	Morley, Thomas	SAB	a cappella
Sound the Trumpet!	Purcell, Henry	SA	piano
A Spotless Rose	Howells, Herbert	SATB	a cappella
St. John Passion	Bach, J. S.	SATB/ <i>sol</i>	continuo
St. John Passion	Byrd, William	SAB	a cappella
St. John Passion	Robledo, Melchor (adapted to English by Doug O'Neill with English chant by Fr. Samuel Weber, O.S.B.)	SATB	a cappella
<i>Stabat Mater</i>	Pergolesi, Giovanni	SA	keyboard
A star is moving through the sky	arr. M. Lundquist	SATB	a cappella
<i>Stella maris nuncuparis</i>	anonymous	Triplum, duplum,	a cappella
<i>Stetit angelus</i>	Glenn, Gregory	SA	
<i>Still, Still, Still</i>	arr. Robert Wetzler	Trebles	organ
<i>Stille Nacht!</i>	Arr. Andrew Carter	SATB	a cappella
Stomp Your Foot	Copland, Aaron	Mixed chorus	piano
Strengthen for Service	Proulx, Richard	SATB	a cappella
<i>Super flumina Babylonis</i>	Palestrina	SATB	a cappella
<i>Surgens Jesus</i>	Lassus, Orlando de	SSATB	a cappella
<i>Surgens Jesus</i>	Monteverdi, Claudio	SAA	a cappella
<i>Surgens Jesus</i>	Philips, Peter	SSATB	a cappella
<i>Surrexit pastor bonus</i>	Lassus, Orlando de	SSATB	a cappella
<i>Surrexit pastor bonus</i>	Mendelssohn, Felix	SSAA	organ
<i>Tantum ergo</i>	Dupré, Marcel	TB	
<i>Tantum ergo</i>	Durufié, Maurice	SATB	a cappella
<i>Tantum ergo</i>	Fauré, Gabriel	SSA	
<i>Tantum ergo</i>	Severac, Deodat de	SATB	keyboard ad lib.
<i>Tantum ergo</i>	Sitton, Michael	Unison	organ
<i>Tantum ergo</i>	Tartini, G.	SSB	a cappella
<i>Tantum ergo</i>	Widor, C. M.	SATB/Bar. or Unison solo	organ
<i>Tantum ergo</i>	Woollen, Russell	SSA	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Tantum ergo</i>	traditional chant		
<i>Te Deum</i>	Bruckner, Anton	SATB/soli	piano reduc.
<i>Te Deum</i>	Lully, Jean Baptiste	SATBarB	orchestra
<i>Te Deum</i>	MacMillan, James	SATB/ <i>divisi</i>	organ
<i>Te Deum</i>	Mozart, W. A.	SATB	organ
<i>Te Deum & Jubilate Deo</i>	Purcell, Henry	SATB/soli	chamber orchestra
<i>Te Deum</i>	Ridgell, R. P.	SATB	organ
<i>Tecum principium</i>	Haydn, J. Michael	SATB	orchestra
<i>Tenebrae factae sunt</i>	Poulenc, Francis	SAATBB	a cappella
<i>Terra tremuit</i>	Albrechtsberger, J.	SATB	keyboard
Ther is No Rose of SwychVirtu	anonymous English	SSA	
They That Wait upon the Lord	Near, Gerald	SATB	organ
This is the Day the Lord Has Made	Nestor, Leo	SATB	organ
Three Canonic Anthems for Advent	Smith, Robert E.	SAB	organ
Three Carols	Warlock, Peter	Mixed chorus	piano reduc.
Three Carols for Christmas	arr. Philip Ledger	SATB	a capp. & organ
The Three Kings	Cornelius, Peter	SATB/solo	a cappella
Three Sacred Songs	Gesualdo/Stravinsky	SATTBarB	a cappella
Thou, O God, Art Praised in Sion	Boyle, Malcolm	SATB	organ
Thy Word is a Latern	Hallock, Peter	SATB	organ
<i>Timor et tremor</i>	Poulenc, Francis	SATB	a cappella
To Jesus Christ Our Sovereign King	Geomanne, Noel	SAB	organ & trumpets
To Rise Beyond the Stars	Nester, Leo	SATB	a cappella
To Thee, O Lord, Have I Lifted Up My Soul	Near, Gerald	SATB	organ
