



SUNDAY VESPERS

November 8th, 2020 at 7 pm
The Thirty-second Sunday in Ordinary Time



MOUNT ST. MARY'S SEMINARY
& SCHOOL OF THEOLOGY

CINCINNATI + OHIO

Program Notes

The music in this evening's concert illuminates several facets of the Christian perspective on the mystery of death. The first set of music is a selection of Gregorian chants taken from the Roman Catholic Mass for the Dead, or Requiem Mass. These chants are prayers in which the members of the Church on earth beg God for eternal rest for the faithful departed. The pleas on behalf of the dead for *requiem* (rest) and *lux perpetua* (perpetual light) bespeak the Catholic tradition of praying for the souls in Purgatory, and the offering up of sacrifices so that their sufferings may be relieved. In these melodies, the horror and darkness of death is palpable, but there is also a true sense of hope in the love and mercy of God.

The second set of music contains chant antiphons by St. Hildegard von Bingen, as well as several modern pieces which set texts of her composition. Though these texts are not connected to the Requiem Mass, they poignantly elucidate the triumph of Christ over death. In *O eterne Deus* and *O quam mirabilis*, the image and likeness of God in humanity comes to the fore. These texts speak of the goodness of the human form: the limbs of the body, the human face, and the breath that animates the life and spirit of a person. Hildegard seems to emphasize not only faith in the goodness of Creation, but also hope in the resurrection of the body. In the final antiphon, she also speaks of the patriarchs and prophets – the *spectabiles viri* – who foretold the coming of Christ and the salvation of souls from death. These “saints of old” who now enjoy the blessed life of Heaven are a sign of hope to the Church on earth and the faithful departed.

The final piece of the concert, the *Funeral Ikos* by Sir John Tavener, at first seems to be a somber contrast to the hope within the music of Hildegard. This *ikos*, or hymn, taken from the Order of the Burial of Priests in the Orthodox tradition, speaks of the fleetingness of beauty, wealth, and the glory of this world. Even the faithful go forth in mourning, haunted by the darkness of death. Each somber strophe, however, ends with the song of *alleluia*, and the piece ends with the ecstasy of light eternal and the promise of Paradise. The last word sung by the choirs is *alleluia*, a statement of faith in the Resurrection and life everlasting with God the Father.

We offer our sung prayer this evening for the faithful departed. *Eternal rest grant unto them, O Lord, and may perpetual light shine upon them.*

Prelude Music

Song of the Angels

Charles Villiers Stanford (1852-1924)

Procession of the Choir and Ministers

STAND

Introductory Verse

The musical notation consists of three staves. The first staff is for the Presider, with lyrics: "O God, come to my as - sist - ance. Lord, make haste to help me." The second staff is also for the Presider, with lyrics: "Glory to the Father, and to the Son, and to the Ho - ly Spir - it:". The third staff is for the Assembly, with lyrics: "as it was in the beginning, is now, and will be for ev - er. A - men. Al - le - lu - ia." The notation includes a treble clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Presider *Assembly*

O God, come to my as - sist - ance. Lord, make haste to help me.

Presider

Glory to the Father, and to the Son, and to the Ho - ly Spir - it:

Assembly

as it was in the beginning, is now, and will be for ev - er. A - men. Al - le - lu - ia.

Hymn



1. O _____ blest Cre - a - tor _____ of the light, Who
2. Whose _____ wis - dom _____ joined in _____ meet ar - ray The
3. Lest, _____ sunk in _____ sin, and _____ whelm'd with strife, They
4. But _____ grant them _____ grace that _____ they may strain The
5. O _____ Fa - ther, _____ that we _____ ask be done, Through



mak'st the day with ra - diance bright, And o'er the _____ form - ing
morn and eve, and named them day: Night comes with _____ all _____ its
lose the gift of end - less life; While think - ing _____ but _____ the
heav'n - ly gate and prize to gain: Each harm - ful _____ lure _____ a -
Je - sus Christ, thine on - ly Son; Who, with the _____ Ho - ly



world _____ didst call The light from cha - os first of all.
dark - ling fears; Re - gard thy peo - ple's prayers and tears.
thoughts of time, They weave new chains of woe and crime.
side _____ to cast, And purge a - way each ter - ror past.
Ghost _____ and thee, Do live and reign e - ter - nal - ly.

Text: *Lucis creator optime*

Tune: ERHALT UNS HERR; Thomas Tallis, c. 1505-1585

At the conclusion of the hymn, all are seated.

