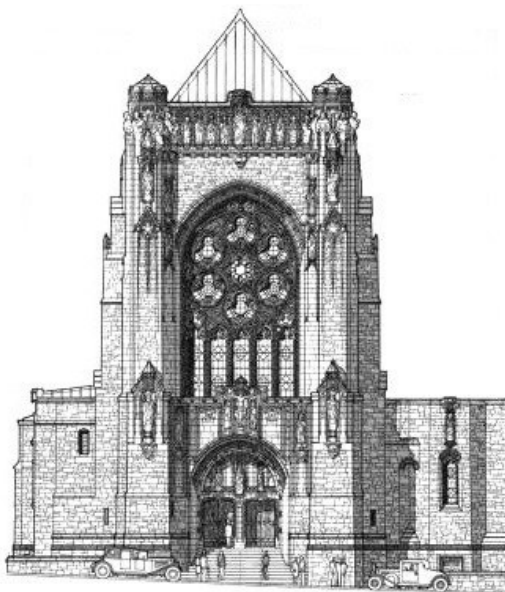

PARISH OF ST. VINCENT FERRER AND ST. CATHERINE OF SIENA

The Reverend Peter Martyr Yungwirth, O.P., *Pastor*

James D. Wetzel, *Director of Music and Organist*

FEAST OF THE ANNIVERSARY OF DEDICATION OF THE CHURCH OF ST. VINCENT FERRER



Tuesday, May 6, 2025

(transferred from May 5)

7 PM Mass in the Dominican Rite



PRELUDE

Apparition de l'église éternelle [Apparition of the Eternal Church]

Olivier Messiaen
(1908-1992)

The People stand as the Procession begins.

MASS OF THE CATECHUMENS

The People kneel after the Ministers enter the Sanctuary.

As the Introit is sung, the Celebrant privately says the Prayers at the Foot of the Altar.

As the Celebrant approaches the Altar, the People stand.

OFFICIUM (INTROIT) *Genesis 28:17; Psalm 83 (84):2, 3*

Chant, mode ii

Terribilis est locus iste:
hic domus Dei est, et porta caeli,
et vocabitur aula Dei,
alleluia.

*Awesome is this place;
it is the house of God, and the gate of heaven,
and it shall be called the court of God,
alleluia.*

V. Quam dilecta tabernacula tua,
Domine virtutum:
concupiscit, et deficit anima mea
in atria Domini.

V. *How lovely are your tabernacles,
O Lord of hosts.
My soul longs and faints
for the courts of the Lord.*

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be,
and world without end.
Amen.*





KYRIE ELEISON

from Missa Brevis

Zoltán Kodály

(1882-1967)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

The People stand as the Gloria begins. The People sit when the Celebrant does.

GLORIA

from Messe cum júbilo, Op. 11

Maurice Duruflé

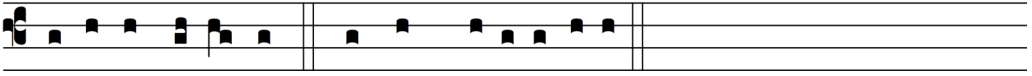
(1902-1986)

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis,
qui tollis peccata mundi,
suscipe deprecationem nostram.
qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

*Glory be to God on high,
and on earth peace to men of good will.
We praise you,
we bless you,
we adore you,
we glorify you,
we give you thanks
for you great glory,
Lord God, heavenly King,
God the Father almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world,
have mercy on us;
who takes away the sins of the world,
receive our prayer;
who sits at the right hand of the Father,
have mercy on us.
For only you are holy,
only you are the Lord,
only you are the most high, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father.
Amen.*

The People stand.

ORATIO (COLLECT)

D  ómi-nus vo-bí-scum. R̃. Et cum spí-ri-tu tu-o.

℣. The Lord be with you.

℟. And with your spirit.

Oremus.

Deus, qui nobis per singulos annos huius sancti templi tui consecrationis reparas diem, et sacris sernper mysteriis repraesentas incolumes: exaudi preces populi tui, et praesta, ut quisquis hoc templum beneficia petiturus ingreditur, cuncta se impetrasse laetetur. Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate ejusdem Spiritus Sancti, Deus, per omnia saecula saeculorum.

Amen.

Let us pray.

O God, who year by year renew for us the day when this your holy temple was consecrated, and who ever and again bring us in safety to these holy mysteries, hear the prayers of your flock, and grant that whoever enters this temple to seek your bounties may be gladdened by obtaining all that he has sought: through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, God, for ever and ever. Amen.

EPISTOLA *Revelation 21:2-5*

Lectio Libri Apocalypsis beati Joannis
Apostoli.