<i>Tota pulchra es</i>	Duruflé, Maurice	SSA/ <i>divisi</i>	a cappella
<i>Totus tuus</i>	Górecki, Henryk	SSAATTBB	a cappella
<i>Tribus miraculis</i>	Marenzio, Luca	SATB	a cappella
<i>Tristis est anima mea</i>	Kuhnau, Johann	SSATB	a cappella
<i>Tristis est anima mea</i>	Poulenc, Francis	SATB/Sop. solo	a cappella
<i>Trois petites liturgies de la présence divine</i>	Messiaen, Olivier	Unison	instruments
<i>Tu es pastor</i>	Monteverdi, Claudio	SSA	a cappella
<i>Tu es Petrus</i>	Duruflé, Maurice	SATB	a cappella
<i>Tu es Petrus</i>	Palestrina	SSATBB	a cappella
<i>Tu es Petrus</i>	Widor, C. M.	SATB & Bar. choir	
Two Hymns to the Mother of God	Taverner, John	Double SAATBB & SSATBBB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
Two Marian Motets (<i>Maria, mater gratiae</i> & <i>Precibus et meritis</i>)	Gesualdo	SATTB	a cappella
Two Motets for Mixed Voices (<i>Adoramus te &</i> <i>Cantate Domino</i>)	Monteverdi, Claudio	SSATTB	a cappella
Two Plainsong Gloria Settings with Handbells	arr. Richard Proulx	Unison	handbells
Two Songs of Winter (God bless the Master & Wassail Song)	Williams, R. V.	Unison/descant	piano
Two Tongue Twisters	Foster, Anthony	Unison	piano
<i>Ubi caritas</i>	Berkeley, Lennox	SSATB	a cappella
<i>Ubi caritas</i>	Duruflé, Maurice	SATB/ <i>divisi</i>	a cappella
<i>Ubi caritas et amor</i>	Proulx, Richard	SATB	handbells
<i>Urbs beata Jerusalem</i>	Dufay, Guillaume	SATB	a cappella
<i>Ustedes Son Mis Amigos</i>	Nestor, Leo	SATB/descant	organ
<i>Ut flos, ut rosa</i>	Crivelli, Giovanni B.	SA or TB	organ or harpsichord
Utah, We Love Thee	arr. Nathan Hofheins	SATB/ <i>divisi</i>	a cappella
<i>Veni Creator Spiritus</i>	Binchois	SAT	a cappella
<i>Veni Creator Spiritus</i>	Palestrina	SATB	a cappella
<i>Veni Creator Spiritus</i>	Robledo, Melchor	SATTB	a cappella
<i>Veni Domine</i>	Guerrero, Francisco	SSTBarB	a cappella
<i>Veni Domine</i>	Mendelssohn, Felix	SSA	organ or piano
<i>Veni Sancte Spiritus</i>	Allegri, Gregorio	SATB	a cappella
<i>Veni Sancte Spiritus</i>	Byrd, William	SSATB	a cappella
<i>Veni Sancte Spiritus</i> (KV 47)	Mozart, W. A.	SATB	orchestra
<i>Veni, Veni Emmanuel</i>	Crosier, Katherine	Unison choir	handbells (opt. organ)
<i>Verbum caro factum est</i>	Hassler, Hans Leo	SSATTB	a cappella
Verily, verily I say unto you	Tallis, Thomas	SATB	organ
<i>Versa est in luctum</i>	Lobo, Alonso	SSATTB	a cappella
<i>Vesperae solennes de</i> <i>confessore</i>	Mozart, W. A.	SATB	orchestra
<i>Victimae Paschali laudes</i>	Byrd, William	SSATB	a cappella
<i>Victimae Paschali laudes</i>	Don Fernando de las Infantas	SSTTBarB	a cappella
<i>Victimae Paschali laudes</i>	Victoria	SATB	
<i>Videntes stellam</i>	Poulenc, Francis	SATB	a cappella
<i>Vinea mea electa</i>	Poulenc, Francis	SAATBB	a cappella
<i>Vir erat in terra</i>	Palestrina	SATTB	a cappella
<i>Virga Jesse</i>	Bruckner, Anton	SATB	a cappella
The Virgin's Slumber Song	Reger, Max	2 part chorus	keyboard & flute
Tropar " <i>Voskres iz groba</i> " ("Thou Didst Rise")	Rachmaninoff, Sergei	SATB	a cappella