Choral Antiphon: In eternal splendor before the dawn of light on earth, I have begotten you.



The psalm is sung antiphonally between women and men.

Women: I Men: II

I The Lord's revelation to my Master:
"Sit on my right;
your foes I will put beneath your feet.

II The Lord will **wield** from Zion
your scepter **of** power;
4 rule in the midst of all **your** foes.

I A prince from the day of your birth
on the holy mountains;
from the womb before the dawn I begot you.

II The Lord has sworn an oath he **will** not change.
"You are a priest **for** ever,
4 a priest like Melchizedek **of** old."

I The Master standing at your right hand
will shatter kings
in the day of his great wrath.

II He shall drink **from** the stream
by **the** wayside
4 and therefore he shall lift up **his** head.

(all stand)

All: Glory to the Father, and **to** the Son
and to the **Holy** Spirit
as it was in the begin**ning**, is now,
and will be forever. **Amen.**

Antiphon

Choral Antiphon: Blessed are they who hunger and thirst for holiness; they will be satisfied.



The psalm is sung antiphonally between women and men.

Men: I Women: II

I Happy the man who fears the Lord,
who take delight in all his commands.
His sons will be powerful on earth;
The children of the upright are blessed.

II Riches and wealth are **in** his house
his justice stands firm **for** ever.
He is a light in the darkness **for** the upright;
he is generous, mercif**ul** and just.

I The good man takes pity and lends,
he conducts his affairs with honor.
The just man will never waver:
he will be remembered for ever.

II He has no fear of **ev**il news;
with a firm heart he trusts in **the** Lord.
With a steadfast heart he **will** not fear;
he will see the downfall **of** his foes.

I Open-handed, he gives to the poor;
his justice stands firm for ever.
His head will be raised in glory.

II The wicked man sees **and** is angry,
grinds his teeth and fades **a**way;
4 the desire of the wicked **leads** to doom.

(all stand)

All: Glory to the Father, and **to** the Son
and to the Holy Spirit
as it was in the begin**ning**, is now,
and will be fore**ver**. Amen.

Antiphon

Choral Antiphon: Praise God all you who serve him, both great and small, alleluia.

Choir: Salvation, glory, and pow'r to our God

Antiphon I: All



Choir: His judgements are honest and true.

Antiphon II: All



Choir: Sing praise to our God, all you his servants, **All: I. Alleluia.**

Choir: all who worship him reverently, great and small. **All: II. Alleluia, Alleluia.**

Choir: The Lord our all powerful God is King; **All: I. Alleluia.**

Choir: let us rejoice, sing praise, and give him glory. **All: II. Alleluia, Alleluia.**

Choir: The wedding feast of the Lamb has begun **All: I. Alleluia.**

Choir: and his bride is prepared to welcome him. **All: II. Alleluia, Alleluia.**

(all stand)

Choir: Glory to the Father, and to the Son, **All: I. Alleluia.**

Choir: and to the Holy Spirit: **All: II. Alleluia, Alleluia.**

Choir: as it was in the beginning, is now, **All: I. Alleluia.**

Choir: and will be for ever. Amen. **All: II. Alleluia, Alleluia.**

Choral Antiphon

Scripture Reading

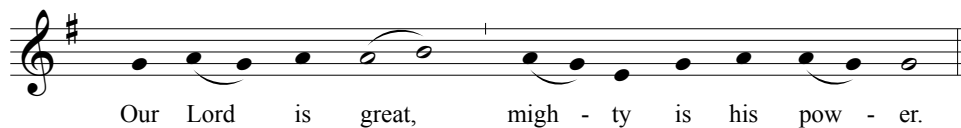
Hebrews 12: 22-24

Homily

Responsory

St. Gregory Vespéral

Choir, then All:

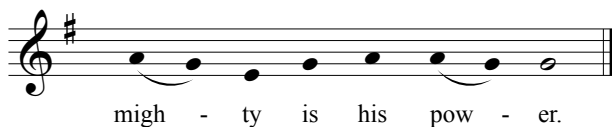


Our Lord is great, mighty is his power.

The musical notation is a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: G4, A4, B4, C5, followed by a half note G4. After a bar line, it continues with quarter notes: F#4, E4, D4, C4, followed by a half note C4. The lyrics are placed below the notes.

Choir: His wisdom is beyond compare.