In diebus illis: Vidi sanctam civitatem
Jerusalem novam descendentem de caelo a
Deo, paratam sicut sponsam, ornatam viro
suo. Et audiui vocem magnam de throno
dicentem: Ecce tabernaculum Dei cum
hominibus, et habitabit cum eis. Et ipsi
populus ejus erunt, et ipse Deus cum eis
erit eorum Deus: et absterget Deus omnem
lacrymam ab oculis eorum: et mors ultra
non erit, neque luctus: neque clamor, neque
dolor erit ultra, quia prima abierunt. Et
dixit qui sedebat in throno: Ecce nova facio
omnia.

*A reading from the Book of Revelation of blessed
John the Apostle.*

*In those days, I saw the holy city, New Jerusalem,
coming down out of heaven from God, made ready
as a bride adorned for her husband. And I heard
a loud voice from the throne saying: "Behold, the
dwelling of God with men, and he will dwell with
them. And they will be his people, and God
himself will be with them as their God. And God
will wipe away every tear from their eyes. And
death shall be no more; neither shall there be
mourning, nor crying, nor pain any more, for the
former things have passed away." And he who
was sitting on the throne said, "Behold, I make all
things new."*



ALLELUIA I *Psalm 137 (138):2*

Chant, mode vii

Alleluia, alleluia.

Alleluia, alleluia.

V. Adorabo ad templum sanctum tuum:
et confitebor nomini tuo.

V. *I will worship toward your holy temple,
and I will praise your name.*

ALLELUIA II *Romans 6:9*

Chant, mode i

Alleluia.

Alleluia.

V. Christus resurgens ex mortuis
jam non moritur,
mors illi ultra non dominabitur.

V. *Christ, rising again from the dead,
now dies no more;
death shall no longer have dominion over him.*

Alleluia.

Alleluia.

The People stand.

EVANGELIUM (GOSPEL) *Luke 19:1-10*

D ó-minus vo-bí-scum. R̃. Et cum spíri-tu tu-o. Sequénti-a sancti

Evangé-li-i secúndum Lucam. R̃. Glóri-a ti-bi Dómine.

Ÿ. *The Lord be with you.*

R̃. *And with your spirit.*

Ÿ. *The continuation of the holy Gospel according
to Luke.*

R̃. *Glory be to you, O Lord.*



In illo tempore: Ingressus Jesus perambulabat Jericho. Et ecce vir nomine Zachaeus, et hic princeps erat publicanorum, et ipse dives: et quaerebat videre. Jesum quis esset, et non poterat prae turba, quia statura pusillus erat. Et praecurrens ascendit in arborem sycomorum ut videret eum, quia inde erat transiturus. Et cum venisset ad locum, suspiciens Jesus vidit illum, et dixit ad eum: Zachae, festinans descende, quia hodie in domo tua oportet me manere. Et festinans descendit, et excepit illum gaudens. Et cum viderent omnes, murmurabant, dicentes quod ad hominem peccatorem divertisset. Stans autem Zachaeus, dixit ad Dominum: Ecce dimidium bonorum meorum, Domine, do pauperibus: et si quid aliquem defraudavi, reddo quadruplum. Ait Jesus ad eum: Quia hodie salus domui huic facta est, eo quod et ipse filius sit Abrahae. Venit enim Filius hominis quaerere et salvum facere quod perierat.

At that time Jesus came to Jericho and intended to pass through the town. Now a man there named Zacchaeus, who was a chief tax collector and also a wealthy man, was seeking to see who Jesus was; but he could not see him because of the crowd, for he was short in stature. So he ran ahead and climbed a sycamore tree in order to see Jesus, who was about to pass that way. When he reached the place, Jesus looked up and said, "Zacchaeus, come down quickly, for today I must stay at your house." And he came down quickly and received him with joy. When they all saw this, they began to grumble, saying, "He has gone to stay at the house of a sinner." But Zacchaeus stood there and said to the Lord, "Behold, half of my possessions, Lord, I shall give to the poor, and if I have extorted anything from anyone I shall repay it four times over." And Jesus said to him, "Today salvation has come to this house because this man too is a descendant of Abraham. For the Son of Man has come to seek and to save what was lost."

The People sit after the invocation.

HOMILY

The People stand. The People sit when the Celebrant does.
At the words Et incarnatus est, *kneel through* Et homo factus est.

CREDO

from Messe Solennelle, Op. 19

Eduardo Marzo
(1852-1929)

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,
Filium Dei unigenitum:
et ex Patre natum ante omnia saecula.
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt:
qui propter nos homines,
et propter nostram salutem
descendit de caelis,
et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.