Motets and Anthems (continued)

Title	Composer	Voicing	Instrumentation
<i>Voskresenive</i> <i>Hristovo videvshe</i> (Having Beheld the Resurrection)	Rachmaninoff, Sergei	SATB	a cappella
<i>Vox clamantis in deserto</i> War Requiem	Esquivel, Juan	SATB	a cappella
Wash Me Thoroughly	Britten, Benjamin	Boys/Choir/SAT soli	organ & orchestra
We have heard with our ears	Handel, G. F.	SS	
We Know Not When	Howells, Herbert	SATB	organ
We Rely on the Power of God	Pitt	SATB	organ
<i>Weihnachtsoratorium</i> (Cantata no. 2)	Hillert, Richard	SATB	organ & instruments
Were You There	Bach, J. S.	SATB	chamber orchestra
What cheer? Good cheer!	Wagner	SATB/solo	a cappella
What Wondrous Love is This	Warlock, Peter	Unison	organ
When Every Breath (Canon of Six in One with Ground)	Nester, Leo	SATB	a cappella
When I Survey the Wondrous Cross	William Billings	Round	piano
Where True Love and Charity are Found			
<i>Wir eilen mit Schwachen</i> With the Lord There Is Mercy	Martin, Gilbert	SATB	
Worthy is the Lamb ("Messiah")	English chant		
You Satisfy the Hungry Heart	Bach, J. S.	SA	keyboard
Zion's Walls	Nestor, Leo	4 part Soprano	organ
	Handel, G. F.	SATB	chamber orchestra
	Kreutz	SATB	organ
	Copland, Aaron	SATB	piano

Large Scale Works and Anthologies held separately in the Cathedral Choral Library

A Tallis Anthology	Oxford University Press
All Night Vigil	Rachmaninoff, Sergei
Ash Wednesday to Easter for Choirs	Oxford University Press
<i>Dixit Dominus</i> (RV 807)	Vivaldi
The Dream of Gerontius	Holst, Gustav
European Sacred Music	Oxford University Press
Messiah	Handel, G. F.
St. John Passion	Bach, J. S.
St. Paul	Mendelssohn, Felix

Music Lists for Choral Masses on Sundays, Solemnities and greater Feasts (2012-2013 choral year)⁴

23rd Sunday in Ordinary Time (September 9)
Mass for Five Voices, *Kyrie & Agnus Dei* (Palestrina)
Offertory: *Oravi ad Dominum* (Palestrina)
Communion: *Dicite pusillanimes* (J. J. Fux)

24th Sunday in Ordinary Time (September 16)
Cantus Missae, Kyrie & Agnus Dei (Rheinberger)
Offertory: *Salvator mundi* (Tallis)
Communion: *Geistliches Lied* (Brahms)

25th Sunday in Ordinary Time (September 23)
Messe a deux choeurs, Kyrie & Agnus Dei (C. M. Widor)
Offertory: *Os justi* (Bruckner)
Communion: *Tantum Ergo* (C. M. Widor)

26th Sunday in Ordinary Time (September 30)
Mass XVI, *Kyrie*
Missa Ego flos campi, Gloria & Agnus Dei (J. Padilla)
Offertory: *Super flumina Babylonis* (Palestrina)
Communion: The Best of Rooms (G. Near)

27th Sunday in Ordinary Time (October 7)
Missa Rex Genitor, Kyrie & Agnus Dei (K. Allen)
Offertory: *O sacrum convivium* (Victoria)
Communion: Come, My Way, My Truth, My Life (R. V. Williams)

28th Sunday in Ordinary Time (October 14)
Missa Papae Marcelli, Kyrie & Agnus Dei (Palestrina)
Offertory: Like as the Hart (H. Howells)
Communion: *Ecce quam bonum* (R. Proulx)

29th Sunday in Ordinary Time (October 21)
Messe 'cum júbilo', Kyrie & Agnus Dei (M. Duruflé)
Offertory: *Domine, non sum dignus* (K. Allen)
Communion: *Ave verum corpus* (Viadana)

30th Sunday in Ordinary Time (October 28)
Messe A-dur, Gloria & Agnus Dei (Rheinberger)
Offertory: *Cantique de Jean Racine* (G. Fauré)
Communion: *O sacrum convivium* (K. Leighton)

⁴ During a typical Choral Mass on Sunday morning during the school year, the choir also sings the proper *Introit* (followed by the Entrance Hymn) and *Communio* according to their Gregorian melodies, from the *Graduale novum* and the Roman Gradual, respectively.

