

Notes from the Choir

A PUBLICATION OF THE PATRONS OF SACRED MUSIC - ST. JOHN CANTIUS CHURCH, CHICAGO, ILLINOIS

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THE PATRONS OF SACRED MUSIC WORK WITH THE AD MAJOREM DEI GLORIAM FOUNDATION
TO RESTORE THE SACRED MUSIC OF THE CHURCH "FOR THE GREATER GLORY OF GOD."

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SACRED MUSIC IN AUTHENTIC WORSHIP

The Christian soul is naturally liturgical. It cries out in longing for God, and it cannot be satisfied by anything else. As Christ's Mystical Body, our hearts are oriented towards the worship of God. Thus, all that surrounds worship, from the externals of the altar, the flowers, the chalice, the vestments, and the altar cross, for example, will affect our worship. The more these accoutrements excel in beauty, the easier it is for man to adore God through the transforming power of beauty.

In an age when men reject reason, it seems that only beauty has the power to convey truth. Beauty is undeniable.

The more beautiful our Catholic worship is, the greater the response of man to conversion from the ugliness of sin. As Rev. Romanus Cessario, O.P. notes, "Authentic worship of the Father transforms the human person, making him or her a sharer in the fruits of Christ's passion by faith, love and the sacraments." One aspect of authentic Catholic worship that begs for greater attention today is sacred liturgical music. The sacred music of the Mass is integral to its beauty as well.



It is a powerful means of creating an atmosphere of prayer. It is not just an ornament. Thus, as Rev. George Rutler observes, "Music that makes words peripheral is not liturgical; there is no such thing as 'background' liturgical music." The spiritual beauty of the Mass transforms the lives of Catholics. Indeed, in a message given in Rimini, Italy, in August 2002, Joseph Cardinal Ratzinger noted that "the encounter with the beautiful can become the wound of the arrow that strikes the heart and in this way opens our eyes."

This spiritual beauty forms the Christ-like heart in moral beauty. And when the spiritual beauty of the Sacred Liturgy transforms a soul, man can then create things of beauty, such as art, architecture,

poetry, and music. And since man is gifted with a heart and a mind, Rutler remarks, "The Church requires the faithful to think as they sing, and to think right things. Otherwise the human race is left naked in the universe, divorced from its dignity as a steward of creation." And we must not forget that the human heart apart from God's Love can be hard as nails. A heart hardened by bitterness, cynicism, and wrath knows no melody, for birds of prey have no song.

PATRONS OF SACRED MUSIC

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The Church, reclaiming her role as the Patroness of the Sacred Arts, offers the human soul a ministry of beauty in order to help mankind rise up from the ugliness of sin, which is glorified in modernity, so that he can find the resplendent beauty of truth in Christ.

Ralph Adams Cram, the famous American architect who helped revive the Gothic style in church building in the early half of the twentieth century, observed, “Beauty is not truth, truth beauty, as has been sometimes said; but beauty is for the people an infallible test of truth, whether in art, in conduct, philosophy or religion. The ugly thing, man knows to be untrue.” The same is true of church music.

If we permit overtly secular musical styles that are discordant, salacious and raucous to pollute liturgical music, man will treat the liturgy in a casual way. Therefore, we must not neglect to maintain a judicious balance of the emotional, intellectual, and spiritual elements.

Just as the sacred texts of the liturgy should not be displaced by the heterodox lyrics found in some contemporary hymns, so too should the style of sacred music not be distorted by riotous music.

But just as the conscience needs moral formation and the mind needs intellectual formation, so the human person needs a sound formation in the beauty of good liturgical art and music.

Karen Armstrong explains this well in her 2005 essay entitled “Faith and Modernity” when she notes: “A musical score remains opaque to most of us and needs to be interpreted instrumentally before we can appreciate its beauty and intuit ‘the truth’ that the music is trying to convey.”

The chaos of disorder that is evident in the world stands in deep contrast to the orderly beauty of a Catholic Mass celebrated according to the rubrical

laws of the Church with its rich patrimony of sacred music. Just as the priest and altar boys must follow the rubrics for good order, so too must church musicians follow the musical rubrics to ensure that the music of the Mass is ennobled.

