Singing from the Heart

Over the centuries, sacred music has always been crucial to worship. Jews praised God with jubilation in the Temple of Jerusalem. We offer our musical offering unto the Lord “in psalms, hymns and spiritual canticles” (Eph. 5:19) through the Holy Sacrifice of the Mass. In our songs of adoration and love, St. Paul exhorted: “Sing and make music from your heart to the Lord” (ibid).

Pope Benedict XVI once commented: “The importance of music in Biblical religion is shown very simply by the fact that the verb ‘to sing’ (with related words such as ‘song,’ and so forth) is one of the most commonly used words in the Bible. It occurs 309 times in the Old Testament and thirty-six in the New.”

It seems that the first mention of singing mentioned in Scripture occurs after the crossing of the Red Sea, when Israel is delivered from Pharaoh’s grasp. Just as the baby Moses was drawn out from the waters of the Nile, so Israel has passed through the waters of the Red Sea. Liberated, Moses and the people of Israel are given life by God’s own hands, as they sing: “I will sing to the Lord, for He is highly exalted. Both horse and driver He has hurled into the sea” (Ex. 15:1). At the Paschal Vigil, Christians sing this song anew, recalling the power of God’s salvation in Christ through the waters of baptism.

Sacred song allows us to express our highest calling, worship, in a way that no other art can. The spires of the Chartres Cathedral or the frescoes of Fra Angelico might spur us toward holiness, but none can unite us quite like music. However, when someone sings, words just are not enough. If you sing without putting your heart into it, your singing is lugubrious. Such “singing” is mere functionality—there is no joy. When Israel was delivered from the Red Sea, their song was overflowing with joy and gratitude.

When we sing to God, we need to sing from the heart, because it then becomes a prayer. What God wants from us is sincerity of heart, that unceasing longing to be with Him, to remain in His presence, to please Him, and to do His Will. That sacred moment of worship, therefore, must be a time when the words fall away, or at least, retreat to the background, and the soul begins to sing.

Rev. Scott A. Haynes, SJC
Chaplain to the Patrons of Sacred Music
Patrons of Sacred Music Annual Fundraiser

Featuring the
Chicago Gargoyle Brass

with Jonathan Rudy, Organist

www.cantius.org ☎ 800-838-3006

Saturday, May 4, 2019

5:30 P.M.
BANQUET
(Café San Giovanni)
Advanced Reservations Required

$500* per plate
Includes 7:30 p.m. concert admission
* The Patrons of Sacred Music (AMDG Foundation) is a 501(c)3 non-profit. The fair market value for each $500 ticket (Banquet & Concert) is $100; the amount in excess can be considered a charitable contribution.

Menu by Chef Lisa D'Ambrosio

APPETIZERS
Prosecco Sparkling Wine
Gorgonzola with Grape and Honey Crostini
Prosciutto with Burrata & Figs
Goat Cheese Stuffed Mini Sweet Peppers
Shrimp Cocktail

SOUP AND SALAD
Arugula Parmesan Salad
With Choice of Dressing
Cream of Asparagus Soup
Fresh Rolls and Butter

MAIN COURSE
Roasted Beef Tenderloin
Portobello Mushrooms
Risotto Milanese with Saffron
Sautéed Broccolini and Garlic
Choice of Wine

DESSERT COURSE
Flourless Chocolate Cake
Panna Cotta with Berries
Glazed Lemon Cookies
Coffee or Tea

Enjoy dining with formal plated dinner service & fine china in St. John Cantius’ Café San Giovanni.

7:30 P.M.
CONCERT
(Church)

Featuring the World Premiere of William C. White’s
Flood of Waters
- The Story of Noah -
With Music of Bach, Brahms, Mozart, Wagner and Others.

Support Sacred Music at St. John Cantius

$40 (Reserved Seating)
$20 (Adult)
$10 (Youth 6-18)
$15 (Seniors)
$15 (Students)

Saint John Cantius Church ☎ 825 North Carpenter Street, Chicago, IL 60642 ☎ www.cantius.org
The Chicago Gargoyle Brass Quintet began in 1992 as a chamber group of faculty and students at the University of Chicago, whose campus architecture boasts a charming variety of the ensemble’s namesake—gargoyles! By 2006, the ensemble had transformed itself into a specialized brass and organ concert ensemble.

Today’s Chicago Gargoyle Brass and Organ Ensemble is comprised of classically trained musicians, and performs a wide variety of repertoire in an equally diverse range of settings. The group has toured Minnesota, performed major liturgical works, commissioned and recorded exciting new works, given concerts for chapters of the American Guild of Organists. The ensemble has been heard nationwide public radio’s Pipedreams, and is frequently heard on Chicago’s classical station, WFMT Radio.

Jonathan Rudy, organist, performs across the United States, including an appearance at the 2016 American Guild of Organists National Convention in Houston. Rudy appears frequently in performance competitions, recently winning First and Audience Prizes in the National Young Artists Competition in Organ Performance. Mr. Rudy is currently completing his Doctorate in Organ and Sacred Music at Indiana University, studying organ with Janette Fishell and improvisation and sacred music with Bruce Neswick. He is Director of Musical Arts & Administration at St. John Cantius Church, Chicago.

William C. White is a conductor, composer, teacher, writer, and performer based in Seattle, Washington. He currently serves as music director of Orchestra Seattle and the Seattle Chamber Singers. He has served as Assistant Conductor of the Cincinnati Symphony Orchestra, working closely with guest artists, including the legendary Itzhak Perlman.

Mr. White has long-standing association with the Chicago Symphony Orchestra, for whom he has regularly given pre-concert lectures since 2008.

Flood of Waters: The Story of Noah, a new work by William C. White, will receive its premiere on May 4 at 7:30 p.m., at the Patrons of Sacred Music Annual Benefit Concert at St. John Cantius Church, Chicago. A dramatic tone poem for brass, percussion, and organ, Flood of Waters is musical depiction of the story of Noah: the tempest, the calm upon the face of the waters, the dove, the waters receding, and finally, the covenant. The composer will be in attendance to discuss how he created this work and what it means to write biblically-inspired concert music in the 21st century.