All:

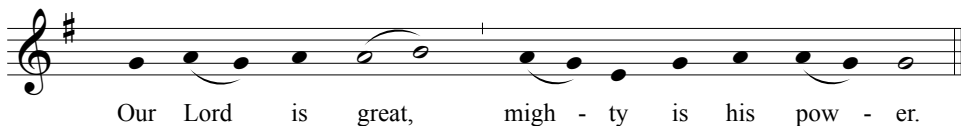


migh - ty is his pow - er.

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Choir: Glory to the Father, and to the Son, and to the Holy Spirit.

All:



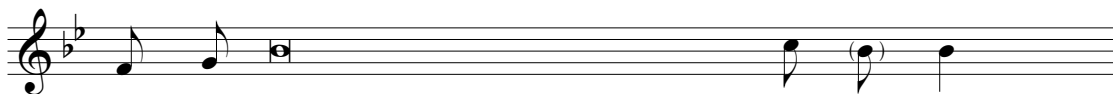
Our Lord is great, mighty is his power.

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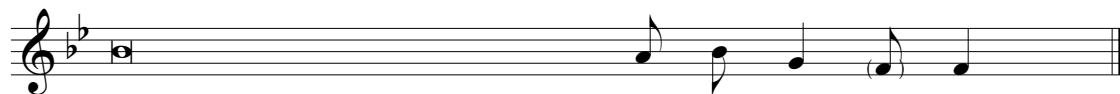
Choral Antiphon: He is not a God of the dead, but of the living: for to him all things are alive, alleluia.

Choir: 1. Magnificat...

All:



- | | |
|--|----------------|
| 2. Et ex - sultavit spiritus | me - us |
| 3. Qui - a respexit humilitatem ancillae | su - ae: |
| 4. Qui - a fecit mihi magna qui | pot - ens est: |
| 5. Et mi - sericordia ejus a progenie in pro | ge - ni - es |
| 6. Fe - cit potentiam in brachio | su - o: |
| 7. De - po - suit potentes de | se - de, |
| 8. E - su - rientes implevit | bo - nis: |
| 9. Su sce - pit Israel puerum | su - um, |
| 10. Si - cut locutus est ad patres | no - stros: |
| 11. Glo - ri - a Patri, et | Fi - li - o, |
| 12. Si - cut erat in principio, et nunc, et | sem - per, |



- | |
|--|
| 2. in Deo salu - ta - ri me - o. |
| 3. Ecce enim ex hoc beatam me dicent omnes gene - ra - ti - o - nes. |
| 4. et sanctum no - men e - jus. |
| 5. timen - ti - bus e - um. |
| 6. dispersit superbos mente cor - dis su - i. |
| 7. et exal - ta - vit hu - mi - les. |
| 8. et divites dimi - sit in - a - nes. |
| 9. recordatus misericor - di - ae su - ae. |
| 10. Abraham et semini e - jus in sae - cu - la. |
| 11. et Spiri - tu - i San - cto. |
| 12. et in saecula saecu - lo - rum. A - men. |

All:

Lord, hear our prayer.

The musical notation consists of a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piece concludes with a double bar line.

The Lord's Prayer

Our Fa - ther, who art in heav - en, hal - lowed be thy name;
 thy king - dom come; thy will be done on earth as it is in heav - en.
 Give us this day our dai - ly bread; and for - give us our tres - pass - es
 as we for - give those who tres - pass a - gainst us;
 and lead us not in - to temp - ta - tion, but de - liv - er us from e - vil.

The musical notation for 'The Lord's Prayer' is written on five staves in G major (one sharp) and 2/4 time. The melody is simple and homophonic, with lyrics placed below the notes. The piece ends with a double bar line.

Concluding Prayer

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

Ps. Te decet hymnus, Deus, in Sion; et tibi reddetur votum in Ierusalem. (IV Esdras 2:34-35; Ps. 64: 2)

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them.

Ps. It is fitting, O God, to sing a hymn unto you on Mount Zion; and our vows shall be carried out for you in Jerusalem.

Introit for the Requiem Mass, mode VI

Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

V. In memoria aeterna erit justus: ab auditione mala non timebit. (IV Esdras 2:34-35; Ps. 111:7)

Eternal rest grant unto them, O Lord, and may perpetual light shine upon them.

V. The just shall be remembered forever; he shall not be afraid of evil tidings.

Gradual for the Requiem Mass, mode II

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni, et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam: Quam olim Abraham promisisti, et semini eius.

V. Hostias et preces tibi Domine laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

O Lord Jesus Christ, King of glory, deliver the souls of all the departed faithful from the sufferings of hell and from the deep pit; deliver them from the mouth of the lion, may they not be swallowed up by hell, may they not fall into darkness; but may Saint Michael, the standardbearer, present them in holy light as you promised long ago to Abraham and his descendants.

