



THE CHURCH MUSICIAN ~ *THE QUILISMA*

The Bulletin of the Church Musicians' Guild of Buffalo

A Chapter of the National Association of Pastoral Musicians

February 2016

LITERATURE FOR WIND INSTRUMENTS IN THE LITURGY

On **Tuesday, March 1**, our guest clinician will be Nick del Bello. He will speak on the topic of using wind instruments in the liturgy. Since Nick returned to Buffalo from graduate school, his reputation has extended beyond Western New York. He is a trumpeter, organist, conductor and teacher.

Nick earned his BM from SUNY Fredonia, and his MM from University of Miami. He is employed by the Buffalo Public Schools and Blessed Trinity Church. You may have heard Nick play trumpet at the guild choral festival last fall. The players were drawn from the Buffalo Brass Choir, an ensemble directed by Nick.

Our host will be Ed Witul and Our Lady Help of Christians Church. We will meet in the loft at 7 PM for what promises to be a most informative and musical presentation. OLHC is located at 4125 Union Road in Cheektowaga.

MEMBER'S RECITAL: A CELEBRATION OF MUSICAL GIFTS

The CMG is filled with talented musicians with varied backgrounds and musical interests. The Member's Recital is a wonderful opportunity to celebrate our diverse musical gifts. All members are encouraged to consider performing in the recital, which will be Sunday, April 17 at 4:00pm at St. Benedict's Church, 1317 Eggert Road in Amherst. Everyone has something special to share. Performances can include vocal and instrumental solos, duets, or small ensembles encompassing both sacred and secular music. Those interested in performing should contact event chairs Heather Lovelace (hrlovelace@gmail.com or 531-8986) or Peter Gonciarz (pgonciarz@roadrunner.com). An interest form will also come out via email and the website. The event is sure to be a lovely afternoon of fellowship and food for our musical souls that you will not want to miss.

"Music is God's gift to man, the only art of Heaven given to earth,
the only art of earth we take to Heaven."

~ Walter Savage Landor

PURPOSEFUL PRELUDE PIECES

BY BILL FAY

As I travel around the diocese, I see a wide variance in the use of an instrumental prelude before the liturgy begins. In my own situation, I play a prelude on the organ or piano four minutes before the service begins. Occasionally, my choir sings an anthem or a musical setting of the text properly known as the entrance song (introit). For this discussion, I would like to limit the topic to preludes performed on the keyboard.

I believe that the prelude contributes to the mood of the particular feast or season observed. In addition, I think that the prelude may instruct the faithful by introducing melodies that will be sung later in the Eucharist. The late Father Lucien Deiss had this to say about solo organ playing:

“*Musicam Sacram* (Article 65) speaks of solo playing before the celebration, at the presentation of the gifts, at communion and at the end of the liturgy...Solo organ playing must be appropriate to the celebration...Christian organists must serve the community and its prayer life, not their own reputations...The special ministry of the organist is to lead the community to God through the path of beauty...The organist’s task is prayer.” (*Visions of Liturgy and Music for the New Century*, Liturgical Press, 1996)

In one of my positions as a singer at a Presbyterian church, the choir entered and sat in the sanctuary before the prelude began and remained there during the postlude. That, of course, is not our tradition.

The well-known musician John Ferguson states in *A Musician’s Guide to Church Music* (Pilgrim Press, 1981) that there are two kinds of preludes. The first is based on a *cantus firmus* (choral prelude), and the other is any form such as toccata, elevation, pastorale, etc.

So the question remains: what is appropriate music for a prelude? I believe that the corpus of hymns for our liturgies gives us a clue of where to begin.

Dr Robert Wolf compiled the *Index of Organ Works based on Hymns from Worship 3rd Edition* (GIA, 1991). This would be a good starting point. I will caution our readers that this document needs to be updated.

I have found success with the following organ anthologies:

- *Jubilate* Volumes I-IV compiled by James Kosnik and J. Michael McMahon (Concordia, 2003-2009)
For manuals only or for organ with minimal pedal, moderately easy
- *Laudate* Volumes 1-6 edited by James Kosnik (Concordia 1994-2001) Organ music based on the 100 most popular hymns in *Worship III* and *Gather*, medium difficulty
- *Come Gather and Worship* Volume 1 Mark Hayes GIA 2014
Based on 10 GIA classics, in contemporary style for the piano, medium difficulty

For me the success of my work depends on the preparation. The half hour before the liturgy begins is the key to the success of what follows. Warming up the choir and my hands and feet, and playing the prelude leads to a quality and prayerful experience for all concerned.

Reflection

By Father John Mack, Chaplain

A familiar quote from St. Augustine, "He who sings prays twice," serves as encouragement and invitation to greater participation at Sunday Mass. It may fall on deaf ears, except of course when we are "preaching to the choir." A less familiar quote from the North African bishop's "Confessions" expresses in affective terms the effects of music ministry within worship:

"How I wept, deeply moved by your hymns, songs, and the voices that echoed through your Church! What emotion I experienced in them! Those sounds flowed into my ears, distilling the truth in my heart. A feeling of devotion surged within me, and tears streamed down my face -- tears that did me good."

Augustine's encounter with the true, the good, and the beautiful resulted from a sacramental encounter within the Church, the Body of Christ, as it would unfold within his heart.