Crucifixus etiam pro nobis:
sub Pontio Pilato passus et sepultus est:
et resurrexit tertia die,
secundum scripturas:
et ascendit in caelum:
sedet ad dexteram Patris:
et iterum venturus est cum gloria
iudicare vivos, et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum
Dominum et vivificantem:
qui ex Patre Filioque procedit,
qui cum Patre et Filio

*I believe in one God,
the Father almighty,
maker of heaven and earth,
and of all things, visible and invisible.*

*And in one Lord Jesus Christ,
the only-begotten Son of God:
and born of the Father, before all ages.
God of God:
Light of Light:
very God of very God,
begotten, not made,
consubstantial with the Father,
by whom all things were made;
who, for us men,
and for our salvation,
came down from heaven,
and became incarnate by the Holy Spirit
of the Virgin Mary,
and was made man.*

*He was crucified also for us,
suffered under Pontius Pilate, and was buried;
and he rose again the third day
according to the Scriptures;
and ascended into heaven
and sits at the right hand of the Father;
and he shall come again with glory
to judge both the living and the dead,
of whose kingdom there shall be no end.*

*And in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son,*



simul adoratur, et conglorificatur:
qui locutus est per prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum,
et expecto resurrectionem mortuorum,
et vitam venturi saeculi.
Amen.

*together is adored and glorified:
who spoke by the prophets.*

*And in one, holy, catholic,
and apostolic Church.
I confess one baptism
for the remission of sins,
and I look for the resurrection of the dead,
and the life of the world to come.
Amen.*

MASS OF THE FAITHFUL

The People stand.

℟. Dominus vobiscum.

℞. Et cum spiritu tuo.

℟. Oremus.

℟. The Lord be with you.

℞. And with your spirit.

℟. Let us pray.

The People sit.

OFFERTORIUM *Chronicles 29:17-18*

Chant, mode vi

Domine Deus, in simplicitate cordis mei
laetus obtuli universa:
et populum tuum, qui repertus est,
vidi cum ingenti gaudio:
Deus Israel, custodi hanc voluntatem,
alleluia.

*O Lord God, in the simplicity of my heart,
I have joyfully offered all things;
and your people, who are present,
I have seen with great joy.
O God of Israel, keep this will,
alleluia.*

*As the Offertory Antiphon is sung, the Celebrant continues the Offertory Prayers silently.
The Altar, Ministers, and People are incensed.
Having completed the Offertory Prayers, the Celebrant turns to the People and says:*

Orate fratres, ut meum ac vestrum pariter
in conspectu Domini sit acceptum
sacrificium.

*Pray, brethren, that my sacrifice and yours
may be pleasing in the sight of the Lord.*

Turning back to the Altar, he resumes silently through the end of the Secret.

SECRETA

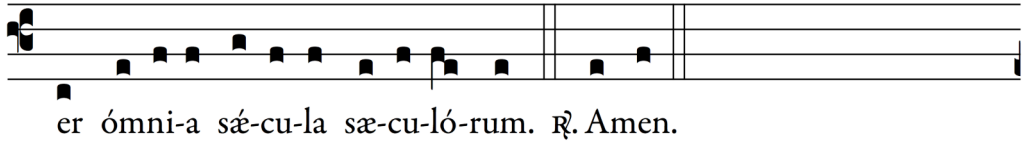
Annue, quaesumus Domine, precibus
nostris: ut quicumque intra templi hujus,
cujus anniversarium dedicationis diem
celebramus, ambitum continemur plena tibi
atque perfecta corporis et animae
devotione placeamus: ut dum haec vota
praesentia reddimus, ad aeterna praemia, te
adjuvante, pervenire mereamur. Per
Dominum nostrum Jesum Christum Filium
tuum, qui tecum vivit et regnat in unitate
ejusdem Spiritus Sancti, Deus, per omnia
saecula saeculorum.

*Incline, O Lord, we beseech you to our prayers:
that we who gather within the precincts of this
temple—the anniversary of whose dedication we
keep—may please you by a full and perfect
devotion of soul and body; that while we give you
these present offerings, we may through you, our
helper, worthily obtain eternal rewards: through the
same Jesus Christ, your Son, our Lord, who lives
and reigns with you in the unity of the Holy Spirit,
God, forever and ever.*

The People stand as is sung:

PREFATIO *Solemn Tone*

P



er ómni-a sæ-cu-la sæ-cu-ló-rum. R̃. Amen.



Dóminus vo-bí-scum. R̃. Et cum spíri-tu tu-o.



Sursum corda. R̃. Ha-bé-mus ad Dóminum.



Grá-ti-as a-gá-mus Dómino Deo nostro. R̃. Di-gnum et justum est.