The music of the Mass must glorify God and edify man. As Saint Ignatius of Antioch remarks, the harmony of order in the Church is seen through the window of music:



“So then it cometh you to run in harmony with the mind of the Bishop; which thing also ye do. For your honourable presbytery, which is worthy of God, is attuned to the bishop, even as its strings to a lyre. Therefore in your concord and harmonious love Jesus Christ is sung. And do ye, each and all, form yourselves into a chorus, that being harmonious in concord and taking the key note of God ye may in unison sing with one voice through Jesus Christ unto the Father, that He may both hear

you and acknowledge you by your good deeds to be members of His Son. It is therefore profitable for you to be in blameless unity, that ye may also be partakers of God always.”

For the soul in love with God, life’s dark sonorous tones are brightened by melodies that soar heavenward. Consequently, St. Ignatius of Antioch remarks, “The less conditional love is, the more it is given to chorus and song. And hearts in love with God sing best.” There is a Divine romance between the Bride and Bridegroom. Thus, as members of the Mystical Body of Christ, our human hearts crave beauty and constantly seek it, for when we find true beauty we cry out, “How lovely are thy tabernacles, O Lord of hosts! My soul longeth and fainteth for the courts of the Lord” (Psalm 83:2-3, Douay-Rheims Bible).

Fr. Scott A. Haynes, S.J.C.
Chaplain, Patrons of Sacred Music



MEDITATION ON PSALM 32

Praise the Lord with the lyre, make melody to him with the harp of ten strings! Sing to him a new song. Rid yourself of what is old and worn out, for you know a new song.

A new man, a new covenant; a new song. This new song does

not belong to the old man. Only the new man learns it: the man restored from his fallen condition through the grace of God, and now sharing in the new covenant, that is, the kingdom of heaven. To it all our love now aspires and sings a new song. Let us sing a new song not with our lips but with our lives.

Sing to him a new song, sing to him with joyful melody. Every one of us tries to discover how to sing to God. You must sing to him, but you must sing well. He does not want your voice to come harshly to his ears, so sing well, brothers!

If you were asked, "Sing to please this musician," you would not like to do so without having taken some instruction in music, because you would not like to offend an expert in the art. An untrained listener does not notice the faults a musician would point out to you.

Who, then, will offer to sing well for God, the great artist whose discrimination is faultless, whose attention is on the minutest detail, whose ear nothing escapes? When will you be able to offer him a perfect performance that you will in no way displease such a supremely discerning listener?

See how he himself provides you with a way of singing. Do not search for words, as if you could find a lyric which would give God pleasure. Sing to him "with songs of joy." This is singing well to God, just singing with songs of joy.

But how is this done? You must first understand that words cannot express the things that are sung by the heart. Take the case of people singing while harvesting in the fields or in the vineyards or when any other strenuous work is in progress.

Although they begin by giving expression to their happiness in sung words, yet shortly there is a change. As if so happy that words can no longer express what they feel, they discard the restricting syllables. They burst out into a simple sound of joy, of jubilation. Such a cry of joy is a sound signifying that the heart is bringing to birth what it cannot utter in words. Now, who is more worthy of such a cry of jubilation than God himself, whom all words fail to describe? If words will not serve, and yet you must not remain silent, what else can you do but cry out for joy? Your heart must rejoice beyond words, soaring into an immensity of gladness, unrestrained by syllabic bonds. Sing to him with jubilation.

St. Augustine of Hippo

THE SILENCE OF HEAVENLY MUSIC

When our Blessed Lord cured persons possessed of devils, the demons would often scream and shout at our Lord as they were being cast out of their victim. This gained the attention of the frenzied crowd, and Christ would be caught up in a battlefield of noise. In the midst of all this noise, having brought healing these souls, Our Lord asks for silence. Now, as always, as men weakened by sin, we are tempted to resist stillness. Yet Jesus wants us to find a place to pray that is away from the clatter and clamor of daily life and living, a sacred rendezvous where the sound of heaven is gently heard. No more peaceful place can be found than before the Tabernacle where Christ dwells in sacred silence.