V. We offer our sacrifices and our prayers to you, O Lord; receive them for the souls that we are remembering today; O Lord, make them pass from death into life as you promised...

Offertory for the Requiem Mass, mode II

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.

V. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.

May eternal light shine upon them, O Lord, with your saints forever, for you are gracious.

V. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

Communion for the Requiem Mass, mode VIII

In paradisum deducant te Angeli: in tuo adventu suscipiant te Martyres, et perducant te in civitatem sanctam Ierusalem.

Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

May the Angels lead you into paradise: may the martyrs receive you at your coming, and lead you into the holy city, Jerusalem. May the choirs of Angels receive you, and with Lazarus, who once was poor.

mode VII

O eterne Deus, nunc tibi placeat ut in amore illo ardeas, ut membra illa simus, que fecisti in eodem amore, cum Filium tuum genuisti in prima aurora ante omnem creaturam, et inspicere necessitatem hanc que super nos cadit, et abstrahe eam a nobis propter Filium tuum, et perduc nos in leticiam salutis.

O eternal God, may you be pleased to blaze once more in love and to reforge us as the limbs you fashioned in that love, when first you bore your Son upon the primal dawn before all things created.

Look upon this need that over us has fallen, draw it off from us according to your Son, and lead us back into salvation's wholesome happiness.

Hildegard von Bingen (1098-1179)

O quam mirabilis est prescientia divini pectoris que prescivit omnem creaturam. Nam cum Deus inspexit faciem hominis quem formavit, omnia opera sua in eadem forma hominis integra aspexit.

O quam mirabilis est inspiratio que hominem sic suscitavit.

How wonderful it is, that the foreknowing heart divine has first known everything created!
For when God looked upon the human face that he had formed, he gazed upon his ev'ry work,
reflected whole within that human form. How wondrous is that breath that roused humanity to life!

Fr. Ivan Moody (b. 1964)

Nos sumus in mundo, et tu in mente nostra et amplictimur te in corde quasi habeamus te praesentem.

We live within the world, and you within our minds, and we embrace you in our hearts as if you're present even now.

Filius Dei per secreta ipsius **quasi aurora** exivit.

The Son of God has come forth from her hidden chamber like the dawn.

Carlotta Ferrari (b. 1975)

O spectabiles viri qui pertransistis, occulta aspicientes, per oculos spiritus et annuntiantes in lucida umbra acutam et viventem lucem in virga germinantem, que sola floruit de introitu radicans luminis: Vos antiqui sancti, predixistis salvationem exulum animarum que inmerse fuerant morti, qui circuisti ut rote mirabiliter loquentes mistica montis qui celum tangit, pertransiens ungendero multas aquas, cum etiam inter vos surrexit lucida lucerna, que ipsum montem precurrens ostendit.

O men of sight—what a sight! You've passed, as mysteries perceiving, through spirit's eyes to announce in shining shadow a living, piercing light that buds upon that single branch that flourished at the entrance of deep-rooted light: You saints of old! You have foretold salvation of souls in exile plunged, in death immersed. You circled wondrously like wheels, proclaimed the mountain's mysteries whose top the heavens touched and passed through many waters with anointing— yet still among you rose a shining lamp that raced ahead, that mountain to reveal.

Hildegard von Bingen

Heri et Hodie

Why these bitter words of the dying, O brethren, which they utter as they go hence?
I am parted from my brethren. All my friends do I abandon, and go hence.
But whither I go, that understand I not, neither what shall become of me yonder;
only God who hath summoned me knoweth. But make commemoration of me with the song: Alleluia.

But whither now go the souls? How dwell they now together there?
This mystery have I desired to learn, but none can impart aright.
Do they call to mind their own people, as we do them?
Or have they forgotten all those who mourn them and make the song: Alleluia.

We go forth on the path eternal, and as condemned, with downcast faces,
present ourselves before the only God eternal.
Where then is comeliness? Where then is wealth? Where then is the glory of this world?
There shall none of these things aid us, but only to say oft the psalm: Alleluia.

If thou hast shown mercy unto man, O man, that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion, that same shall there deliver thee from want.
If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm: Alleluia.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely,
and the parched throat is inflamed.
The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed;
And the other parts have become numb, nor often say: Alleluia.

With ecstasy are we inflamed if we but hear that there is light eternal yonder;
That there is Paradise, wherein every soul of Righteous Ones rejoiceth.
Let us all, also, enter into Christ, that all we may cry aloud thus unto God: Alleluia.