Solemnity of All Saints (November 1)
Missa O quam gloriosum (Victoria)
Offertory: *Iustorum animae* (Byrd)
Communion: *Beati quorum via* (C. V. Stanford)

Feast of All Souls (November 2)
Requiem Mass (A. Desenclos)

31st Sunday in Ordinary Time (November 4)
Missa Brevis G-dur, KV 49, *Gloria & Agnus Dei* (W. A. Mozart)
Offertory: *Laudate Pueri*, KV 339 (W. A. Mozart)
Communion: *Ave verum corpus*, KV 618 (W. A. Mozart)

32nd Sunday in Ordinary Time (November 11)
Missa á 5, *Gloria & Agnus Dei*, (Robledo)
Offertory: *Gressus meos dirige Domine* (Lassus)
Communion: Hear my prayer (H. Purcell)

33rd Sunday in Ordinary Time (November 18)
Missa Brevis, *Kyrie & Agnus Dei* (L. Berkeley)
Offertory: *De profundis clamavi* (E. Morago)
Communion: *Libera me, Domine* (A. Desenclos)

Solemnity of Christ the King (November 25)
Mass XVI, *Kyrie*
Messe Solennelle, *Gloria & Agnus Dei* (J. Langlais)
Offertory: *Ecce vicit Leo* (P. Philips)
Communion: *Ave verum corpus* (C. Mawby)

1st Sunday of Advent (December 2)
Missa Domus Aurea, *Kyrie & Agnus Dei* (R. Woollen)
Offertory: E'n So Lord Jesus (P. Manz)
Communion: *Tantum ergo* (K. Allen)

Solemnity of the Immaculate Conception (December 9)
Mass IX, *Kyrie & Agnus Dei*
Offertory: *Ave Maria á 4* (Palestrina)
Communion: *Panis angelicus* (K. Allen)

2nd Sunday of Advent (December 9)
Mass in Bb, *Kyrie & Agnus Dei* (Lotti)
Offertory: *Veni Domine* (F. Mendelssohn)
Communion: Lift Thine Eyes (F. Mendelssohn)

3rd Sunday of Advent, *Laetare* Sunday (December 16)
Missa in honorem S. Josephi, Kyrie & Agnus Dei (F. Peeters)
Offertory: *Rorate coeli* (Palestrina)
Communion: *Vox clamantis in deserto* (J. Esquivel)

4th Sunday of Advent (December 23)
Plainsong Mass for a Mean (J. Sheppard)
Offertory: *Ave Maria á 4* (Palestrina)
Communion: *Panis angelicus* (K. Allen)

The Nativity of Our Lord, Midnight Mass (December 25)
Mass XVI, *Kyrie*
Missa S. Nicolai, Gloria, Sanctus & Agnus Dei (F. Joseph Haydn)
Offertory: *Cantique de Noël* (A. Adam)
Communion: *O magnum mysterium* (M. Lauridsen)

The Nativity of Our Lord, Mass during the Day (December 25)
Missa Brevis in D, KV 194, *Gloria, Sanctus, Agnus Dei* (W. A. Mozart)
Offertory: *For Unto Us a Child is Born* (G. F. Handel)
Communion: *Gesù bambino* (P. Yon)

Solemnity of the Epiphany (January 6)
Mass XVI, *Kyrie*
Messe Solennelle, Gloria & Agnus Dei (J. Langlais)
Offertory: *Reges Tharsis* (Byrd)
Communion: *O magnum mysterium* (M. Lauridsen)

Feast of the Baptism of the Lord (January 13)
Missa Brevis, Kyrie & Agnus Dei (Palestrina)
Offertory: *Inveni David* (Palestrina)
Communion: *The Baptism of Christ* (P. Hallock)

2nd Sunday in Ordinary Time (January 20)
Missa Domus Aurea, Agnus Dei (R. Woollen)
Offertory: *Ecce, nunc benedictie Dominum* (Palestrina)
Communion: *Domine, non sum dignus* (K. Allen)

3rd Sunday in Ordinary Time (January 27)
Messe in A, Gloria & Agnus Dei (Rheinberger)
Offertory: *Cantique de Jean Racine* (G. Fauré)
Communion: *Panis angelicus* (C. Franck)