In the classical work of the "Divine Comedy," which describes in poetic fashion, both the liturgy of heaven and of hell, the poet Dante emphasizes this point by comparing hell as a place of constant noise with heaven as a place of silence and music. In the "Inferno," the "soundscape" of Hell is characterized by disharmonic harshness and acoustic unpleasantness, screams and lamentations, wailing and the grinding of teeth. This perverted type of music is so terrible that it is overpowering and Dante must ultimately cover his human ears, a far cry from the melodic harmonies which the poet describes resonating through the heavens. We can only surmise what the music of heaven is like and the peace and the refreshment it must give. But on this side of eternity, the Church's sacred music, Gregorian chant and Sacred Polyphony, gives us a foretaste of heavenly music. Sacred music is that sacred balm that calms the savage beast that lies within us.

Fr. Scott A. Haynes, S.J.C.



TWENTY TIPS FOR YOUNG MUSICIANS

In no particular order and strictly in my opinion, following are tips learned over that time (in and outside of St. John Cantius) for leading a good musical life.

- 1) Play or sing for God's glory, not your own.
- 2) Whether you're a singer, cellist or bassoon player, study some piano if you can. It'll help you with music theory. We had no piano in our home so I never took piano until college. It was a handicap.
- 3) When you start getting hired, prepare well for rehearsals. A highly successful soprano I know once told me "I prepare the same way whether I'm being paid \$1 or \$1,000."
- 4) If you're serious about pursuing music, sing or play with the best groups that will take you. Doing so will sharpen your skills. If you only make music with people less skilled than you are, your skills will erode. If you play with people who are better than you are, you'll grow.
- 5) That said, don't take it all too seriously. Though there's a lot of work involved, music-making should essentially be a joyful activity.
- 6) Show up early for rehearsals. Conductors appreciate this.
- 7) (For working musicians:) Unless your children are starving, avoid participating in shoddy music. It will dull you, like junk food and bad TV.



- 8) Listen. Listen to good recordings and attend concerts by fine performing ensembles. Doing so expands your vision and is the best way to learn. This sounds terribly obvious but it's easy to get wrapped up in your own pursuits and stop listening.
- 9) Don't compare yourself to others. It's a waste of time. Just do your personal best.
- 10) Experiencing good visual art, theater, dance and literature will enrich you as a musician.
- 11) When you commit to doing a concert and the program includes some repertoire you don't like, embrace it. Sometimes the piece you dislike at first is the piece you love most five years later (this can happen with people, too!). Sometimes your exposure to that piece simply gives you valuable knowledge of that composer or style. In any event, it's professional behavior to give it your all. *Postscript:* If you want to call the shots and choose only repertoire you like, start your own group.
- 12) Don't be a musical snob. Good music exists in different categories.
- 13) Odd as it may seem, there's a parallel between faith and breath support. You can sing without breath support, just as you can live life with no faith. But it's sort of pointless.
- 14) Get out of the page. Improvise from time to time on your own, and/or memorize so you can really PLAY without the obstacle of the printed page.
- 15) In rehearsal or performance, don't just day-dream during your resting passages. Keep listening so that you come to understand the whole, not just your part.
- 16) When you can, participate in (quality) musical activities that are atypical for you and are outside your comfort zone. For reasons I can't explain, making music in one category enhances your performance in another.
- 17) Steal from the best. That is, if you emulate other musicians, choose the best to emulate. *Note:* "Steal from the best" is a quote that I have stolen from music educator Jamey Aebersold.
- 18) Find your own musical voice, once you're past the emulating stage. Each of us has something unique to give.
- 19) Don't make music a false god.
- 20) Bring a pencil to rehearsal.