Ÿ. *For ever and ever.*

Ÿ. *The Lord be with you.*

Ÿ. *Lift up your hearts.*

Ÿ. *Let us give thanks to the Lord our God.*

R̃. *Amen.*

R̃. *And with your spirit.*

R̃. *We have lifted them up to the Lord.*

R̃. *It is meet and just.*

The Celebrant continues with the Preface for Eastertide:

Vere dignum et justum est, aequum et salutare, te quidem Domine omni tempore, sed in hoc potissimum gloriosius praedicare, cum Pascha nostrum immolatus est Christus. Ipse enim verus est agnus, qui abstulit peccata mundi: qui mortem nostram moriendo destruxit, et vitam resurgendo reparavit. Et ideo cum angelis et archangelis, cum thronis et dominationibus, cumque omni militia caelestis exercitus, hymnum gloriae tuae canimus, sine fine dicentes:

It is truly fitting and just, right and salutary, to praise you, O Lord, at all times, but more especially at this time when Christ our Pasch was sacrificed. For he is the true lamb that has taken away the sins of the world; who by dying destroyed our death and by rising again has restored our life. And therefore with the angels and archangels, the thrones and dominations, and with all the heavenly host we sing a hymn to your glory, saying without ceasing:

The People kneel as is begun:

SANCTUS

from Messe en l'honneur du Saint-Sacrement, Op. 130

Joseph Jongen
(1873-1953)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua:
Hosanna in excelsis.

*Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

BENEDICTUS

from Missa in honorem Sancti Dominici, Op. 66

Edmund Rubbra
(1901-1986)

Benedictus qui venit in nomine Domini:
Hosanna in excelsis.

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

CANON MISSAE

As the Sanctus is sung, the Celebrant continues the Canon silently until he sings the Final Doxology:

℟̥ Per omnia saecula saeculorum.

℞ Amen.

℟̥ For ever and ever.

℞ Amen.

The People stand as the Celebrant sings:

PATER NOSTER *Solemn Tone*

Oremus.

Praeceptis salutaribus moniti, et divina
institutione formati, audemus dicere:

Pater noster, qui es in caelis: sanctificetur
nomen tuum: adveniat regnum tuum: fiat
voluntas tua, sicut in caelo, et in terra.
Panem nostrum quotidianum da nobis
hodie: et dimitte nobis debita nostra, sicut
et nos dimittimus debitoribus nostris.

Let us pray.

*At the Savior's command and formed by divine
teaching, we dare to say:*

*Our Father, who is in heaven, holy is your name.
Your kingdom come. Your will be done on earth,
as it is in heaven. Give us this day our daily
bread. And forgive us our trespasses, as
we forgive those who trespass against us.*



Ÿ. *And lead us not into temptation.*

R̃. *But deliver us from evil.*

The Celebrant continues the fractal prayer silently until its conclusion:

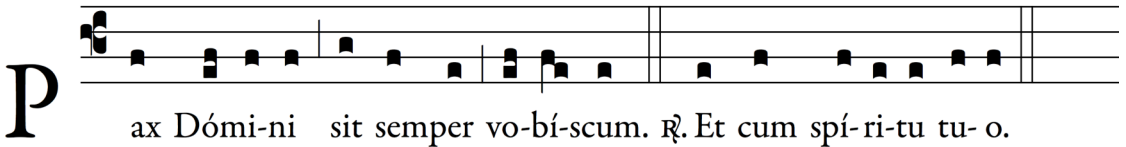
Ÿ. Per omnia saecula saeculorum.

Ÿ. *For ever and ever.*

R̃. Amen.

R̃. *Amen.*

PAX DOMINI



Ÿ. *May the peace of the Lord be always with you.*

R̃. *And with your spirit.*

The People kneel as is begun:

AGNUS DEI

Messe in G Major

Francis Poulenc
(1899-1963)

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*Lamb of God, who takes away the sins
of the world, have mercy on us.*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*Lamb of God, who takes away the sins
of the world, have mercy on us.*

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, who takes away the sins
of the world, grant us peace.*

The Celebrant continues the prayers of Communion silently until the Public Communion:

✠ Ecce Agnus Dei,
ecce qui tollis peccata mundi.

✠ Behold the Lamb of God,
behold him who takes away the sins of the world.

Said thrice:

✠ Domine, non sum dignus,
ut intres sub tectum meum,
sed tantum dic verbo
et sanabitur anima mea.

✠ Lord, I am not worthy
that you should come under my roof,
but only speak the word
and my soul shall be healed.

*Catholics in a state of grace may kneel to receive Holy Communion on the tongue, without the response 'Amen.'
To each Communicant, a Priest says:*

Corpus Domini nostri Jesu Christi
custodiat te vitam aeternam. Amen.

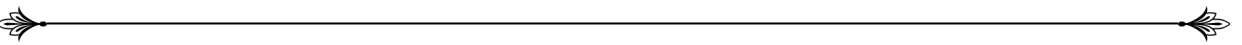
*May the Body of our Lord Jesus Christ
preserve your soul unto life everlasting. Amen.*

COMMUNIO *Matthew 21:13; Luke 11:10*

Chant, mode v

Domus mea domus orationis vocabitur,
dicit Dominus:
in ea omnis qui petit, accipit:
et qui quaerit, invenit:
et pulsanti aperietur,
alleluia.