4th Sunday in Ordinary Time (February 3)
Missa Ego flos campi, Kyrie & Agnus Dei (J. Padilla)
Offertory: *Der 43. Psalm: Richt mich, Gott* (F. Mendelssohn)
Communion: *Ubi caritas* (Durufié)

5th Sunday in Ordinary Time (February 10)
Mass for Five Voices, *Kyrie & Agnus Dei* (Byrd)
Offertory: *Os justi* (Bruckner)
Communion: *O salutaris ostia* (M. Durpé)

Ash Wednesday (February 13)
Missa Brevis, Kyrie & Agnus Dei (Palestrina)
Distribution of Ashes: *Miserere Mei, Deus* (Allegri)
Offertory: *Salvator mundi* (Tallis)

1st Sunday of Lent (February 17)
Missa Genitor Rex, Kyrie & Agnus Dei (K. Allen)
Offertory: *Scapulis sui* (Mode 8); Have Mercy Upon Me, O Lord (T. Tompkins)
Communion: Wash Me Thoroughly (G. F. Handel)

2nd Sunday of Lent (February 24)
Choir on international performance tour

3rd Sunday of Lent (March 3)
Choir on international performance tour

4th Sunday of Lent, *Laetare* Sunday (March 10)
Missa Ego flos campi, Kyrie & Agnus Dei (J. Padilla)
Offertory: *Pater peccavi* (D. Lobo)
Communion: God so loved the world (J. Stainer)

5th Sunday of Lent (March 17)
Mass in Bb, *Kyrie & Agnus Dei* (Lotti)
Offertory: Psalm 13 (Brahms)
Communion: *Nemo te condemnavit* (Mode 8)

Palm Sunday of the Lord's Passion (March 24)
Mass XVIII, *Kyrie*
Missa Brevis, Agnus Dei (Palestrina)
Antiphon: Hosanna to the Son of David (O. Gibbons)
Offertory: *Christus factus est* (Bruckner)
Communion: *Crucifixus* (Lotti)

Chrism Mass
Missa in honorem S. Josephi, Kyrie (Liber Magdalenensis)
Missa Guadalupe, Gloria, Sanctus & Agnus Dei (J. Martinson)
Offertory: *Ecce quam bonum* (R. Proulx)
Communion: *Tu es Petrus* (R. Pearsall)

Evening Mass of the Lord's Supper, Holy Thursday (March 28)
Berkeley Missa Brevis, *Kyrie*
Mass XVIII, *Sanctus*
Mass XII, *Agnus Dei*
Washing of the Feet: *Este nuevo mandamiento (Liber Magdalenensis)*
Offertory: *Ubi caritas*, (M. Duruflé)
Communion: *Hoc corpus* (Mode VIII)
Transfer of the Holy Eucharist: *Tantum ergo* (M. Duruflé)

Celebration of the Lord's Passion, Good Friday (March 29)
Gradual: *Christus factus est* (Mode V)
The Passion of Our Lord Jesus Christ According to John: (Robledo)
Veneration of the Cross: *Improperia* (J. Sanders); *O vos omnes* (P. Casals)

The Easter Vigil, Holy Saturday (March 30)
Messe Solennelle, Gloria (J. Langlais)
Mass I, *Agnus Dei*
Offertory: *Dic nobis Maria* (G. Bassano)
Communion: *O filii et filiae* (M. Baker)

Easter Sunday (March 31)
Missa Solemnis in C-dur, KV 337, Gloria, Sanctus & Agnus Dei (W. A. Mozart)
Offertory: *Christ lag in Todesbanden*, BWV 4 (J. S. Bach)

2nd Sunday of Easter, Divine Mercy Sunday (April 7)
Missa Domus Aurea, Kyrie & Agnus Dei
Offertory: *Christ Rising Again* (J. Sheppard)
Communion: *Tantum ergo* (K. Allen)

3rd Sunday of Easter (April 14)
Berkeley Missa Brevis, *Kyrie & Agnus Dei* (G. Near)
Offertory: *Lauda anima mea* (Palestrina)
Communion: *O salutaris ostia* (E. Elgar)

4th Sunday of Easter (April 21)
Cantus Missae, Gloria, Sanctus & Agnus Dei (Rheinberger)
Offertory: *Sing Joyfully* (Byrd)
Communion: *O sacrum convivium* (Victoria)