Terry Sullivan, Founder of the St. Cecilia Choir
Celebrating the 20th Anniversary of the St. Cecilia Choir

CONCERT GRAND PIANO FINDS A NEW LIFE AT ST. JOHN CANTIUS

Just after Thanksgiving (2010), I went with Fr. Frank Phillips, C.R. to inspect the Casavant pipe organ at Saint James Methodist Church in Hyde Park, near the University of Chicago, as we were considering obtaining the organ from this church which was to be soon closed forever. Indeed, we did obtain that organ and its restoration is well underway (*see page 8*). While we were visiting Saint James, we had a



Michael McElvain

skyscraper from the turn of the 20th century that has a church on top of it. As we negotiated the terms for obtaining the Casavant Opus 1130 pipe organ, we were able also to secure the purchase, at a nominal cost, of this fantastic concert grand piano. We entrusted the restoration of this concert quality piano to Keylard and Sons Piano Company, who meticulously restored the piano over several months. The Keylard Brothers, who have maintained their grandfather's piano business, which began in Holland in the 19th century, treated our nine foot Mason & Hamlin like a baby. They took great pride in the honor of restoring such a high-end instrument as this. Their painstaking efforts paid off and now the Patrons of Sacred Music have a world-class instrument for the concert series held at St. John Cantius. Hear the dedicatory recital of this instrument on Friday, November 9, 2012, at 7:30 p.m. played by Michael McElvain, of DePaul University, who will perform music of Scarlatti, Mozart, Chopin, Debussy, Louis J. Goldford (world premiere) & Ginastera. Use our ticket order form or order tickets online at www.cantius.org. In addition to the concert on November 9th at 7:30 p.m., you may also wish to join us for a \$500 per plate fund-raising dinner at 5:30 p.m. in the elegant rectory dining room. Contact Fr. Scott Haynes at music@cantius.org or call (312) 243-7373 x 111.

few minutes to look around this magnificent English Gothic structure. I was shocked to find, in the gymnasium, a nine-foot-long concert grand piano. This splendid instrument was built in 1907 by the Mason & Hamlin Company, a firm still thriving today, a major competitor to the famous Steinway Brothers of New York. The large instrument sat there on the gym floor for decades and had sunk into the soft wooden floor due to its massive weight. When we went to the negotiation table to discuss obtaining the Casavant pipe organ (Opus 1130) at Saint James, we met with the Northern United Methodist Conference of Illinois in the famous Chicago Temple downtown, a famous