*My house shall be called a house of prayer,
says the Lord.
In it, all who ask, receive;
and he who seeks, finds;
and to him who knocks, it shall be opened,
alleluia.*



After the ministration of Communion, the Celebrant recites prayers of ablution silently.

The People stand.

POSTCOMMUNIO

℟. Dominus vobiscum.

℞. Et cum spiritu tuo.

Oremus.

Deus, qui ecclesiam tuam sponsam vocare dignatus es, ut quae haberet gratiam per fidei devotionem, haberet etiam ex nomine pietatem: da ut omnis haec plebs nomini tuo serviens, hujus vocabuli consortio digna esse mereatur: et ecclesia tua in templo, cujus anniversarius dedicationis dies celebratur, tibi collecta, te timeat, te diligat, te sequatur: ut dum jugiter per vestigia tua graditur, ad caelestia promissa, te ducente, pervenire mereatur. Qui vivis et regnas cum Deo Patre, in unitate Spiritus Sancti, Deus, per omnia saecula saeculorum.

Amen.

℣. The Lord be with you.

℞. And with your spirit.

Let us pray.

O God, who have deigned to call the Church your bride, to the end that as she has grace by the fervor of her faithfulness, she should also have godliness for her very names sake; grant that all this people serving your name may merit to be worthy of the fellowship of this calling: may your Church gathered together unto you in this temple, whose yearly dedication day is being kept, fear you, love you, follow you: so that while treading steadfastly in your footsteps she may merit, under your leadership, to come to your heavenly promises: who lives and reigns with God the Father in the unity of the Holy Spirit, God, for ever and ever.

Amen.



DISMISSAL

V. Dominus vobiscum.

V. *The Lord be with you.*

R. Et cum spiritu tuo.

R. *And with your spirit.*



V. *Go forth, the Mass is ended.*

R. *Thanks be to God.*

The People kneel for the Final Blessing.

V. Benedictio Dei omnipotentis,
Patris, et Filii, et Spiritus Sancti,
descendat super vos et maneat semper.

R. Amen.

V. *May the blessing of almighty God,
Father, and Son, and Holy Spirit
descend upon you and remain with you always.*

R. *Amen.*

The People stand.

LAST GOSPEL *John 1:1-14*

✠ Dominus vobiscum.

✠ **Et cum spiritu tuo.**

✠ Initium sancti Evangelii secundum Joannis.

✠ **Gloria tibi, Domine.**

In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt, et sine ipso factum est nihil quod factum est. In ipso vita erat, et vita erat lux hominum: et lux in tenebris lucet, et tenebrae eam non comprehenderunt. Fuit homo missus a Deo, cui nomen erat Joannes. Hic venit in testimonium, ut testimonium perhiberet de lumine, ut omnes crederent per illum. Non erat ille lux, sed ut testimonium perhiberet de lumine. Erat lux vera quae illuminat omnem hominem venientem in hunc mundum. In mundo erat, et mundus per ipsum factus est, et mundus eum non cognovit. In propria venit, et sui eum non receperunt. Quotquot autem receperunt eum, dedit eis potestatem filios Dei fieri, his qui credunt in nomine ejus. Qui non ex sanguinibus, neque ex voluntate carnis, neque ex voluntate viri, sed ex Deo nati sunt. (*Here All genuflect.*) ET VERBUM CARO FACTUM EST, et habitavit in nobis et vidimus gloriam ejus, gloriam quasi unigeniti a Patre, plenum gratiae et veritatis.

✠ **Deo gratias.**

✠ *The Lord be with you.*

✠ *And with your spirit.*

✠ *The beginning of the holy Gospel according to John.*

✠ *Glory be to you, O Lord.*

*In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him, and without him was made nothing that was made. In him was life, and the life was the light of men: and the light shined in darkness, and the darkness did not comprehend it. There was a man sent from God, whose name was John. This man came for a witness to give testimony of the light, that all men might believe through him. He was not the light, but was to give testimony of the light. That was the true light which enlightens every man that comes into this world. He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them he gave great power to become the sons of God: to them that believe in his name: who are born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. (*Here All genuflect.*) AND THE WORD WAS MADE FLESH, and dwelt among us, and we saw his glory, the glory as of the only begotten of the Father, full of grace and truth.*

✠ *Thanks be to God.*



TE DEUM

Chant, mode iv

Te Deum laudamus:
te Dominum confitemur.

Te aeternum Patrem,
omnis terra veneratur.

Tibi omnes angeli,
tibi caeli et universae potestates,

tibi Cherubim et Seraphim
incessabili voce proclamant:

Sanctus,

Sanctus,

Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra
majestatis gloriae tuae.

Te gloriosus apostolorum chorus,
te prophetarum laudabilis numerus,
te martyrum candidatus laudat exercitus.

Te per orbem terrarum
sancta confitetur Ecclesia,

Patrem immensae majestatis,
venerandum tuum verum et unicum Filium,
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.

Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

*We praise you, O God:
we acknowledge you to be the Lord.*

*All the earth worships you,
eternal Father.*

*To you all the angels,
to you the heavens and all the powers therein,*

*to you the Cherubim and Seraphim
proclaim with unceasing voice:*

Holy,

Holy,

Holy Lord God of hosts.

*Heaven and earth are full
of the majesty of your glory.*

*The glorious company of the Apostles,
the laudable fellowship of the prophets,
the spotless army of martyrs praise you.*

*The holy Church throughout the world
does acknowledge you,*

Father of infinite majesty,

your venerable, true, and only Son,

also the Holy Spirit, the Comforter.

You are the King of glory, O Christ.

You are the everlasting Son of the Father.

*You, when you became man to deliver man,
did not abhor the Virgin's womb.*

*You, having overcome the sting of death,
opened to all believers the kingdom of heaven.*



Tu ad dexteram Dei sedes,
in gloria Patris.

Judex crederis esse venturus.

All kneel for this verse:

Te ergo, quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic hereditati tuae.

Et rege eos,
et extolle illos usque in aeternum.

Per singulos dies benedicimus te.

Et laudamus nomen tuum
in saeculum, et in saeculum saeculi.

Dignare, Domine, die isto
sine peccato nos custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi:
non confundar in aeternum.

*You sit at the right hand of God
in the glory of the Father.*

We believe that you will come to be the Judge.

*We beseech you, therefore, to help your servants,
whom you have redeemed by your precious blood.*

*Make them to be numbered with your Saints
in glory everlasting.*

*Save your people, O Lord,
and bless your inheritance.*

*And govern them
and extol them for ever.*

Day by day we bless you.

*And we praise your name
for ever and ever.*

*Vouchsafe, O Lord, this day
to keep us without sin.*

Have mercy on us, O Lord, have mercy on us.

*Let your mercy, O Lord, be upon us,
as we have hoped in you.*

*In you, O Lord, have I hoped:
let me never be confounded.*

POSTLUDE

Hymne d'action de grâces – Te Deum

Jean Langlais
(1907-1991)



MUSIC NOTES

The music sung at tonight's Mass is offered in conjunction with a lecture which will be presented here at St. Vincent Ferrer next Tuesday, May 13th at 6:45 PM by Parish Director of Music James D. Wetzel as part of the Parish's ongoing Mystagogy series *Faith on the Page, Canvas, and Musical Score: Catholic Authors and Artists*.

All of these 20th composers were Catholic and wrote music for the Catholic liturgy.

Olivier Messiaen, the great French mystic composer, conceived *Apparition* in a grand arc form. As part of his inspiration, he cites the Latin hymn *Urbs beata Jerusalem* associated with the Mass for the Dedication of a Church. Although not to everyone's liking, Messiaen's music achieved something unique in the modern era. It is an internationally lauded musical language that is unambiguously Catholic in its formation. Messiaen wrote a poem himself connected with this piece:

*Made out of living stone, Made out of heavenly stone,
It appears in heaven: It is the Lamb's bride!*

*It is the heavenly church Made out of heavenly stone
Which is the chosen's souls.
They are in God, and God is in them For heavenly eternity!*

Zoltán Kodály was a Hungarian composer now chiefly remembered as the creator of the eponymous Kodály Method of music education. Along with fellow Hungarian Béla Bartók, Kodály was a passionate collector and advocate for the folk music traditions of his country. These styles he incorporated into many of his own compositions as well. *Psalmus Hungaricus*, Op. 13, a major choral work which premiered in 1923, established Kodály's international reputation, and it remains his best known work. His *Missa Brevis* was written in during World War II; its first performance was on February 11, 1945 in a cloakroom of the Budapest Opera House where the Kodálys had taken refuge during the Soviet siege of the city. The Mass was performed by a choir consisting of the Opera company's soloists, accompanied by an harmonium, with the gunfire of the siege audible in the background.

Maurice Duruflé grew up as a chorister of Rouen Cathedral where he began his life-long love of Catholic liturgy and chant. After he moved to Paris at age 17, Duruflé studied organ with Charles Tournemire (under whom he also served as assistant at the Basilica of St. Clotilde) and with Louis Vierne, organist of Notre-Dame, who nominated Duruflé as assistant at the Cathedral in 1927. Duruflé entered the Paris Conservatoire in



1920 to study (among other things) composition with Paul Dukas; in 1943, he returned as a professor of harmony. From 1929 until his death 57 years later, Duruflé served as titular organist of St. Étienne-du-Mont. A severely self-critical composer, Duruflé's surviving output is extremely small; perhaps in part due to this self-imposed limit, the quality of each work is extraordinary and most remain in the modern canon.