5th Sunday of Easter (April 28)
Missa quarti toni, Gloria & Agnus Dei (Victoria)
Offertory: *Jubilate Dei* (G. Gabrieli)
Communion: *I Give You a New Commandment (Liber Magdalenensis)*

6th Sunday of Easter (May 5)

Messe 'cum júbilo', Gloria & Agnus Dei (M. Duruflé)

Offertory: *Jubilare Dei* (Schütz)

Communion: *Hic est panis* (G. Aichinger)

Solemnity of the Ascension, transferred to Sunday (May 12)

Missa Ego flos campi, Kyrie & Agnus Dei (J. Padilla)

Offertory: O Clap Your Hands (R. V. Williams)

Communion: *Ascendo ad Patrem* (Palestrina)

Solemnity of Pentecost (May 19)

Missa Brevis, Gloria & Agnus Dei (Z. Kodály)

Sacrament of Confirmation: *Veni Creator Spiritus* (Palestrina)

Offertory: *Dum complerentur* (Palestrina)

Communion: A Child's Prayer (J. MacMillan)

Solemnity of the Most Holy Trinity (May 26)

Messa à 4 voci, Gloria & Agnus Dei (Monteverdi)

Offertory: *Benedicta sit Sancta Trinitas* (Palestrina)

Communion: *Laus Trinitati* (F. Ferko)

Solemnity of the Most Holy Body and Blood of Christ, *Corpus Christi* (June 2)

Missa Maria Magdalene, Gloria & Agnus Dei (A. Lobo)

Offertory: *O sacrum convivium* (Victoria)

Communion: *O sacrum convivium* (Messiaen)

13th Sunday in Ordinary Time (June 30)⁵

Cantus Missae, Gloria, Sanctus & Agnus Dei (Rheinberger)

Offertory: *Jubilare Deo* (G. Gabrieli)

Communion: *O sacrum convivium* (Victoria)

Solemnity of the Assumption of the Blessed Virgin Mary (August 15)

Missa Aeterna Christi Munera, Kyrie & Agnus Dei (Palestrina)

Mass VIII, *Gloria*

Offertory: *Ave virgo sanctissima* (Guerrero)

Communion: *Bogoroditse Devo* (Rachmaninoff)

⁵ The First Mass of Fr. Christopher Gray, ordained a priest for the diocese of Salt Lake. Fr. Gray was was a member of the original graduating class of the Madeleine Choir School, and the first alumnus to be ordained a priest.

Appendix Seven

Cathedral of the Madeleine Eccles Memorial Organ (specifications)

Kenneth Jones, 1992

Notes:

- 79 ranks, mechanical action, electric stop action
- 58 note manual keyboards, 30 note pedal board
- Normal unison manual and pedal couplers

Great

16 Principal
8 Octave
8 Rohrflute
8 Gamba
4 Octave
4 Spitzflute
2-2/3 Quinte
2 Octave
2 Mixture IV
1/2 Cymbal III
8 Trumpet

Positive

8 Principal
8 Hohlflute
8 Quitadena
4 Octave
4 Coppelflute
2-2/3 Nazard
2 Octave
2 Nachthorn
1-3/5 Tierce
1-1/3 Larigot
1-1/3 Scharf IV-V
16 Rankett
8 Cromhorne
8 Fanfare Trumpet
Tremulant

Swell

16 Bourdon
8 Open Diapason
8 Gedeckt
8 Salicional
8 Celeste
4 Principal
4 Harmonic Flute
2-2/3 Nazard
2 Gemshorn
1-3/5 Tierce
2 Mixture V
16 Double Trumpet
8 Cornopean
8 Oboe
8 Vox Humana
4 Clarion
Tremulant

Bombarde

16 Bombarde
8 Trompette
4 Clarion
8 Open Flute
8 Dulciana
8 Mounted Cornet V (TG)
8 Clarinet

Pedal

32 Resultant
16 Open Wood
16 Principal
16 Bourdon
8 Octave
8 Bass Flute
4 Choral Bass
4 Flute
2-2/3 Mixture IV
16 Trombone
8 Bass Trumpet
4 Schalmey

Chamber Organ

Abbott & Sieker, op. 92

Notes:

- 6 ranks (8 Gedeckt, 4 Rohrflöte, 2 Principal, III Mixture)
- 1 manual (54 notes)

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