The sacramentality of music, to which the Catechism of the Catholic Church (CCC) infers to be "the harmony of signs (song, music, words, and actions), " is " all the more expressive and fruitful when expressed in the cultural richness of the People of God" (CCC 1158). The sanctification of God's faithful through the meaningful words and actions of liturgy bears fruit, hopefully, in a change of mind and heart, not unlike that which occurred within St. Augustine's life. This change of mind and heart, an interior roadmap for the Lenten Journey to the Three Days of Easter, becomes visible in active charity as words and works of mercy. Lent's formative forty days serve as our annual opportunity of "distilling the truth" anew in our hearts, drawing our hearts ever more deeply into an encounter with the Christian mystery in a spirit of awe and wonder.

THE TRINITY SERIES



The Trinity's Series of "Beautiful Music in a Beautiful Space" continues at 3:00 PM on Sunday, February 14, 2016 with a Valentine's Day *Celebration of Love*. Tenor Robert Zimmerman and soprano Amy Grable are back by popular demand – this time singing some of musical theater's most cherished love songs. Their performance is sure to provide a sweet treat for your heart and soul, and more treats are in store at a post-concert reception. Blessed Trinity Church, located at 317 Leroy Avenue, Buffalo, is wheelchair accessible with secured off-street parking. Suggested offering, \$10.00. Info at www.blessedtrinitybuffalo.org or 716-833-0301.

CALENDAR OF UPCOMING EVENTS

Tuesday, March 1, 2016- 7:00pm – Nick Del Bello presents *Literature for Wind Instruments In the Liturgy*, Our Lady Help of Christians Church, Cheektowaga

Friday, March 4, 2016- 7:30pm – *Organ Recital presented by Ron Martin* at SUNY Buffalo

Sunday, April 17, 2016- 4:00pm – *Members' Recital*, St. Benedict's Church, Eggertsville

Monday, May 16 and Tuesday, May 17 – 7:00pm *John Michael Talbot*, St. Martin of Tours, South Buffalo

Thursday, May 19, 2016- 7:00pm – Mass, Awards, and Reception at St. Francis Church, Tonawanda

Monday, June 6, 2016- 7:00pm- *Organ Scholarship Auditions*, St. Benedict's Church

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Spotlight on Board Member

Father John Mack

Fr. John has been a versatile student with an undergraduate degree in telecommunications and graduate degrees in divinity and educational administration. His erudition is enhanced by further graduate work at Regis College of the University of Toronto where he earned his licentiate and master's degrees in theology. His areas of interest include ecclesiology, ecumenism, holy orders, Bernard Lonergan, the Second Vatican Council and collaborative ministry.

We think he should add liturgical music to the list as well! Fr John credits Dr. Jim Kosnik and Fr. Jack Ledwon for the choral skills that he developed as a student at Christ the King Seminary.

Fr John worked for five years in radio broadcasting which has helped him for public proclamation. He states that he enjoyed a positive experience at the Newman Center at Kent State University. That time nurtured his interest in liturgy and helping people.

Ministry has called Fr John to various institutions in our diocese from parishes to Notre Dame High School, Newman Center at SUNY Fredonia and pastorates in Kenmore and Oakfield. Fr John is now a professor at Christ the King Seminary where he is the director of the pre-theology program.

We thank Father John for serving as chaplain for our guild. We welcome him as presider at our annual May Mass, Awards and Reception.

NEW MUSIC REVIEW

by Peter Gonciarz

This month I would like to share with you my thoughts on Andrew Wright's choral setting of *Ave Verum Corpus* for ATB voices and organ accompaniment. The piece is published by OCP and is found in their "Trinitas" choral series. The piece is easily obtainable from the OCP website for \$2.50 each. This setting of *Ave Verum Corpus* is actually an arrangement of the 14th century chant tune. What initially drew me to this piece was the fact that it is voiced for ATB, technically omitting the soprano. My church choir has generally struggled maintaining a consistent soprano section, so having a women's part that gravitated in the alto range, but still having a tenor and bass part was exactly what I was looking for! The women's part is least challenging, as the women simply sing the chant melody, which does not go higher than a D. There is surprisingly a good amount of unison singing in the piece, however come the climax of the piece, we have all three voices singing independent parts for 7 measures or so. The accompaniment is a true organ part, and calls for a soft registration as well as an indication for a solo voice to creep in once or twice.

What's great about the *Ave Verum* text is its liturgical versatility. Of course, it would probably make the biggest liturgical bang on Corpus Christi Sunday, but I would certainly use it on Good Friday, or as a communion piece any other Sunday of the year. This is also a great opportunity to continue the tradition of Gregorian chant in the liturgy, and with the modern harmonic language of this arrangement (full of creamy 7th and 9th chords in the accompaniment), we have this ancient tune and text presented in a contemporary style. So if your choir has a small women's section, and a few guys capable of dividing to tenor and bass, then this piece is a winner! It's very well constructed and I think it would serve as a great teaching piece for any church choir! Enjoy!

St. Martin of Tours to host

John Michael Talbot

St. Martin of Tours, 1140 Abbott Rd, Buffalo, will host a retreat Monday, May 16 and Tuesday, May 17, 2016 from 7:00-8:30pm. Mark your calendar for two inspirational evenings with Christian Music legend, best-selling author, community founder and host of The Church Channel's weekly TV show "All Things Are Possible," John Michael Talbot.

COME BOTH EVENINGS! Each night is different featuring a MESSAGE and MUSIC to RENEW YOUR FAITH! All denominations and ages are welcome! Suggested donation is \$15 per evening.