Funeral Ikos
Sir John Tavener (1944-2013)

Blessing

STAND

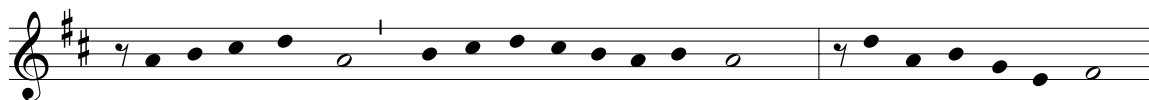
Marian Antiphon

Salve Regina

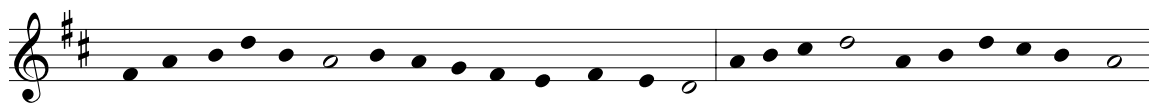
mode V



Sal-ve, Re-gi-na, ma-ter mi-se-ri-cor-di-ae: Vi-ta, dul-ce-do et spes no-stra sal - ve.



Ad te cla-ma-mus, ex-su-les fi-li-i He-vae. Ad te sus-pi-ra-mus,



ge-men-tes et flen-tes in hac la-cri-ma-rum val-le. E-ia er-go, ad-vo-ca-ta no-stra,



il-los tu-os mi-se-ri - cor-des o-cu-los ad nos con-ver - te. Et Je - sum,



be-ne-di-ctum fru-ctum ven-tris tu - i, no-bis post hoc ex-si-li-um o - sten - de.



O — cle-mens, O — pi - a, O — dul - cis Vir-go Ma-ri - a.

Recessional Hymn



1. I know that my Re - deem - er _____ lives!
 2. He lives to bless me _____ with his _____ love;
 3. He lives and grants me _____ dai - ly _____ breath;
 4. He lives all glo - ry _____ to his _____ name;



What joy this blest as - sur - ance gives!
 He lives to plead for me a - bove;
 He lives, and I shall con - quer death;
 He lives, my Sav - ior, still the same;



He lives, he lives _____ who _____ once _____ was _____ dead;
 He lives my hun - gry _____ soul _____ to _____ feed;
 He lives my man - sion _____ to _____ pre - pare;
 What joy this blest _____ as - sur - ance _____ gives:



He lives, my ev - er last - ing _____ Head!
 He lives to help in time of _____ need.
 He lives to bring me safe - ly _____ there.
 I know that my Re - deem - er _____ lives!

Text: Samuel Medley, 1738-1799.

Tune: DUKE STREET, LM. John Hatton, C. 1710-1793

Organ Postlude

Toccata in d minor ("Dorian"), BWV 538a

J.S. Bach (1685-1750)

Our next Solemn Vespers will be on Monday, December 7 at 7:30 pm. We will celebrate First Vespers for the Solemnity of the Immaculate Conception, and music will be provided by Mount St. Mary's Latin Schola and members of the Athenaeum Chorale. WATCH LIVE athenaeum.edu/live

Liturgical Ministers

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Cantor	Mr. Matthew Montag <i>MTSM Seminarian</i>	Music	Mount St. Mary's Latin Schola Guest Ensemble <i>Heri et Hodie</i> : Krista Cornish Scott Erin Keesy Lauren McAllister Jacqueline Stevens
Acolyte	Mr. Nha Ngo Mr. Christopher Turner <i>MTSM Seminarians</i>		
Crucifer	Mr. Hayden Eighinger <i>MTSM Seminarian</i>		Dr. Mary Catherine Levri <i>Director of Music</i> Mr. Michael Dailey, <i>Organist</i>

Music & Liturgy at the Athenaeum continues to conduct its annual appeal.
Please consider becoming a contributor.

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† *Deceased*

The Athenaeum Organ Fund

Progress continues on the Athenaeum Organ Project! We have selected Pasi Organ Builders, Inc. to be the builder of a new organ for the chapel of St. Gregory the Great. Martin Pasi brings master craftsmanship and decades of expertise to the construction of our new instrument. The organ will arrive in the summer of 2022, and we look forward to it being a magnificent centerpiece to our Music & Liturgy series.

Please consider becoming a contributor to the Athenaeum Organ Fund to ensure that future enations will continue to be inspired by sacred music.

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