HEALEY WILLAN, THE MAN BEHIND THE MUSIC

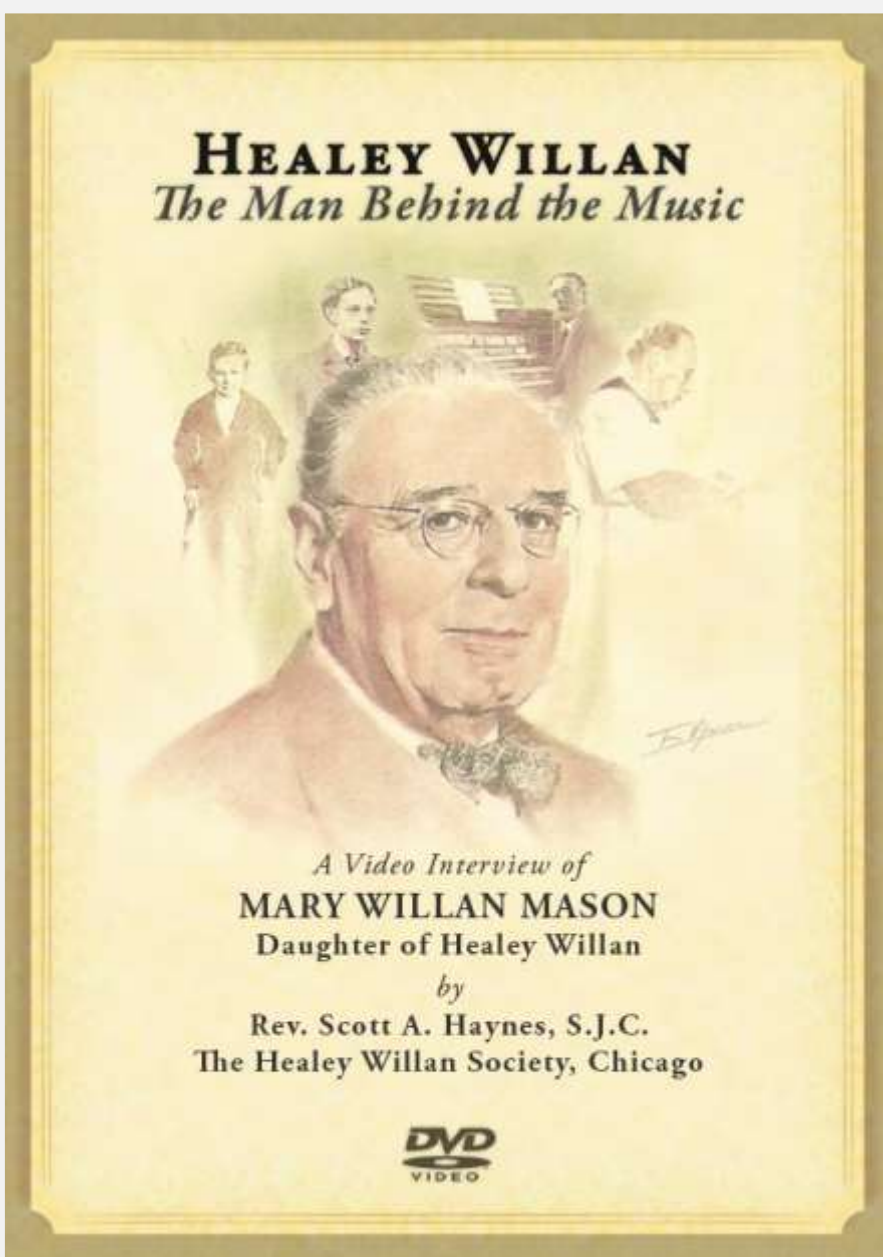
Learn more at:
www.HealeyWillan.com

Mary Willan Mason, the daughter of the late composer Healey Willan, has managed the Musical Estate of Healey Willan, fostering his music, managing royalties, permissions and copyrights, etc. since his death in 1968. With great zeal and fervor, she has tirelessly promoted his music in publications, recordings and in performances.

In June, 2011, Mary Willan Mason assigned the responsibility of continuing the musical legacy of Healey Willan to the Canons Regular of St. John Cantius in Chicago, Illinois, USA, by legally entrusting his musical estate to the Canons. Fr. Scott A. Haynes, SJC, a priest of the Canons Regular of St. John Cantius, Chaplain to the Patrons of Sacred Music, has been placed in charge of the musical estate of Healey Willan. Thus, the Canons Regular of St. John Cantius has formed the Healey Willan Society in consultation with Mrs. Mary Willan Mason, for the purpose of fostering the musical heritage of Healey Willan.



Mary Willan Mason
Daughter of Healey Willan



While Maestro Willan's music is known and loved by church choirs, organists and instrumental ensembles, much of his music is no longer in print or has never been published. Amazingly, after Johann Sebastian Bach, Healey Willan is the most prolific composer of church music.

It is the goal of the Canons Regular of St. John Cantius and of the Healey Willan Society to bring back into print as many musical works of Healey Willan as possible. This will be available through Biretta Books, Ltd., the publishing house of the Canons Regular of St. John Cantius. The Healey Willan Society will foster an increase in the public performance of his musical works in churches, concert halls, etc., will produce audio recordings, and promote Maestro Willan through film, radio, the Internet and television, etc.

DVD DOCUMENTARY
Healey Willan
The Man Behind the Music

Order the DVD today:
www.BirettaBooks.com
Call 1-800-345-6665



Fr. Paul Pierre, seen here playing music of Johann Sebastian Bach at the great organ of St. Peter's Basilica, Vatican City, will welcome the choirs from St. John Cantius to Rome in November, 2013.

CHOIR PILGRIMAGE TO ROME IN 2013

There is an important music anniversary to be celebrated in 2013 in the Vatican. Since the 16th century, the *Cappella Giulia* has been the Musical Chapel Choir of the Papal Basilica of St. Peter. The *Cappella Giulia* accompanies the official liturgy of the Vatican Basilica with Gregorian chant and Sacred Polyphony on Sundays and Feasts. Among the illustrious choir directors of the *Cappella Giulia*, the most famous is the great Giovanni da Palestrina. Today, the *Cappella Giulia* is directed by Fr. Pierre Paul, O.M.V., a personal friend of Fr. Frank Phillips, C.R., and the Canons Regular of St. John Cantius.