The *Messe cum júbilo*, Op. 11, Duruflé's last major composition, was written in 1966 and can be seen an argument for the use of plainsong (and traditional Catholic music generally) in the changing soundscape of the post-Conciliar Church. Duruflé was deeply worried about the abandonment of the Church's musical patrimony in the wake of the Council. Opus 11 uses melodies from the Marian plainsong *Mass IX* but undergirds them with modern harmonies.

Eduardo Marzo, a founding member of the American Guild of Organists, was born in Naples, Italy. He came to America at the age of 15 and toured as accompanist for prominent singers, including Thérèse Tietjens (considered by opera historians to have been the finest dramatic soprano of the second half of the 19th century) and violinist Pablo Sarasate. He held several church positions in New York City: St. Agnes, St. Ann's, All Saints, the Church of the Ascension (Episcopal), the Church of the Holy Name, and the Church of Holy Spirit. Marzo was a prolific composer of music for both Roman Catholic and Protestant services as well as secular songs and operettas. He was an editor for the music publishing house G. Schirmer for many years. He was made a Knight of the Crown of Italy by the King Umberto I in 1884 and thereafter was referred to as Chevalier Marzo.

Messe Solennelle, Op. 19, was published in 1881 and is dedicated to the Reverend Henry C. Macdowall, the Pastor of St. Agnes Church on East 43rd Street where Marzo was then serving as organist. Although otherwise unsubstantiated, Marzo's Wikipedia article asserts that he was later the organist here at St. Vincent Ferrer. (If that is true, then the current Parish Organist James Wetzels is the second organist to have held both positions.)

Joseph Jongen was born in Liège, the son of a wood-carver and amateur musician. He studied at the Liège Conservatoire, where he was given top prizes in harmony, fugue, and piano, and established himself as an organist of the highest caliber. In 1897 he won the Belgian Prix de Rome, which afforded him the opportunity to study in Italy and to travel, meeting composers Vincent d'Indy and Richard Strauss among others. At the end of 1902, he took up residence in Brussels. He married in 1909 and the family fled to England as refugees during the World War I. In 1920, he was appointed professor of counterpoint and fugue at the Brussels Conservatoire; five years later, he was named its director, a post he held until his retirement in 1939.



Messe en l'honneur du Saint-Sacrement, Op. 130, was written in July and August of 1945 at Jongen's country house in Sart-lez-Spa outside of Liège. (Most of his composing was done there during the summer months, when the Conservatoire was on break.) The *Mass* is dedicated to his brother, who was a canon of the Cathedral of Liège. The premiere, conducted by the composer, took place in the context of a Pontifical High Mass at the Cathedral on June 23, 1946, celebrated by Englishman Bernard Cardinal Griffin, Archbishop of Westminster, to mark the 700th anniversary of the inception of the Feast of Corpus Christi in the diocese. The *Mass* received several subsequent performances, both in liturgy and in concert, through January, 1948. Initially without a Credo, that movement was added in March of 1948 in anticipation of yet more performances and publication, which never came to fruition. And so it was that the complete work remained unperformed and unpublished until 1985. Originally scored for an accompaniment of organ and brass ensemble (2 trumpets, 4 horns, 3 trombones, and tuba), it is performed here with organ only.

As an aside, Mendelssohn's cantata *Lauda Sion*, Op. 73, which the Schola sang as part of last December's All Night Vigil in the presence of the Skull of St. Thomas Aquinas, O.P., was written exactly 100 years before Jongen's *Mass* for the 600th anniversary of the Corpus Christi festival in Liège.

Edmund Rubbra was born into an impoverished Northampton family in 1901. His mother, who sang in the local Congregational Church choir, taught young Edmund piano. At the age of 14, he left school to work as a railway clerk to help support the family. His musical interests endured, and, after studying privately with Cyril Scott for three years he won a year's musical scholarship to Reading University where he studied with Gustav Holst. Subsequently, Rubbra attended the Royal College of Music from 1921-1925. From 1947-1968, he lectured in music at Oxford and was awarded a fellowship at Worcester College, Oxford in 1963. From 1961-1974 he also served as professor of music at Guildhall School of Music and Drama in London.

Unlike many of his contemporaries, such as Vaughan Williams, Finzi, Britten, and Tippett, Rubbra had a firmly-held religious belief and this culminated in his conversion to Catholicism in 1948. The *Mass* was written as a personal response to his conversion on the feast day of St. Dominic (August 4th) and was first performed at the Royal Academy of Music on October 26, 1949 in the presence of the Queen, by the Fleet Street Choir conducted by T.B. Lawrence.

Francis Poulenc was born into a wealthy Parisian family that prohibited him from entering a conservatory, rather intending that he should go into the family's pharmaceutical company. Nevertheless, he was greatly influenced by his two private



teachers, pianist Ricardo Viñes, who became his mentor after the death of his parents, and the composer Erik Satie. A member of *Les Six*, a group of young French composers, Poulenc's musical voice is distinctly personal and relatively conservative, especially when compared with his close contemporary Olivier Messiaen.



Beyond his fine songs and piano pieces, Poulenc was an inspired composer of religious music. Later in life, the loss of close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscover his Catholic faith which resulted in compositions of a more austere tone. Of his choral works, *Messe in G Major* (1937), *Stabat Mater* (1950), and *Gloria* (1959) are notable. His opera *Dialogues of the Carmelites* (1957), *Organ Concerto* (1938), and many of his chamber works for winds also are of remarkable quality.

The notoriously difficult *Messe* is one of the most important *a cappella* works written in the 20th century. It is dedicated to the memory of the composer's father; this dedication, twenty years after his death, is a testament to the depth of feeling hidden inside Poulenc and released through his new encounter with Roman Catholicism.

Jean Langlais, born in La Fontenelle, Brittany near Mont St. Michel, became blind from glaucoma as a toddler and was sent to study at the Institut National des Jeunes Aveugles (National Institute for Blind Children) in Paris. There, he took organ with André Marchal, himself blind from birth. In 1927 he entered the Paris Conservatory to study organ with Marcel Dupré, composition with Paul Dukas, and improvisation with Charles Tournemire.

Langlais is primarily known as an organist and a composer for the organ. He succeeded César Franck and Charles Tournemire as titular organist of the Basilica of St. Clotilde, serving from 1945 until 1988. Concurrently, Langlais taught at the National Institute and the Schola Cantorum (1961-1976) where his students included Naji Hakim.

The *Te Deum* is a 4th century hymn of Thanksgiving to the Holy Trinity. Its authorship was traditionally attributed to Milanese St. Ambrose (it has often been called the Ambrosian Hymn) or St. Augustine, and more recently to St. Niketas, bishop of Remesiana or St. Hilary of Poitiers. A canticle of the Divine Office, the *Te Deum* is sung at the conclusion of Matins on all days when the *Gloria* is sung at Mass. A plenary indulgence is granted to those who recite it in public on New Year's Eve. The end of Act I of Puccini's *Tosca* includes the singing of *Te Deum* as the beginning of a short religious service. Such services, themselves called *Te Deums*, were offered as acts of thanksgiving for events in civic life – in *Tosca's* case, it is offered in celebration of the inaccurately reported defeat of Napoleon by the Austrian forces at Marengo.



A solemn *Te Deum* is traditionally sung at the conclusion of the Solemn Mass on the Solemnities of the Holy Trinity and of the Church's Dedication. Our Parish's custom is to have the *Te Deum* chanted in Latin on the Anniversary of Dedication and to sing it in its familiar English paraphrased translation, *Holy God, We Praise Thy Name* on Trinity Sunday. In both instances, a voluminous amount of incense to be used – more than on a regular Sunday – to “smoke the Church”, that is, to completely fill it as if in a cloud, which is a reference to the Book of Isaiah quoted in the *Te Deum* itself:

I saw the Lord seated on a high and lofty throne, a with the train of his garment filling the temple. Seraphim were stationed above; each of them had six wings: with two they covered their faces, with two they covered their feet, and with two they hovered. One cried out to the other: “Holy, holy, holy is the Lord of hosts! All the earth is filled with his glory!” At the sound of that cry, the frame of the door shook and the house was filled with smoke. (Isaiah 6:1-6)

Choral music at this Sunday's Solemn Mass for the Fourth Sunday of Easter (Good Shepherd Sunday): *Missa Vinum bonum*; *Surrexit pastor bonus*; and *Regina caeli á 6 (1585)* by Orlando di Lasso.

PARISH INFORMATION

Welcome to the Parish of St. Vincent Ferrer and St. Catherine of Siena in the Roman Catholic Archdiocese of New York, served by the Dominican Friars of the Province of St. Joseph. The Church of St. Vincent Ferrer, dedicated on May 5, 1918, was built to the designs of renowned American architect Bertram Grosvenor Goodhue, who considered this his finest building. This National Historic Landmark is widely acclaimed as the foremost American example of French Gothic-style architecture and includes a complete set of Charles Connick stained glass windows, carvings by Lee Lawrie, and two instruments by the Schantz Organ Company.

For information about upcoming events, please take a weekly Parish Bulletin.

For general information about the Parish, its many organizations, an overview of the current year's schedule of events, how to become more involved in our common life, and how to register as a parishioner, please call the Parish Office or visit svsc.info. Follow us on facebook @StVincentandStCatherine and sign-up for email alerts by notifying parish@svsc.info.

The Parish's professional choir, the Schola Cantorum, sings every Sunday at the 12 NOON Solemn Mass at St. Vincent Ferrer as well as for numerous weekday feasts. The current Music List, *Music as Holy Preaching*, contains a list of this season's choral repertoire as well as information about the St. Cecilia Guild, our Friends of Music program that financially supports music in the Parish.