Fr. Pierre has invited the choirs of St. John Cantius to join the *Cappella Giulia* for its 500th anniversary celebration in St. Peter's, Vatican City. For several months choirs from all over the world will be singing for Masses at the Vatican and around Rome, and visiting special sites associated with Palestrina, *Cappella Giulia*, etc.

Fr. Scott A. Haynes, S.J.C., director of the Cantate Domino Choir and the Resurrection Choir & Orchestra, will lead the combined choir based out of St. John Cantius. Joining our parish choirs will be members of the choirs from St. Peter's in Volo, IL,

CHOIR PILGRIMAGE: NOVEMBER 11-19, 2013
 Florence, Siena, Rome, Vatican City & Pompeii
 Estimated Package Price: \$2,745.00 + \$600.00
 Departure Taxes and Fuel Surcharges

where Fr. James Isaacson, S.J.C. is pastor, as well as members from the Choir of St. Joseph College in Rensselaer, Indiana, a choir directed by Dr. Kelly A. Ford, father of our own Br. Nathan Ford, S.J.C. Our combined choir will not only sing the Latin Sunday High Mass at St. Peter's which concludes the 500th anniversary celebration, but we will sing concerts and other Masses in Rome, Assisi, Sienna, in many amazing Italian churches. Those interested to sing in the choir from St. John Cantius should contact Fr. Scott Haynes at 312-243-7373 x 111 (email: music@cantius.org). Everyone is welcome to join us on this pilgrimage which is operated by Peter's Way travel company (800-225-7662).



SAVE 'TINA MAE'

If you have been in St. John Cantius Church in recent months you will have noticed all the work of restoration going on in the church building. For several months the church has been invaded by a city of scaffolding, reaching from the entrance to the High Altar, from floor to ceiling. When I climbed to the top

FUND RAISING PROGRESS REPORT

Mid-August, 2012

FUNDS RAISED SINCE JULY, 2011

\$993,749.00

PAYMENTS ALREADY MADE

\$747,636.00

ORGAN FUND-CURRENT BALANCE

\$314,610.00

SEPTEMBER 1ST—NEXT PAYMENT DUE

\$355,967.50

AMOUNT NEEDED BY SEPTEMBER 1ST

\$41,357.50

All funds given to the "Patrons of Sacred Music-Organ" over \$500 are matched by a generous anonymous donor.



of the scaffolding to touch the top of the High Altar and see the paintings of the apse face to face, I was able to turn and look to the far end of the church where the upper organ loft is now empty. This time next year, God willing, we will be in the midst of installing the fully-restored 1925 Casavant Pope Organ, Opus 1130, the organ we have lovingly nicknamed "Tina Mae," after Miss Tina Mae Haines, the organist who helped design this Casavant organ back in 1925.

At this time the organ is in the workshop of the renowned Casavant Organ studios in Quebec; other parts of the organ are being restored here in Chicago by Jeff Weiler, the curator of Chicago's Casavant Organ at Symphony Hall, and a world-renowned expert on the historical restoration of pipe organs.

"Tina Mae" will provide a thrilling sound in the vibrant acoustics of St. John Cantius. All the funds raised for this project come from you, our generous donors. Neither the Archdiocese of Chicago, Saint John Cantius Church, nor the Canons Regular of Saint John Cantius funds this project. We now need your help to complete this awesome project.

Join us and be a part of the musical legacy! To learn more, order our "Save Tina Mae DVD" at: www.BirettaBooks.com or call 1-800-345-6665.

Donations made to "Patrons of Sacred Music-Organ" in the amount of \$500 or more are matched by a generous donor of the Patrons of Sacred Music. Donations in all amounts are welcome. God bless!

Patrons of Sacred Music—Organ
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Miss Tina Mae Haines
Concert Organist and Conductor



Digital Image of what Casavant's Opus 1130
("Tina Mae") will look like in August, 2013 .